

**City University of Hong Kong  
Course Syllabus**

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

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**Part I Course Overview**

<b>Course Title:</b>	<u>Alternative Process in Photography</u>
<b>Course Code:</b>	<u>SM3735</u>
<b>Course Duration:</b>	<u>One semester</u>
<b>Credit Units:</b>	<u>3</u>
<b>Level:</b>	<u>B3</u>
<b>Proposed Area:</b> <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
<b>Medium of Instruction:</b>	<u>English</u>
<b>Medium of Assessment:</b>	<u>English</u>
<b>Prerequisites:</b> <i>(Course Code and Title)</i>	<u>SM1211 Black and White Photography or SM2720 Black and White Photography</u>
<b>Precursors:</b> <i>(Course Code and Title)</i>	<u>Nil</u>
<b>Equivalent Courses:</b> <i>(Course Code and Title)</i>	<u>Nil</u>
<b>Exclusive Courses:</b> <i>(Course Code and Title)</i>	<u>Nil</u>

## Part II Course Details

### 1. Abstract

(A 150-word description about the course)

With the advanced development of camera, picture-taking has been simplified as a “press-a-button” process just to secure a “perfect” image. The craftsmanship of photography has been basically minimized in order to allow this instant activity. Unfortunately the loss of this craftsmanship may reduce the creative medium of photography into a tool of mass production of images only.

This course aims at rediscovering the creative possibility by exploring essence of photography as its literal origin “drawing of light”. Students will learn to use and experiment with historic and alternative processes in photography of pre-digital era. They will explore their own creativity as photographers and understand the extent in which they can push their photographic vision through the experimentation with these processes. Finally they can establish their own genuine understanding of the meaning of photography which will form a basis of creativity in photo-media.

### 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 <sup>#</sup>	Weighting* (if applicable)	Discovery-enriched curriculum related learning outcomes (please tick where appropriate)		
			A1	A2	A3
1.	Learn the very basis of photography by creating images of light		✓	✓	
2.	Explore creativity in contrast to sophisticated programmes offered by high-end professional machines for image production		✓		
3.	Explore: <ul style="list-style-type: none"> <li>• Alternative darkroom practices which stress on the manipulation of light</li> <li>• Photographic vision beyond ordinary eyesight</li> </ul>		✓	✓	
4.	Experiment non-silver photographic printing			✓	
5. <sup>^</sup>	Associate, combine and integrate practical knowledge of optics and chemistry into course assignments			✓	✓

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

<sup>#</sup> Please specify the alignment of CILOs to the Gateway Education Programme Intended Learning outcomes (PILOs) in Section A of Annex.

<sup>^</sup> 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 lecture	Functions and techniques of different media will be discussed with work examples of early masters and contemporary artists	✓	✓					
Workshop practice	A series of workshops based on different techniques and approaches provides all the hands-on knowledge.			✓	✓	✓		
Classroom critique	Sharing and reflecting on students' assignments provides immediate responses on learning and teaching.		✓	✓		✓		

### 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%								
Create photograms	✓						15%	
Create pinhole cameras		✓			✓		15%	
Experiment with factory-made toy cameras			✓		✓		15%	
Experiment with infra-red film			✓		✓		15%	
Experiment solarization and other effects in darkroom printing				✓			15%	
Create Van Dyke brown prints			✓		✓		15%	
Class participation/ workshop practice			✓	✓	✓		10%	
Examination: 0% (duration: _____, if applicable)								
* The weightings should add up to 100%.							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. 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 praxis, to transform course material into self-owned authorship.	<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> </ul>	<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)</li> </ul>	<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>	<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>	<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>

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"> <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>	<p>available and constructive feedback/suggestions</p>			

**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.)

- Pinhole camera
- Toy Cameras & manipulations
- Solarization & other darkroom effects
- Photograms
- Van Dyke Brown
- Infrared film

#### 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.	Airey, Theresa, <b><i>Creative photo printmaking</i></b> . New York: Amphoto Books, 1996. <a href="#">TR330 .A37 1996</a>
2.	Lahue, Kalton C., <b><i>Darkroom techniques</i></b> . Los Angeles: Petersen Pub. Co., c1973. <a href="#">TR148 .L34 1973</a>
3.	James, Christopher, <b><i>The book of alternative photographic processes</i></b> . Albany, N.Y.: Delmar/Thomson Learning, c2002. <a href="#">TR350 .J35 2002</a>
4.	Renner, Eric, <b><i>Pinhole photography: rediscovering a historic technique</i></b> . Burlington, Mass.: Focal Press, c2004. <a href="#">TR268 .R46 2004</a>
5.	White, Minor, <b><i>Minor White: rites &amp; passages</i></b> . Millerton, N.Y.: Aperture, c1978. <a href="#">C0323761</a>

##### 2.2 Additional Readings

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

1.	Artists for further study about photogram: William Henry Fox Talbot, David Miller, Tim Noble & Sue Webster, Christian Boltanski, Helen Chadwick, Hiroshi Sugimoto.
2.	Artists for further study about pinhole camera: Paolo Gioli, William Anne Wright, Lesley Krane, Thomas Bachler, Ruth Thorne-Thomsen
3.	Artists for further study about toy camera: Luke Ching, Nancy Rexroth.
4.	Artists for further study about darkroom effects: Man Ray, Ansel Adams
5.	Artists for further study about infrared photography: Minor White, Weegee
6.	Artists for further study about Van Dyke brown print: Julia Margaret Cameron, Rashid Johnson
7.	Flusser, Vilém, <b><i>Towards a philosophy of photography</i></b> . London : Reaktion, c2000. <a href="#">TR183 .F5813 2000</a>