

SM3737: EXPANDED PHOTOGRAPHY

Effective Term

Semester A 2022/23

Part I Course Overview

Course Title

Expanded Photography

Subject Code

SM - School of Creative Media

Course Number

3737

Academic Unit

School of Creative Media (SM)

College/School

School of Creative Media (SM)

Course Duration

One Semester

Credit Units

3

Level

B1, B2, B3, B4 - Bachelor's Degree

Medium of Instruction

English

Medium of Assessment

English

Prerequisites

SM1013 Introduction to Photography or GE1129 Creative Photography

Precursors

SM3721 Theories of Photography & Imaging

Equivalent Courses

Nil

Exclusive Courses

Nil

Part II Course Details

Abstract

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.

Course Intended Learning Outcomes (CILOs)

CILOs	Weighting (if app.)	DEC-A1	DEC-A2	DEC-A3
1	Create photo image and series employing new digital photographic setup and theory		x	
2	Use digital camera and photo technique in creating image installation with visual effect		x	
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		x	x
4	Examine and explore the visual vocabulary from traditional to digital photography	x	x	
5	Assign or link up extra self-initiated tasks on top of an assignment / coursework for further exploration of the subject	x	x	
6	Conduct extra research on the subject in relation to one's own experience as a self-reflective process	x	x	x

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 real-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.

Teaching and Learning Activities (TLAs)

TLAs	Brief Description	CILO No.	Hours/week (if applicable)	
1	Lecture	Classroom discussion and presentation of historical photographic masters and trends	1, 5, 6	1 hr/wk
2	Student presentation	Classroom discussion and critique of their own individual creative works	2	15mins/wk
3	Lecture	Powerpoint and DVD presentation of visual arts of famous artists, employing photography in his works	3, 5, 6	1 hr/wk
4	Workshop	Photographic projects on themes e.g. speed, motion, narrative, multi-exposure.	3, 4, 5, 6	1 hr/wk
5	Workshop	How to use a digital camera for taking time-stop photographs	3	2hrs
6	Workshop	How to do post-production to achieve effect in photographs	2	3 hrs

Assessment Tasks / Activities (ATs)

ATs	CILO No.	Weighting (%)	Remarks (e.g. Parameter for GenAI use)	
1	Assignment 1: Photographer' s Critique & Presentation	1	20	
2	Assignment 2: Photographing Speed and Motion	2	20	
3	Assignment 3: Photographing Narrative	3	20	
4	Assignment 4: Photographic Multi-images in Portraiture & Self Portraiture	3, 4	20	
5	Assignment 5: Theme Papers on Photographic Movement	4, 5, 6	20	

Continuous Assessment (%)

100

Examination (%)

0

Assessment Rubrics (AR)

Assessment Task

1. Photographer's Critique & Presentation

Criterion

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' lies in a student's self initiatives to conduct additional research and to personalize theories for her/his personal daily experience.

Excellent (A+, A, A-)

- 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

Good (B+, B, B-)

- 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

Fair (C+, C, C-)

- 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

Marginal (D)

- 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

Failure (F)

- 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

2. Photo Project

Criterion

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.

Excellent (A+, A, A-)

- 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 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

Good (B+, B, B-)

- 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, equipment, etc) available and constructive feedback/ suggestions

Fair (C+, C, C-)

- 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

Marginal (D)

- 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

Failure (F)

- 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

3. Theme Paper

Criterion

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 personalize theories for her/his personal daily experience.

Excellent (A+, A, A-)

- Excellent grasp of research material, able to explain key concepts, assumptions and debates
- Rigorous organization, coherent structure, distinct thesis, properly argued with strong narrative
- 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 using a variety of theories and analytical tools
- Strong bibliography suggesting breadth and depth of coverage and informed insights

Good (B+, B, B-)

- Firm grasp of materials, able to explain key concepts and assumptions
- Reasonable organization, balanced structure, adequate content, sufficient ability to integrate various resources based on demand
- 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

Fair (C+, C, C-)

- Comprehensive grasp of materials, able to explain key concepts
- Fair organization, weak structure, adequate content, fair ability to integrate various resources based on demand
- Relevant points to the subject matter, fair ability to interpret opinions
- Unorganized bibliography which can be utilized in accordance with the topic

Marginal (D)

- Loose grasp of materials, cannot explain key concepts
- Poor organization and structure, weak content, limited use of resources
- Relevant points to the subject matter, marginal ability to interpret opinions

- Insufficient and/or unorganized bibliography

Failure (F)

- Poor grasp of materials
- No organization and structure, inadequate content, no/ irrelevant use of resources
- Irrelevant points to the subject matter, minimal ability to interpret opinions
- Irrelevant bibliography

Additional Information for AR

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

Part III Other Information

Keyword Syllabus

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

Reading List

Compulsory Readings

	Title
1	Futurism and Photography, Giovanni Lista, TR 653 . L57 2001
2	Sam Taylor Wood, NX 547.6 T39 A4 2002
3	Third Party, Sam Taylor 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

Additional Readings

Title	
1	Nil