

**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: Expanded Photography

Course Code: SM3737

Course Duration: One semester

Credit Units: 3

Level: B3

Arts and Humanities

Proposed Area:
(for GE courses only)

Study of Societies, Social and Business Organisations

Science and Technology

Medium of Instruction: English

Medium of Assessment: English

Prerequisites:
(Course Code and Title) SM3721 Theories of Photography & Imaging

Precursors:
(Course Code and Title) Nil

Equivalent Courses:
(Course Code and Title) Nil

Exclusive Courses:
(Course Code and Title) Nil

Part II Course Details

1. Abstract

(A 150-word description about the course)

This course aims to give students the creative perspective of the photographic medium through its experimental tradition and its creative edges in photographic history. Through the development of the photo medium, we establish its aesthetics in different period parallel to modern art history. Traveling from the ‘birth of photography’ through the ‘avant garde’ in the 20’s until the present ‘digital’ evolution, photographers are reshaping and redefining the map of photographic implication in the creative process. As we expand our vocabulary in the creative process by employing advanced technique, new media and wider content appears and implies, we confront photography as a creative means full of possibility and challenge. This course provides a new insight for students to understand how photography renovates itself throughout decades and by closely examining the evolution into the digital era, we bring back its original aesthetics and produces our own photographic works deploying such new creative significance. In the lectures, we cover new aesthetics of photography learnt from re-examining the following big issues: 1) How photographers are fascinated by the relation of photography with speed, motion and time vs space conceptualization; 2) How new interactivity affects the pure form of photographic presentation. 3) How old and traditional technique can be re-cycled to give new possibility of futuristic manifesto of photography 4) How photography merges with other creative medium e.g. text, video and other forms to create new form and structure. 5) How photography interacts with visual arts in the hand of painters and visual artists. The lecture will open up the creative agenda and to generate discussion. Students are given creative exercise to respond to each topics discussed. We will also closely examine the thinking process of the photographic pioneers in all these related art movement. In understanding how these creative photographic strategies have been developed and practiced in art history, students can reflect on their own understanding through their own creative exercises in a workshop environment through traditional and digital means.

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.	Create photo image and series employing new digital photographic setup and theory			✓	
2.	Use digital camera and photo technique in creating image installation with visual effect			✓	
3.	Employ the image making technique of avant garde artists and apply it on individual works with creative output to build up animated series of digital photo display			✓	✓
4.	Examine and explore the visual vocabulary from traditional to digital photography		✓	✓	
5. [^]	Assign or link up extra self-initiated tasks on top of an assignment / coursework for further exploration of the subject		✓	✓	
6. [^]	Conduct extra research on the subject in relation to one's own experience as a self-reflective process		✓	✓	✓
		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	
Lecture	Classroom discussion and presentation of historical photographic masters and trends	✓				✓	✓	1 hr/wk
Student presentation	Classroom discussion and critique of their own individual creative works		✓					15mins/wk
Lecture	Powerpoint and DVD presentation of visual arts of famous artists, employing photography in his works			✓		✓	✓	1 hr/wk
Workshop	Photographic projects on themes e.g. speed, motion, narrative, multi-exposure.			✓	✓	✓	✓	1 hr/wk
Workshop	How to use a digital camera for taking time-stop photographs			✓				2hrs
Workshop	How to do post-production to achieve effect in photographs		✓					3 hrs

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%								
Assignment 1: Photographer's Critique & Presentation	✓						20%	
Assignment 2: Photographing Speed and Motion		✓					20%	
Assignment 3: Photographing Narrative			✓				20%	
Assignment 4: Photographic Multi-images in Portraiture & Self Portraiture			✓	✓			20%	
Assignment 5: Theme Papers on Photographic Movement				✓	✓	✓	20%	
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. Photographer's Critique & Presentation	This assessment will grade on content and fluency of presentation. Students should show their co-operation to conduct a well-organized presentation with their own argument and evidence from readings and notes. The threshold of 'discovery' lied in a student's self initiatives to conduct additional research and to personalize theories for her/his personal daily experience.	<ul style="list-style-type: none"> - Rich, informative content, excellent grasp of the material with in-depth and extensive knowledge of the subject matter - Rigorous organization, coherent structure, and systematic exposition with a strong sense of narrative - Superior presentation skills: distinct 	<ul style="list-style-type: none"> - Adequate content with firm grasp of the material that informs the audience on a subject matter - Reasonable organization, balanced structure and composition - Good verbal communication: comprehensible pronunciation, fluent expression and diction, fair time-management 	<ul style="list-style-type: none"> - Adequate content with comprehensive grasp of the material demonstrating basic knowledge of the subject matter - Fair organization, weak structure and composition - Fair presentation skills: acceptable pronunciation, expression and diction, fair time-management 	<ul style="list-style-type: none"> - Weak content, loose grasp of the general ideas with some knowledge of the subject matter - Poor organization, structure and composition - Poor presentation skills: marginal pronunciation, expression and diction, poor time-management 	<ul style="list-style-type: none"> - Inadequate content, fail to identify the general ideas with knowledge of the subject matter - No organization, structure or/and composition - Poor presentation skills: marginal pronunciation, expression and diction, minimal time-management

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
		<p>pronunciation, fluent expression and appropriate diction, exact time- management</p> <ul style="list-style-type: none"> – Critical analysis with insightful comments opening up new issues, or suggesting the ability to theorize 				
2. Photo 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	<ul style="list-style-type: none"> – Work has strong affective quality and the articulation of personal styles and signature – Excellent appreciation, exploration 	<ul style="list-style-type: none"> – Strong appreciation, exploration and/or application of the aesthetic and expressive qualities of the medium 	<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/ 	<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 	<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

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
	praxis, to transform course material into self-owned authorship.	<p>and/or application of the aesthetic and expressive qualities of the medium</p> <ul style="list-style-type: none"> - Work raises questions and instill insights about the process of conception, creative strategization and production - Innovative exploration by combining knowledge from different disciplines (e.g. mathematics, psychology, physics, anthropology, 	<ul style="list-style-type: none"> - Ability to create project/ work that demonstrate the processes of thinking and creative exploration - Proper adjustment of plans and strategies in response to resources (time, space, equipment, etc) available and constructive feedback/ suggestions 	<p>work that demonstrate the processes of thinking and creative exploration</p> <ul style="list-style-type: none"> - Adjustment of plans and strategies in response to resources (time, space, equipment, etc) available 	<p>processes of thinking and creative exploration</p> <ul style="list-style-type: none"> - Limited adjustment of plans and strategies in response to resources (time, space, equipment, etc) available 	<p>creative exploration</p> <ul style="list-style-type: none"> - 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)
		<ul style="list-style-type: none"> etc.) to create an inter-disciplinary project – Efficient adjustment of plans and strategies in response to resources (time, space, equipment, etc) available with constructive adjustment 				
3. Theme Paper	Students should demonstrate ability to utilize primary and secondary sources, build up argument and analysis. The threshold of ‘discovery’ lied in a student’s self initiatives to conduct additional research and to	<ul style="list-style-type: none"> – Excellent grasp of research material, able to explain key concepts, assumptions and debates – Rigorous organization, 	<ul style="list-style-type: none"> – Firm grasp of materials, able to explain key concepts and assumptions – Reasonable organization, balanced structure, adequate 	<ul style="list-style-type: none"> – Comprehensive grasp of materials, able to explain key concepts – Fair organization, weak structure, adequate content, fair 	<ul style="list-style-type: none"> – Loose grasp of materials, cannot explain key concepts – Poor organization and structure, weak content, limited use of resources 	<ul style="list-style-type: none"> – Poor grasp of materials – No organization and structure, inadequate content, no/ irrelevant use of resources – Irrelevant points to the subject

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
	personalize theories for her/his personal daily experience.	<p>coherent structure, distinct thesis, properly argued with strong narrative</p> <ul style="list-style-type: none"> - Insightful interpretation of the subject matter with distinct themes and thesis - Critical analysis with insightful comments opening up new issues, or suggesting the ability to theorize - Ability to approach a text or a theme 	<p>content, sufficient ability to integrate various resources based on demand</p> <ul style="list-style-type: none"> - Clear ideas which keep to the point, clear-cut subject, ability to interpret opinions independently - Organized bibliography which can be utilized in accordance with the topic 	<p>ability to integrate various resources based on demand</p> <ul style="list-style-type: none"> - Relevant points to the subject matter, fair ability to interpret opinions - Unorganized bibliography which can be utilized in accordance with the topic 	<ul style="list-style-type: none"> - Relevant points to the subject matter, marginal ability to interpret opinions - Insufficient and/or unorganized bibliography 	<p>matter, minimal ability to interpret opinions</p> <ul style="list-style-type: none"> - Irrelevant bibliography

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
		using a variety of theories and analytical tools – Strong bibliography suggesting breadth and depth of coverage and informed insights				

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. PHOTOGRAPHIC PORTRAIT –from Victorian Impressionist to New Objectivity(Neu Sachlichkeit) to Digital Representation
2. PHOTOGRAPHY and MOTION: from Edward Muybridge to Fabien Baron
3. CHRONOGRAPHY and TIME-- STOP PHOTOGRAPHY: Etienne Jules Marey
4. FUTURISM and PHOTOGRAPHY of SPEED : Marinetti , Auturo Baggaglia
5. CONSTRUCTIVISM and PHOTOGRAPHY : Moholy Nagy, Rodchenko
6. PHOTOMONTAGE & the AVANT GARDE : Hannan Hoch, Lissitsky
7. NARRATIVE and PHOTOGRAPHY: Lorca diCorcia, Mitra Tibizan, Sam Taylor Wood
8. PHOTOGRAPHIC AND PHOTO REALISM IN ART : Gerard Richter
9. PHOTOGRAPHY and PAINTING : Francis Bacon
10. PHOTOGRAPHY and INSTALLATION : Christian Boltanski
11. PHOTOGRAPHY and SCULPTURE: Anselm Kiefer
12. PHOTOGRAPHY and VIDEO : Bill Viola
13. PHOTOGRAPHY and DIGITAL INTERACTIVITY

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.	Futurism and Photography, Giovanni Lista, TR 653 . L57 2001
2.	Sam Taylor Wood, NX 547.6 T39 A4 2002
3.	Third Party, Sam Tayloor Wood, N6797 T38 A4 2000
4.	Picturing Time – Etienne Jules Marey, Marta Braun, TR 840 B73 1992
5.	Photography after Photography Memory and Representation in Digital Era, TR 646. G4 P46 1996

6.	Future Cinema the cinematic imagery after Film, Edited by Jeffery Shaw and Peter Weibel TR 860 F88 2003
7.	The Art of Enhanced Photography, beyond the photographic image, James Luciana, Judith Watts, TR.685. L83.1999
8.	Stan Douglas Phaidon N6549 D68 1998
9.	Douglas Gordon MIT press N6797 G 66 A4 2001
10.	Micheal Snow almost Cover to Cover N 6549 S66 A4 2001
11.	Photography as Fine Art, TR 650 P49 1983
12.	Encounters New Art from Old, Richard Morphet, N 6490 M67 2000
13.	Laszlo Moholy Nagy author: Jeannine Fiedler PHAIDON PRESS
14.	Laszlo Moholy Nagy In Focus The J.Paul Getty Museum
15.	Impressionist Camera Pictorial Photography in Europe 1888-1918, editor: Brent Benjamin St Louis Art Museum MERRILL PUBLISHING
16.	In Camera, Francis Bacon: Photography, Film and the Practice of Painting author: Martin Harrison, Thames and Hudson 2005, ND497. B16. H37 2005
17.	Photography Reborn - Image Making in the Digital Era author: Jonathan Lipkin abram studio
18	The Abrams Encyclopedia of Photography, edited by Brigitte Govignon, Harry N Abrams Publishers

2.2 Additional Readings

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

1.	Nil
2.	