

**City University of Hong Kong
Course Syllabus**

**offered by School of Creative Media
with effect from Semester A 2017 /18**

Part I Course Overview

Course Title: Topics in Photography

Course Code: SM5321

Course Duration: One semester

Credit Units: 3

Level: P5

Medium of Instruction: English

Medium of Assessment: English

Prerequisites:
(Course Code and Title) Nil

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

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)

(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.	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			✓	✓
		100%			

^ 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	Introduction to traditional Photography <ul style="list-style-type: none"> • Pictorialism & Early Cinematography • Constructivism, Futurism and Modern Art Theory • Photography as Aesthetics 	✓	✓				✓	1hr/wk
Lecture	Digital Era in Photography <ul style="list-style-type: none"> • Images vs Text • Time based photography • Video and Photo Hybrid • Film Still and Narrative • Fine Art Photography 			✓	✓	✓	✓	1hr/wk
Lecture	Into the Future: What Photography could be? <ul style="list-style-type: none"> • Tablet vivant • Performative photography • Mobile device, visual diary & Snap Shot • Installation & Alternative Presentation • megapixels and beyond • Innovation in Imaging Display 				✓	✓	✓	1hr/wk
Workshop	Workshop on digital imaging technology				✓	✓		1hr/wk
Student Presentation	Assignment presentation				✓	✓	✓	20mins/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%								
Creative Project	✓	✓	✓	✓	✓	✓	60%	
Assignment Presentation and Critique				✓	✓	✓	20%	
Writing on selected topic	✓	✓	✓				20%	
Examination: 0% (duration: _____, if applicable)							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. 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 pronunciation, fluent expression and appropriate diction, exact time-management – Critical analysis with insightful comments opening up new issues, or suggesting the ability to theorize 	<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
2. 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	<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 	<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/ work that 	<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 	<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

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
	theory into praxis, to transform course material into self-owned authorship.	aesthetic and expressive qualities of the medium – 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, 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	– 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	demonstrate the processes of thinking and creative exploration – Adjustment of plans and strategies in response to resources (time, space, equipment, etc) available	thinking and creative exploration – Limited adjustment of plans and strategies in response to resources (time, space, equipment, etc) available	exploration – Minimal adjustment of plans and strategies in response to resources (time, space, equipment, etc) available

Other specific rubrics may be included depending on the nature of assessment tasks assigned by the course leader. Normally, material to be assessed may include analytical essays, historical and theoretical research projects, creative/practical projects, oral presentations, and participation in online and in-class discussions.

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.)

Photography

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

2.2 Additional Readings

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

1.	Nil
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