

## COURSE CONTENT

<b>Course Code</b>	DP4001
<b>Course Title</b>	Extended Photography
<b>Pre-requisites</b>	DP2001 Digital Photography and DP2005 Photography: Colour and Context
<b>No of AUs</b>	3
<b>Contact Hours</b>	39 hours studio contact

### **Course Aims**

In this course you will build upon your existing intermediate level photography to explore advanced image communication beyond the conventional photograph format. You will investigate a broad range of practices that constitutes contemporary photography and the “extended image” such as on installation, public art, multimedia art and performance. You will be challenged conceptually, technically and critically to realise projects that exemplify the successful integration of image, space and signification. The learning in this course enhances your development as a proficient photographer.

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

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

1. Apply research, field work, and a range of methods in contemporary photography to produce a collected body of work.
2. Develop a workflow specific to your own artistic practice in response to a format of extended photography
3. Apply a range of approaches and production methods to the process and final production of a photographic series
4. Present, evaluate and reflect on the effectiveness of an extended photographic work that communicates a concept
5. Constructively discuss and critique concepts, research findings, formats, techniques and media employed by peers in extended image practices

### **Course Content**

In this class you will learn about the possibilities in image communication beyond the conventional photograph format. You will examine the history and range of practices which constitutes contemporary photography, as well as ideas related to the extended image such as installation, site-specific works, public art, multimedia as well as performance. You will explore the extended image as a distinct aspect of photographic practice, and the various forms and types of methodologies with key examples of works and photographers. This knowledge will then be applied in the ideation and production of an extended image work, which will allow you to practice and develop advanced practical and conceptual skills. This learning will form the foundation for further, more advanced studies and projects in the area of extended imaging.

This module will be introducing several components across the semester to help you expand their photographic ideas into sequence and space. In the introduction, a lecture will feature comparative studies between conventional photographic works and their output strategies, and site-specific photography-based installation works. This will be followed by a series of introduction on various artists and photographers and their works. In the study of the development of photography-based installation practices, you will also discuss various aspects such as the

incorporation of objects, text, video, sound and performance with photography.

Other content includes:

- Sources of inspiration – Internal / external
- Using the studio – Importance of studio-based practice and how to use it
- Site for art – Interior / exterior, public/private
- The extended sequence and the wall
- Ephemera – projections, transparencies
- The role of text in/and images
- The image and sculptural elements
- Performative and interactive extensions

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

Component	ILO Tested	Programme LO	Weighting	Team/ Individual
<b>Continuous Assessment 1:</b> Research Journal 20% Proposal, Presentation, Artist Statement, Project Development 20%	1,2,4,5	N.A	40	Individual
<b>Final Project:</b> Self-initiated Final Project	1,2,3,4	N.A	40	Individual
<b>Continuous Assessment:</b> Participation	5	N.A	20	Individual
Total			100%	

**Reading and References**

1. Flusser, Vilem. *Towards a Philosophy of Photography*, Reaktion Books. 2000
2. Hoffman, Jens. *The Studio - Whitechapel: Documents of Contemporary Art*, MIT Press & Whitechapel Gallery. 2012
3. Kholeif, Omar. *Moving Image - Whitechapel: Documents of Contemporary Art*, MIT Press & Whitechapel Gallery. 2015
4. Linfield, Susie. *The Cruel Radiance*, 2011, University of Chicago Press. 2011
5. Papageorge, Tod. *Core Curriculum: Writings on Photography*, Aperture. 2011
6. Steeds, Lucy. *Exhibition - Whitechapel: Documents of Contemporary Art*, MIT Press & Whitechapel Gallery. 2014

**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\*

Week	Topic	Course LO	Readings/ Activities
1	<b>Course Introduction Learning Objectives Research Journal</b>	1,4,5	<b>Introductory Lecture</b> General overview, creative projects, policies and grading Initial student discussions
2	<b>Lecture / Discussion :</b> Relying on the <i>gestalt</i> —the entirety of the vision	1,2,4,5	Students respond to lecture in discussions. Students develop a personal approach to deal with issues raised. Discussion with instructor. Prepare presentation for following week on proposed idea
3	<b>Group Presentation</b>	1,2,4,5	Student give presentation on proposed response to topic
4	<b>Lecture / Discussion :</b>	1,2,4,5	<b>Lecture / Discussion.</b> Students

	Sources of inspiration – Internal & External		respond to lecture in discussions. Students apply concepts to their own progress. Discussion with instructor.
5	<b>Lecture / Discussion :</b> Working with/in a space	1,2,4,5	<b>Lecture / Discussion.</b> Students respond to lecture in discussions. Students apply concepts to their own progress. Discussion with instructor.
6	<b>Lecture / Discussion:</b> Using the studio & Site for art	1,2,4,5	<b>Lecture / Discussion</b> Students respond to lecture in discussions. Students apply concepts to their own progress. Prepare presentation for following week on proposed idea
7	<b>Individual Presentation on Project updates</b>	1,2,3, 4 & 5	Students give presentation to class on project progress. Includes discussion and critique.
8	<b>Lecture / Discussion :</b> The image and sculptural elements	1,2,4,5	<b>Lecture / Discussion</b> Students respond to lecture in discussions. Students apply concepts to their own progress. Discussion with instructor.
9	<b>Lecture / Discussion :</b> The extended sequence, the wall and the ephemera	1,2, 4,5	<b>Lecture / Discussion</b> Students respond to lecture in discussions. Students apply concepts to their own progress. Discussion with instructor.
10	<b>Lecture / Discussion :</b> Performative and interactive extensions	1,2, 4,5	<b>Lecture / Discussion</b> Students respond to lecture in discussions. Students apply concepts to their own progress. Discussion with instructor.
11 & 12	<b>Individual consultation</b>	1,2,4,5	Students report to instructor and demonstrate progress and discuss final presentation.
13	<b>Final Presentation and Submission</b>	1,2,4,5	<b>Final Presentation and Submission to class.</b>