

**City University of Hong Kong**

**Information on a Course  
offered by School of Creative Media  
with effect from Semester A in 2012 / 2013**

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**Part I**

**Course Title:** Topics in Photography

**Course Code:** SM5321

**Course Duration:** One semester (13 weeks)

**No. of Credit Units:** 3 units

**Level:** P5

**Medium of Instruction:** English

**Prerequisites:** NIL

**Precursors:** NIL

**Equivalent Courses:** NIL

**Exclusive Courses:** NIL

**Part II**

**1. Course Aims:**

This course provides a new understanding on how photography renovates itself throughout decades. By closely examining the evolution of digital and conceptual photography/ “art + commerce” era, we bring back and redefine traditional aesthetics, like framing, composition and tones, in classical photography and reproduce the new significance, and revisit it in technical aspects. We will cover new trends in photography; how different genres and definitions have been developing, and how digital renovation enable possibilities; affecting our way of seeing and modelling our trends.

Employing advanced technique, new media and wider content would expand aesthetics and our vocabulary in creative process. Through experiments and exercises, students would not only have the understanding of how photography would be in the

next decade, but also acquire the knowledge of technological advance and its interpretation in contemporary photography and digital imaging display.

Travelling from the “birth of photography” through the “avant-garde” till the present digital and the pixel and megapixel evolution, definitions and boundaries become vague. Tastes changed; new media are conceived. Photographers are reshaping and redefining the map of imaging process and its implication in the creative process. As we expand our vocabulary and methodology in imaging conceptualisation as well as employing revolutionary technique, new media and mobile content, we embrace photography as a creative means in cross discipline and evolving challenges.

## 2. Course Intended Learning Outcomes (CILOs)

*Upon successful completion of this course, students should be able to:*

No.	CILOs
1.	Understand and cultivate new trends in digital photography
2.	Independently create photographic concepts for fine arts and design practices
3.	Explore digital imaging as a time based medium
4.	Work with up-to-date digital techniques to expand the digital photographic genre
*5.	Expand traditional methods of imaging to discover new possibilities of visual display in contemporary digital imaging
*6.	Combine artistic creativity and technical knowledge of photography to create work that demonstrate a personal style/ signature

\*Negotiated Learning Outcome (NLO) explicitly articulating the elements of Discovery oriented learning.

## 3. Teaching and Learning Activities (TLAs)

*(Indicative of likely activities and tasks designed to facilitate students' achievement of the CILOs. Final details will be provided to students in their first week of attendance in this course)*

TLAs	ILO No
Lectures, tutorials, reading, in-class critique and studio practice	CILO 1 - 6

## 4. Assessment Tasks/Activities

*(Indicative of likely activities and tasks designed to assess how well the students achieve the CILOs. Final details will be provided to students in their first week of attendance in this course)*

Type of assessment tasks/activities	Weighting (if applicable)	ILO No	Remarks
Creative Project & Presentation	100%	CILO 1 - 6	

## 5. Grading of Student Achievement:

Refer to Grading of Courses in the Academic Regulations for Taught Postgraduate Degrees.

100% coursework and presentation

Grading pattern: Standard (A+AA-...F)

Grading is based on performance in assessment tasks / activities.

### **A. 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.

Letter Grade	Grade Point	Grade Definitions	Description
A+ A A-	4.3 4.0 3.7	Excellent	<ul style="list-style-type: none"> <li>– Rich, informative content, excellent grasp of the material with in-depth and extensive knowledge of the subject matter</li> <li>– Rigorous organization, coherent structure, and systematic exposition with a strong sense of narrative</li> <li>– Superior presentation skills: distinct pronunciation, fluent expression and appropriate diction, exact time-management</li> <li>– Critical analysis with insightful comments opening up new issues, or suggesting the ability to theorize</li> </ul>
B+ B B-	3.3 3.0 2.7	Good	<ul style="list-style-type: none"> <li>– Adequate content with firm grasp of the material that informs the audience on a subject matter</li> <li>– Reasonable organization, balanced structure and composition</li> <li>– Good verbal communication: comprehensible pronunciation, fluent expression and diction, fair time-management</li> </ul>
C+ C C-	2.3 2.0 1.7	Adequate	<ul style="list-style-type: none"> <li>– Adequate content with comprehensive grasp of the material demonstrating basic knowledge of the subject matter</li> <li>– Fair organization, weak structure and composition</li> <li>– Fair presentation skills: acceptable pronunciation, expression and diction, fair time-management</li> </ul>
D	1.0	Marginal	<ul style="list-style-type: none"> <li>– Weak content, loose grasp of the general ideas with some knowledge of the subject matter</li> <li>– Poor organization, structure and composition</li> <li>– Poor presentation skills: marginal pronunciation, expression and diction, poor time-management</li> </ul>
F	0.0	Failure	<ul style="list-style-type: none"> <li>– Inadequate content, fail to identify the general ideas with knowledge of the subject matter</li> <li>– No organization, structure or/and composition</li> <li>– Poor presentation skills: marginal pronunciation, expression and diction, minimal time-management</li> </ul>

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

### **B. Creative Project/ Technical Project/ Portfolio**

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.

Letter Grade	Grade Point	Grade Definitions	Description
A+ A A-	4.3 4.0 3.7	Excellent	<ul style="list-style-type: none"> <li>- Work has strong affective quality and the articulation of personal styles and signature</li> <li>- Excellent appreciation, exploration and/or application of the aesthetic and expressive qualities of the medium</li> <li>- Work raises questions and instill insights about the process of conception, creative strategization and production</li> <li>- Innovative exploration by combining knowledge from different disciplines (e.g. mathematics, psychology, physics, anthropology, etc.) to create an inter-disciplinary project</li> <li>- Efficient adjustment of plans and strategies in response to resources (time, space, equipment, etc) available with constructive adjustment</li> </ul>
B+ B B-	3.3 3.0 2.7	Good	<ul style="list-style-type: none"> <li>- Strong appreciation, exploration and/or application of the aesthetic and expressive qualities of the medium</li> <li>- Ability to create project/ work that demonstrate the processes of thinking and creative exploration</li> <li>- Proper adjustment of plans and strategies in response to resources (time, space, equipment, etc) available and constructive feedback/ suggestions</li> </ul>
C+ C C-	2.3 2.0 1.7	Adequate	<ul style="list-style-type: none"> <li>- Basic appreciation and/or application of the aesthetic and expressive qualities of the medium</li> <li>- Limited ability to create project/ work that demonstrate the processes of thinking and creative exploration</li> <li>- Adjustment of plans and strategies in response to resources (time, space, equipment, etc) available</li> </ul>
D	1.0	Marginal	<ul style="list-style-type: none"> <li>- Marginal appreciation of the aesthetic and expressive qualities of the medium</li> <li>- Marginal ability to create project/ work that demonstrate the processes of thinking and creative exploration</li> <li>- Limited adjustment of plans and strategies in response to resources (time, space, equipment, etc) available</li> </ul>
F	0.0	Failure	<ul style="list-style-type: none"> <li>- No appreciation of the aesthetics and expressive qualities of the medium</li> <li>- Fail to create project/ work that demonstrate the processes of thinking and creative exploration</li> <li>- Minimal adjustment of plans and strategies in response to resources (time, space, equipment, etc) available</li> </ul>

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

### Subject Content:

	<u>Hours</u>	<u>%</u>
I. Introduction to traditional Photography	6	14
A. Pictorialism & Early Cinematography		
B. Constructivism, Futurism and Modern Art Theory		
C. Photography as Aesthetics		

II. Digital Era in Photography	18	43
A. Images vs Text		
B. Time based photography		
C. Video and Photo Hybrid		
D. Film Still and Narrative		
E. Fine Art Photography		
III. Into the Future: What Photography could be?	18	43
A. Tablet vivant		
B. Performative photography		
C. Mobile device, visual diary & Snap Shot		
D. Installation & Alternative Presentation		
E. megapixels and beyond		
F. Innovation in Imaging Display		
Total	<hr/> 42	<hr/> 100

### Part III

#### Keyword Syllabus:

Photography

#### Recommended Reading:

- Sontag, Susan. 1977. *On Photography*. New York. Farrar, Straus and Giroux.
- Bathes, Roland. 1981. *Camera Lucida: reflections on photography*. New York. Hill and Wang.
- Barthes, Roland. 1978. *Images, Music, Text*. New York. Hill and Wang.
- Perkis, Philip. 2001. *Teaching Photography*. New York. OB Press.
- Badger, Barry. 2004. *The Photobook: A History, Vol. 1 & 2*. New York. Phaidon Press.
- Frank, Robert. 1959. *The Americans*. New York. Grover Press
- Goldin, Nan. 2005. *The ballad of sexual dependency*. New York. Aperture.
- Michals, Duane. 1984. *Duane Michals: photographs, sequences, texts, 1958-1984*. Oxford. Museum of Modern Art.
- Michals, Duane. 1988. *Album: The Portraits of Duane Michals 1958-1988*. Pasadena, Calif. Twelvetreets.
- Brougher, Kerry. 2006. *Hiroshi Sugimoto*. Washington D.C. Hirshhorn Museum.
- Kismaric, Susan. 2004. *Fashioning Fiction in Photography since 1990*. New York. Museum of Modern Art.
- Araki, Nobuyoshi. 2003. *Araki by Araki: The Photographer's Personal Selection*. New York. Kodansha International.
- Blaser, Jean-Christophe. 2006. *reGeneration: 50 Photographers of Tomorrow*. New York. Aperture.
- Shore, Stephen. 2006. *Sze Tsung Leong History Images*. Gottingen. Steidl
- Szarkowski, John. 2001. *Andreas Gursky Exhibition Catalog*. New York. Museum of Modern Art.
- LaSala, Anthony. 2008. *30 by 30*. New York. PDN.