

## COURSE CONTENT

<b>Course Code</b>	DP3008
<b>Course Title</b>	Location Experiences in Photography
<b>Pre-requisites</b>	DP2000 Photo Imaging I: Black and White Film Photography <u>or</u> ; DN1012 Black and White Film Photography <u>or</u> ; DP2001 Digital Photography Classes may be cleared during semester or / and portfolio review to waive pre-requisites
<b>No of AUs</b>	3
<b>Contact Hours</b>	39 hours studio contact

### **Course Aims**

This course will introduce you to the ethical and practical issues surrounding site-specific photography, which you will then apply in the creation of an original artistic work on location. It will centre around the production of a body of work in response to a two-week travel experience. This learning forms the foundation for further studies of different locations, situations and site-specific artwork production.

### **Intended Learning Outcomes (ILO)**

By the end of the course, you should be able to:

1. Describe research methodologies in preparation for a location-specific artwork creation process
2. Develop a workflow specific to your own artistic practice in response to a site-specific photographic or video work
3. Apply a range of photographic and conceptualisation techniques in order to tell a visual story
4. Present, evaluate and reflect on the effectiveness of a photographic work that communicates a concept specific to a location.
5. Constructively discuss and critique location-specific photographic concepts, formats, techniques and media employed by peers

### **Course Content**

Centring around a two-week travel experience, in this course you will explore the boundaries of location photography. You will become aware of the practice-based issues surrounding the subject of location experiences in photography, which includes the practical, creative and ethical issues surround the representation of 'site-specificity' in a body of work. Lectures, readings and discussions prior to travel will provide technical and creative support for location projects. Ethical issues surrounding photographic representation and production will be presented and discussed. You will mediate your photographic response to the location through different presentation methods such as moving image, performance, stills, as well as installations. A strong emphasis on establishing a personal position to the particulars of the location is a core component of this course. Whilst on location, you will be required to keep written journals detailing an informed account of all that you do. Towards the end of the course you will print, mount, curate and prepare for a group exhibition of selected work.

This course is best suited for you if you have a sense of adventure and strong interest in other

cultures.

### **Location history, geography and culture analysis**

You will begin this course with historical, geographical and cultural studies of the location of which the two-week travel experience will be held at. You will explore themes such as cultural structures, historical events, human and physical geographical aspects that influenced the development of the proposed location.

### **Field trips and collaboration with academic, cultural and/or research institutions**

You will be able to share your ideas on topics of individual and collective interest and learn from invited guest artist speakers from cultural and academic institutions in both Singapore and the proposed location city.

### **Final assignment**

For the final assignment, you will develop a two-week research-led photographic or video project based on a site-specific residency, to be presented at a group exhibition at the end of the module.

### **Assessment (includes both continuous and summative assessment)**

<b>Component</b>	<b>ILO Tested</b>	<b>Programme LO</b>	<b>Weighting</b>	<b>Team/ Individual</b>
<b>Continuous Assessment</b> Preliminary location-specific research, concept development, continuous journal	1,2,3,4	N.A	40	Individual
<b>Final Project:</b> Production, documentation and exhibition-ready work of a visual or audio-visual sequence in the form of photography or video, in response to the location.	1,2,3,4	N.A	40	Individual
<b>Continuous Assessment: Participation</b>	5	N.A	20	Individual
<b>Total</b>			100%	

### **Reading and References**

\*Additional reading list relevant to the site/location of travel to be added when module begins

1. Berger, John. David Levi Strauss, *Between the Eyes: Essays on Photography And Politics*, Aperture
2. Featherstone, David. (Ed), *Observations: Essays on Documentary Photography, The friends of Photography* 1984
3. Newton, Julianne. *The burden of visual truth: The role of photojournalism in mediating reality*. Lawrence Erlbaum Associates, 2013.
4. Lutz, Catherine A., and Jane Lou Collins. *Reading national geographic*. Vol. 59. Chicago:

## Course Policies and Student Responsibilities

### (1) General

You are expected to complete all assigned readings, activities, assignments, attend all classes punctually and complete all scheduled assignments by due dates. You are expected to take responsibility to follow up with assignments and course related announcements. You are expected to participate in all project critiques, class discussions and activities.

### (2) Punctuality

You are expected to be punctual for all classes. If you are more than 30 minutes late, you will be deemed as absent and will not be able to sign on the attendance register.

### (3) Absenteeism

In-class activities make up a significant portion of your course grade. Absence from class without a valid reason will affect your participation grade. Valid reasons include falling sick supported by a medical certificate and participation in NTU's approved activities supported by an excuse letter from the relevant bodies. There will be no make-up opportunities for in-class activities.

## Academic Integrity

Good academic work depends on honesty and ethical behaviour. The quality of your work as a student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU's shared values.

As a student, it is important that you recognize your responsibilities in understanding and applying the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. You need to actively equip yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the [academic integrity website](#) for more information. Consult your instructor(s) if you need any clarification about the requirements of academic integrity in the course.

## Planned Weekly Schedule\*

\*Subject to adjustment by instructor according to the teaching situation, students' progress, public holidays and unforeseeable circumstances. A revised schedule will be issued to students at the start of the semester.

Due to the structure of the course, the introductory and closing sessions will be conducted at ADM in Singapore, whereas the relevant production and feed-back sessions will take place in the foreign country.

Week	Topic	Course	Readings/ Activities
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1	<b>Introduction to the course and relevant aspects of the location</b>	1,2	<b>Introductory Lecture</b> General overview, creative projects, policies and grading  Assign readings and student's presentations schedule
2-3	<b>Technical workshops relevant to location photography</b> <ul style="list-style-type: none"> <li>• Introduction to the ethical issues surrounding photographic representation and of ethnographical issues</li> <li>• Introduction to the history and culture of a particular place</li> <li>• Initial identification of topical focus</li> <li>• essential requirements to equipment and preparedness</li> </ul>	2,3	<b>Lecture</b> Site-specificity in research-led photographic and video works, performance art and installation art
4	<b>Introduction and discussion of organisational requirements</b> Travel Arrangements, etc.  Sharing of observations and ideas after a preliminary independent research on the place	2,3 4	<b>Guest Speaker</b>  <b>Lecture</b> The nature, significance and role of Artist Residencies  Class Presentation
5-8	<b>Travel to location</b> <ul style="list-style-type: none"> <li>• Identification and development of topical focus</li> <li>• Production of photographic work</li> <li>• Keeping of written journal of all relevant activities</li> <li>• Individual feedback</li> </ul>	1, 2, 3, 4	<b>Group and Individual consultations</b>
9	<b>Group feedback session</b>	1, 2, 3, 4	<b>Group feedback session</b>
10-11	<b>Continuation of production and revision of photographic work</b> <ul style="list-style-type: none"> <li>• Individual feedback</li> </ul>	1, 2, 3, 4	<b>Individual consultation</b>
12	<b>Discussion of work produced and appraisal of achievements</b> <ul style="list-style-type: none"> <li>• Selection of work for final show</li> </ul> Documentation and presentation	1, 2, 3, 4	<b>Discussion on Identifying curatorial theme, exhibition title and layout</b>

13	<b>Final review of assignments and exhibition planning</b>	1, 2, 3, 4, 5	<b>Students present, discuss and critique, and exhibit their final artworks</b>
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