

Academy of Visual Arts
Bachelor of Arts (Hons) in Visual Arts Programme

VART 3137 Narrative Photography

No. of units: 3

Pre-requisite: VART 2135 Looking through the Lens

Duration: 52 hours

Cluster: Lens-based Media (2012 & 2013 Intakes) / Media Arts (2014 Intake and onwards)

I.1. Course Description & Rationale (200–300 words):

In the post-medium culture, artists no longer identify themselves as a practitioner in a specific medium, but rather work across multiple mediums to create a rich visual dialogue. Therefore, this course is an attempt to bring together photography and performance art, with the awareness of “the act depicted in the photography” and “the unpremeditated photographic action” as the style of mid-twentieth century photojournalism and snapshots aesthetics, “an act/performance created for a photograph” and “a stand-alone picture to present a pictorial narrative.” Referencing photographers who create images relating to appropriation and construction, fables, fairy tales, apocryphal events and modern myths, this course will further develop creative processes and innovative works that explores the possibilities in an active moment that is not simply captured by a still frame, but will continue beyond the image.

This studio course will launch an interactive dialogue between photography, performance art, book art and installation art. Students will explore the different creative processes between these visual media, discovering the similarities and differences in each, and utilizing the knowledge gained from both in developing new perspective in photography. Working in a studio environment, students will explore and develop the possibilities of photographic lighting and staging. Discussions and presentations will focus on visual narrative structure, performativity, process and documentation as art, and the use of image and text in photography.

I.2. Course Content:

No.		Hours	%
1.	Narrative Photography and tableau photography: - Not candid and the uncanny: time and action, movement and duration; - Possibilities of narrating an action by one single image or a sequence; - Interpreting appearance and disappearance through photography.	16	30
2.	Scene, staging and studio lighting: - Working in photographic studio: safety and operation - Chiaroscuro and drama: uses of studio lighting for story-telling - Staging and constructed reality - Post-production: Image manipulation	24	46
3.	Composing a visual narrative - Space, object and subject; - Form and structure of visual narration; - Appropriation and subversion of cultural text in photography; - Image and text	12	32
		52	100

I.3. Intended Course Learning Outcomes (CILOs):

(Please take note of the PILOs for the overall BA programme in the Programme Document.)

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

No.	Intended Course Learning Outcomes (CILOs)
1.	Research how photographers devise creative strategies, performances and happenings for visual story-telling;
2.	Apply technical skills in "tableau photography" to develop a photographic narrative;
3.	Express idea and concept through acting, objects, space and text in photography;
4.	Create visual documentation specific to a predetermined perspective or aim;
5.	Work collaboratively in different roles of photographic production; and
6.	Adhere to standards of professional practice and ethos.

** More may be added.*

I.4. Alignment of CILOs with PILOs:

Learning Outcomes	<i>Please indicate alignment by checking '✓' the appropriate box</i>					
	CILO1	CILO2	CILO3	CILO4	CILO5	CILO6
PILO1.1						
PILO1.2						
PILO2.1	✓					
PILO2.2		✓	✓			
PILO2.3		✓	✓	✓		
PILO3.1					✓	✓
PILO3.2						✓

** There may not be 6 CILOs, in which case, just leave columns empty.*

I.5. Alignment of Teaching and Learning Activities with CILOs:

No.	Teaching and Learning Activities	CILO	Hours
1.	Lectures on narrative photography and assigned reading on contemporary photography and arts	1	12
2.	Technical demonstrations and workshops providing essential training to master the required techniques	2, 5, 6	12
3.	Practical studio-work for practicing and creatively applying techniques and knowledge in tableau photography	2, 3, 5, 6	16
4.	In-class presentation and critique of student ideas and projects	3, 4, 6	12

**More may be added.*

I.6. Assessment:

No.	Assessment Methods/Activities	Weighting	Alignment with CILOs
1.	Studio Projects: 4 studio projects are assigned, with topics 'time,' 'scene,' 'chiaroscuro,' and 'genre and appropriation.' Students work in teams and create 4 sets of photographic images to respond to the themes by demonstrating both technical and professional knowledge.	30%	2, 5, 6

2.	Term Project: This is a self-directed project of research, creative practice and presentation. Student identifies an area in narrative photography, contemporary art, and visual story telling with reference to literary text. Student creates a photography project that is informed by research and creative results from the studio practices. At the end, student presents the project in form of exhibition together with a photo book as project documentation.	40%	1, 2, 3, 4
3.	Professional Attitude: Professional Attitude does not necessarily define its own learning outcomes, but takes a look at 'how' the other, non-attitudinal outcomes are achieved. Assessment will always be based on direct personal contact with the student. Assessment methods include personal conversations – formal and informal –, class observation, individual and group-tutorials, and such like. Assessment evidence is continuously produced through attendance and participation class-records, public presentations, peer-reviews, evaluation of sketchbooks or visual diaries, personal notes of students and teachers, etc. For more information, please refer to the BA (Hons) in Visual	30%	6

**More may be added.*

I.7. References (up to 10 books):

Ceschel, Bruno. *Self Publish, Be Happy: a manifesto and DIY manual to self-publishing photobooks*. New York: Aperture, 2015.

Demos, T.J., ed. *Vitamin Ph: New perspective in photography*. London; New York, NY: Phaidon. 2009.

Elkins, James. *Photography Theory*. New York: Routledge, 2007.

Fernandez, Horacio. *The Latin American Photobook*. New York: Aperture. 2011.

Fried, Michael. *Why Photography Matters as Art as Never Before*. London: Yale University Press, 2008.

Garcia, Erin. *Photography as Fiction*. Los Angeles: J. Paul Getty Museum, 2010.

Goldberg, Roselee, and Laurie Anderson. *Performance: Live Art Since the 60's*. London: Thames & Hudson, 2004.

Hughes, Alex, and Andrea Noble, eds. *Phototextualities: intersections of Photography and Narrative*. Albuquerque: University of New Mexico Press, 2003.

Hunter, Fil. *Light, Science & Magic : an introduction to photographic lighting*. Waltham, MA : Focal Press/Elsevier, c2012.

Kelsey, Robin. *Photography and the Art of Chance*. Cambridge, Massachusetts: The Belknap Press of Harvard University Press, 2015.

Modrak, Rebekah. *Reframing Photography: theory and practice*. London; New York: 2011.

Parr, Martin. *The Photobook: A History*, vol. 1-3. London : Phaidon, 2004 -

Pauli, Lori, ed. *Acting the Part: photography as theatre*. London; New York: Merrell; Ottawa, Ont.: In Association with the National Gallery of Canada, 2006.

Pultz, John. *The Body and The Lens: Photography 1839 to The Present*. New York: Perspectives, 1995.

I.8. Academic Integrity:

Students will endeavour to only claim work that they have actually produced themselves. Claiming the work of others is considered plagiarism, and will be dealt with under the academic policies of the university.

I.9. Health and Safety:

Every effort will be made to comply with the intent of Hong Kong's law or acts and the University's policies to maintain a safe and healthy working environment.

I.10. Final Note:

The instructor reserves the right to modify the class and the syllabus or the schedule to adjust to the dynamics of the particular group or to take advantage of opportunities that may arise.