

**City University of Hong Kong
Course Syllabus**

**offered by School of Creative Media
with effect from Semester A 2019/20**

Part I Course Overview

Course Title:	<u>Image and Object: Beyond Photography</u>
Course Code:	<u>SM3736</u>
Course Duration:	<u>One semester</u>
Credit Units:	<u>3</u>
Level:	<u>B3</u>
Proposed Area: <i>(for GE courses only)</i>	<input type="checkbox"/> Arts and Humanities <input type="checkbox"/> Study of Societies, Social and Business Organisations <input type="checkbox"/> Science and Technology
Medium of Instruction:	<u>English</u>
Medium of Assessment:	<u>English</u>
Prerequisites: <i>(Course Code and Title)</i>	<u>SM1013 Introduction to Photography or GE1129 Creative Photography</u>
Precursors: <i>(Course Code and Title)</i>	<u>Nil</u>
Equivalent Courses: <i>(Course Code and Title)</i>	<u>Nil</u>
Exclusive Courses: <i>(Course Code and Title)</i>	<u>Nil</u>

Part II Course Details

1. Abstract

(A 150-word description about the course)

Photo images are ubiquitous in our daily life but most of time are perceived as tangible objects occupying certain 3-dimensional space like framed family photos or huge advertising light boxes. On the other hand, their very mimetic power has drawn our attention to their “recorded” reality which surpasses their present physicality.

This course aims to explore the relationship between images and objects in the context of contemporary art. Nowadays, object, sculpture or installation art encourages most direct engagement of audience in our immediate reality. However, as a medium rather to perfectly "duplicate" than to "describe" our reality, it is photography (and its extended family) which enriches our artistic expression with its unique character of time-space. In this light, through the application of photography in these diverse mediums, we seek for expanding creative possibilities in visual communication and pushing the limits of the medium itself.

2. Course Intended Learning Outcomes (CILOs)

(CILOs state what the student is expected to be able to do at the end of the course according to a given standard of performance.)

No.	CILOs [#]	Weighting* (if applicable)	Discovery-enriched curriculum related learning outcomes (please tick where appropriate)		
			A1	A2	A3
1.	Summarize and compare different types of images and their applications		✓		
2.	Create photo images for generating possibilities for mixed media work			✓	
3. [^]	Explore: <ul style="list-style-type: none"> • The physicality of photography and photographs; create photo-sculpture • The relationship between image and text which forms the basis of an creative work • The essence of photography in the issue of recording history and place for creation in 3-dimensional space. 		✓		
4.	Describe and compare different modes of 3-dimensional creativity with the use of photography in order to address the notion of time and space		✓		
5. [^]	Transform basic technical competence into a unique style or personal signature			✓	✓
		100%			

* If weighting is assigned to CILOs, they should add up to 100%.

[#] Please specify the alignment of CILOs to the Gateway Education Programme Intended Learning outcomes (PILOs) in Section A of Annex.

[^] Negotiated Learning Outcome (NLO) explicitly articulating the elements of Discovery oriented learning.

A1: Attitude

Develop an attitude of discovery/innovation/creativity, as demonstrated by students possessing a strong sense of curiosity, asking questions actively, challenging assumptions or engaging in inquiry together with teachers.

A2: Ability

Develop the ability/skill needed to discover/innovate/create, as demonstrated by students possessing critical thinking skills to assess ideas, acquiring research skills, synthesizing knowledge across disciplines or applying academic knowledge to self-life problems.

A3: Accomplishments

Demonstrate accomplishment of discovery/innovation/creativity through producing /constructing creative works/new artefacts, effective solutions to real-life problems or new processes.

3. Teaching and Learning Activities (TLAs)

(TLAs designed to facilitate students' achievement of the CILOs.)

TLA	Brief Description	CILO No.						Hours/week (if applicable)
		1	2	3	4	5	6	
Slide lectures	Theories of photography and representation. Analysis of different modes of image making and presentation in physical reality.	✓		✓				
Workshop & classroom participation	Basic technique of the use and manipulation of images in a mixed media context. The addition of language, physical objects and space will be experimented for the production of new meaning.			✓	✓			
Creative projects & critique	Individual creative projects on different themes and the critique of the results.		✓	✓	✓	✓		
Reading and discussion	Individual reading report and group discussion on assigned materials on the theories.	✓		✓				

4. Assessment Tasks/Activities (ATs)

(ATs are designed to assess how well the students achieve the CILOs.)

Assessment Tasks/Activities	CILO No.						Weighting*	Remarks
	1	2	3	4	5	6		
Continuous Assessment: 100%								
Class participation & attendance			✓	✓			10%	
Reading report on assigned reading <i>Icon & Index</i>	✓						10%	
Group study and discussion on <i>Camera Lucida</i>	✓		✓				10%	
Create a photo series of a chosen subject matter in changing contexts		✓	✓				15%	
Create an artwork with text & image		✓	✓				15%	
Make a final project		✓	✓	✓	✓		40%	
Examination: 0% (duration: _____, if applicable)								
							100%	

* The weightings should add up to 100%.

5. Assessment Rubrics

(Grading of student achievements is based on student performance in assessment tasks/activities with the following rubrics.)

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
1. Case Study	<p>This assessment will grade on rationality, clarity and fluency of argument and comment. The threshold of 'discovery' lies in a student's ability to negotiate a position that is informed, defensible, and standing on personal insight.</p>	<ul style="list-style-type: none"> - Rich content, excellent ability to interpret and integrate various resources - Rigorous organization, coherent structure, systematic composition - Precision in argument, well defined and reasoned points of view grounded in insightful interpretation of existing literature - Readiness to respond to peer 	<ul style="list-style-type: none"> - Adequate content, sufficient ability to integrate various resources based on demand - Reasonable organization with balanced structure and composition - Clear elaboration of ideas that sticks to the point, with clearly differentiated issues, ability to interpret opinions independently 	<ul style="list-style-type: none"> - Adequate content, fair ability to integrate various resources based on demand - Fair organization with adequate structure and composition - Relevant points made to the subject matter in question - Ability to respond to other statements and engage in class discussion 	<ul style="list-style-type: none"> - Weak content, limited use of resources - Poor organization, structure and composition - Relevant points to the subject matter, marginal ability to interpret opinions - Ability to respond to other comments in simple terms 	<ul style="list-style-type: none"> - Inadequate content, no/ irrelevant use of resources - No organization, structure or/and composition - Irrelevant points to the subject matter, no ability to interpret opinions - Fail to respond to other comments

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
		<ul style="list-style-type: none"> opinion and other views initiated in class discussion – Discussion shed light on new dimensions of the issue 	<ul style="list-style-type: none"> – Sufficient responses to peer comments to sustain a discussion 			
2. Art Project	Students should demonstrate ability to utilize primary and secondary sources, execute creative ideas and projects. The threshold of ‘discovery’ lies in a student’s proactively turning theory into praxis, to transform course material into self-owned authorship.	<ul style="list-style-type: none"> – Work has strong affective quality and the articulation of personal styles and signature – Excellent appreciation, exploration and/or application of the aesthetic and expressive qualities of the medium – Work raises questions and instill insights 	<ul style="list-style-type: none"> – Strong appreciation, exploration and/or application of the aesthetic and expressive qualities of the medium – Ability to create project/ work that demonstrate the processes of thinking and creative exploration – Proper adjustment of 	<ul style="list-style-type: none"> – Basic appreciation and/or application of the aesthetic and expressive qualities of the medium – Limited ability to create project/ work that demonstrate the processes of thinking and creative exploration – Adjustment of plans and strategies in response to 	<ul style="list-style-type: none"> – Marginal appreciation of the aesthetic and expressive qualities of the medium – Marginal ability to create project/ work that demonstrate the processes of thinking and creative exploration – Limited adjustment of plans and strategies in response to resources (time, space, equipment, etc) available 	<ul style="list-style-type: none"> – No appreciation of the aesthetics and expressive qualities of the medium – Fail to create project/ work that demonstrate the processes of thinking and creative exploration – Minimal adjustment of plans and strategies in response to resources (time, space, equipment, etc) available

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
		<p>about the process of conception, creative strategization and production</p> <ul style="list-style-type: none"> – Innovative exploration by combining knowledge from different disciplines (e.g. mathematics, psychology, physics, anthropology, etc.) to create an inter-disciplinary project – Efficient adjustment of plans and strategies in response to resources (time, 	<p>plans and strategies in response to resources (time, space, equipment, etc) available and constructive feedback/ suggestions</p>	<p>resources (time, space, equipment, etc) available</p>		

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
		space, equipment, etc) available with constructive adjustment				

Note: All A+/A/A- grade assignment should comply with the highest performance of Discovery-oriented learning.

Part III Other Information (more details can be provided separately in the teaching plan)

1. Keyword Syllabus

(An indication of the key topics of the course.)

1. Image as sign - the mechanism of the photographic representations
2. Image as object; object as image
3. Words & spells: combination of image & text
4. Time & space: from sculpture to installation
5. History & place; reality & fiction

2. Reading List

2.1 Compulsory Readings

(Compulsory readings can include books, book chapters, or journal/magazine articles. There are also collections of e-books, e-journals available from the CityU Library.)

1.	Roland Barthes, <i>Camera lucida: reflections on photography</i> . London: Vintage, 2000, c1981, part II, chapters 25-48. TR642 .B3713 2000
2.	Davide Clarke, “The Icon and the Index: Modes of Invoking the Body's Presence” (revised digital version), <i>Para/Site 1996</i> , Hong Kong: Para/Site Art Space, 1997. http://archive.para-site.org.hk/_pre/96_txt7a.html

2.2 Additional Readings

(Additional references for students to learn to expand their knowledge about the subject.)

1.	<ul style="list-style-type: none">• Barthes, Roland, <i>Image, Music, Text</i>. London: Fotana/Collins, 1977. PN37 .B29 1977
2.	<ul style="list-style-type: none">• Batchen, Geoffrey, <i>Each Wild Idea: Writing, Photography, History</i>. Cambridge, Mass.: MIT Press, c2001. TR185 .B32 2001
3.	<ul style="list-style-type: none">• Berger, John, <i>Ways of Seeing</i>. London: BBC; Harmondsworth: Penguin, 1972. N7430.5 .W39 1972
4.	<ul style="list-style-type: none">• Flusser, Vilém, <i>Towards a philosophy of photography</i>. London: Reaktion, c2000. TR183 .F5813 2000
5.	<ul style="list-style-type: none">• Janus, Elizabeth (Ed.), <i>Veronica's Revenge: Contemporary Perspective on Photography</i>. New York: Scalo, 1998. TR642 .V47 1998
6.	<ul style="list-style-type: none">• Shore, Stephen, <i>The Nature of Photographs</i>. Baltimore: Johns Hopkins University Press, 1998. TR179 .S56 1998
7.	Sontag, Susan, <i>On Photography</i> . New York: Doubleday, 1990. TR183 .S65 1990
	Featured artists: <ul style="list-style-type: none">• Paul Chan (text & video work)• Bruce Nauman (drawings, video & installations)• Walker Evans (photography)• Jeff Wall (photography)

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| | <ul style="list-style-type: none">• Ken Lum (photo + text)• Xu Bing (text/object installation)• Maurizio Cattalan (mixed media)• Christian Boltanski (photo/object installation) |
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