

**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: Art Photography

Course Code: SM3734

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 will introduce the diverse creative aspect of photography in the context of modern 20th century art and contemporary art photography. We examine how different photographers and artists employ photography as a personal vehicle to make their individual statement and how to channel their ideas by developing visual strategy to develop art projects and gallery exhibitions. The syllabus provides a clue from the maturity of idea to the finished exhibiting products in form of photo albums, exhibitions, installations of images and immersive form of presentations. Students are required to create photographic projects to demonstrate on individual themes which reflect their own interest in the image making process and achieve a portfolio of photo works by the end of the course, through photo books, exhibitions in gallery space or other multimedia representation of their creative outputs.

We will teach advanced level professional photographic equipments and setup for digital capture, storage and processing. Traditional films and its alternative creative process will also be discussed and practiced. We emphasize the flexibility and capability in creating the visual style of the students through creative process and we provide a consistent guideline on how creative works can be built up under current art themes and propositions, mapping and examining contemporary art world. Students will design their visual exercises related to exquisite themes in museum exhibition from important contemporary photographic and visual artists.

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.	Employing creative idea as a visual artist on photography themes		✓	✓	
2.	Employ professional camera and technique to raise capability and flexibility to exercise image manipulation			✓	✓
3.	Actualize creative outcome from visual ideas in contemporary art world to formulate individual style			✓	✓
4.	Create visual art presentation as final outcome: art photo book , exhibition, immersive form of presentation, photo installation			✓	✓
5. [^]	Conduct extra research on the subject in relation to one's own experience as a self-reflective process		✓	✓	✓
6. [^]	Commit strongly to self-assessment and self-directed learning in order to continually refine practices		✓	✓	
		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	Presentation of master photographic artists in gallery and exhibition context	✓				✓		3hrs/wk
Group Project	Classroom presentation and study on various photographic themes		✓			✓		½ hrs/wk
Creative Individual Project	Photographic assignments using advanced professional medium format camera			✓			✓	2 hrs/wk
Creative Individual Project	Digital and Traditional treatment for image enhancement through creative means				✓		✓	1 hrs/wk

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: Image on Nostalgia , Forgotten Time & Collective Memory	✓				✓	✓	25%	
Assignment 2: Fabricated Fiction using Still Life Material		✓			✓	✓	25%	
Assignment 3: Nude Photography			✓		✓	✓	25%	
Assignment 4: Self Response to living experience as a photographic artist				✓	✓	✓	25%	
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. Photography Projects	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 about the process of conception, creative 	<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 plans and strategies in response to resources (time, space, 	<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 resources (time, space, equipment, etc) available 	<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)
		strategization and production – 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, space, equipment, etc) available with	equipment, etc) available and constructive feedback/ suggestions			

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
		constructive adjustment				
2. Self Response	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.	<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)
		opinion and other views initiated in class discussion – Discussion shed light on new dimensions of the issue	– Sufficient responses to peer comments to sustain a discussion			

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.)

Selected Artists and Themes:

Self as Response to Living Experience : Yasumura, Mishima, Anselm Kiefer, Dieter Appelt, Pierre and Gilles, **Francesca Woodman**

Forgotten Time and Lost Memory : Sarah Moon, Deborah Turbeville, Sheila Metzner, S.I Witkiewicz

Fabricated Fiction and Still Life : Bernard Faucon, Hans Bellmer, David Laundy, Boyd Webb, Paul Outerbridge

Nude Photography: Helmut Newton, Guy Bourdin, Edward Weston, George Platt Lynes, Raymond Voinquel, Paolo Roversi

Conceptual Photography : Andrea Gursky, Sugimoto, Javier Vallhonrat, Jeff Wall

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.)

• References(including City University Library borrowing code):	
1.	Andrea Gursky/ Peter Galassi TR 647 G35 2001
2.	Andreas Gursky : photographs from 1984 to the present / edited by Marie Luise Syring ; with texts by Lynne Cooke, Rupert Pfab and Marie Luise Syring <u>TR647 .G8672 1998</u>
3.	<u>Helmut Newton : pages from the glossies ; facsimiles 1956-1998 / edited by June Newton and Walter Keller.</u> TR679 .N49 1998
4.	<u>Autobiography / Helmut Newton.</u> TR140.N45 A34 2003
5.	Guy Bourdin by Alison M. Gingeras London Phaidon 2006 TR 654 G56 2006
6.	Paolo Roversi, libretto. Paris : Stromboli at Steidl ; [New York : distributed by D.A.P.], c2000.
7.	<u>Nudi / Paolo Roversi.</u> TR675 .R68 1999
8.	Studio / Paolo Roversi London : Thames & Hudson, c2005 <u>TR655 .R68 2002</u>
9.	Edward Weston/ Aperture 1997 <u>TR653 .W457 1997</u>
10.	<u>Anton Josef Trcka, Edward Weston, Helmut Newton / with texts by Carsten Ahrens, ... [et al.] ; edited by Carl Haenlein.</u> R675 .T73 1998

11.	Anselm Kiefer / Daniel Arasse /New York : Harry N. Abrams, 2001 <u>N6888.K43 A9513 2001</u>
12.	Anselm Kiefer Bucher 1969-1990/ Gotz Adriani N7333.4.K54 A4 1990
13.	Hans Bellmer / edited by Michael Semff and Anthony Spira ; with essays by Agnès de la Beaumelle, Alain Sayag, Wieland Schmied <u>NX550.Z9 B452 2006</u>
14.	Pierre et Gilles, held at the New Museum of Contemporary Art, London : Merrell, 2000 <u>TR647 .P547 2000</u>
15.	Studio St. Petersburg/ Deborah Turbeville TR654 .T865 1997
16.	Women on women/ Deborah Turbeville London : Arrow Books TR 681. W6 1980
17.	Sheila Metzner: Form and Fashion by <u>Sheila Metzner</u> (Photographer), <u>Ralph Lauren</u> , <u>M. Raven Metzner</u> (Introduction), <u>Shelia Metzner</u> (Photographer), <u>Edward S. Curtis</u> <u>TR679 .M48 2001</u>
18.	Jeff Wall / Thierry de Duve, Arielle Pelenc, Boris Groys. London : Phaidon Press, 1996 TR 654 J44 1996
19.	Paul Outerbridge 1896-1958 / essay by Elaine Dines-Cox with Carol McCusker ; a personal portrait by M.F. Agha ; edited by Manfred Heiting. <u>TR647 .O97 1999</u>
20.	Javier Vallhonrat Barcelona : BOM, c2006 TR 655 V34 2006 http://www.mfilomeno.com/
21.	George Platt Lynes by David Leddick ; foreword by Anatole Pohorilenko. Publisher: TASCHEN <u>TR675 .L433 2000</u>
22.	Sugimoto : portraits / [organized by Tracey] Bashkoff [and Nancy] Spector. TR 647 S94 2000
23.	Photography in the visual arts TR 642. P475 1995
24.	The Art of Enhanced Photography : beyond the photographic image / James Luciana, Judith Watts. TR 685. L83 1999
25.	Fashioning Fiction in Photography since 1990 / Susan Kismaric and Eva Respini Museum of Modern Art New York <u>TR679 .K57 2004</u>
26.	S.I. Witkiewicz Photographs 1899-1939 / Third Eye Centre , Glasgow
27.	Francesca Woodman / Chris Townsend London ; New York : Phaidon, 2006 <u>TR647 .W664 2006</u>
28.	Francesca Woodman / Herve Chandès, ed. ; essays by Philippe Sollers, David Levi Strauss, Elizabeth Janus, Sloan Rankin <u>TR647 .W66 1998</u>
29.	薔薇刑 三島由紀夫 細江英工

2.2 Additional Readings

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

1.	Nil
2.	