

## THE EDUCATION UNIVERSITY OF HONG KONG

### Course Outline

#### Part I

<b>Programme Title</b>	<b>: Bachelor of Arts (Honours) in Creative Arts and Culture and Bachelor of Education (Honours) (Visual Arts)</b>
<b>Programme QF Level</b>	<b>: 5</b>
<b>Course Title</b>	<b>: Photography and Moving Image</b>
<b>Course Code</b>	<b>: ART2199</b>
<b>Department</b>	<b>: Cultural and Creative Arts</b>
<b>Credit Points</b>	<b>: 3</b>
<b>Contact Hours</b>	<b>: 39 hours</b>
<b>Pre-requisite(s)</b>	<b>: Nil</b>
<b>Medium of Instruction</b>	<b>: English</b>
<b>Level</b>	<b>: 2</b>

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#### Part II

The University's Graduate Attributes and seven Generic Intended Learning Outcomes (GILOs) represent the attributes of ideal EdUHK graduates and their expected qualities respectively. Learning outcomes work coherently at the University (GILOs), programme (Programme Intended Learning Outcomes) and course (Course Intended Learning Outcomes) levels to achieve the goal of nurturing students with important graduate attributes.

In gist, the Graduate Attributes for Sub-degree, Undergraduate, Taught Postgraduate, Professional Doctorate and Research Postgraduate students consist of the following three domains (i.e. in short "PEER & I"):

- Professional Excellence;
- Ethical Responsibility; &
- Innovation.

The descriptors under these three domains are different for the three groups of students in order to reflect the respective level of Graduate Attributes.

The seven GILOs are:

1. Problem Solving Skills
2. Critical Thinking Skills
3. Creative Thinking Skills
- 4a. Oral Communication Skills
- 4b. Written Communication Skills
5. Social Interaction Skills
6. Ethical Decision Making
7. Global Perspectives

## 1. Course Synopsis

This course focuses on both the practical and theoretical study of still and moving images for visual communication. It includes the acquisition of dark room techniques and computer editing technology. The course also allows for hands-on experience of using photographic and video capture equipment. It also covers the critical investigation within the still and moving image framework of personal and societal conventions of communication.

## 2. Course Intended Learning Outcomes (CILOs)

*Upon completion of this course, students will be able to:*

- CILO<sub>1</sub> Show the ability in applying technology skills to traditional and digital images.
- CILO<sub>2</sub> Demonstrate ability in conducting visual research and work process management skills
- CILO<sub>3</sub> Articulate project aims, requirement and work process management skills
- CILO<sub>4</sub> Demonstrate critical and analytical judgment of personal and national identity in research and presentation on design themes in respect to social, cultural and environmental considerations.

## 3. Content, CILOs and Teaching & Learning Activities

Course Content	CILOs	Suggested Teaching & Learning Activities
<i>Acquire the techniques of analogue photography from darkroom techniques to presentation</i>	CILO <sub>1,3</sub>	Explain to students that they will now use pinhole camera and SLR camera to capture images about daily objects. Using various darkroom techniques to produce photography images. Introduction to the basic materials and process of photography presentation.
<i>Acquire the techniques of digital photography from pre-production to post-production/editing stages</i>	CILO <sub>1,3</sub>	Explain to students that they will now plan, shoot, and research a relevant social-culturally themed issue or project in the local community. Students will conduct an image-based research project at the local level through observation, documentation, image creation, and photographic/image exploration using various digital capture devices and image editing techniques to present their findings

<i>Meaning of visual images in contemporary society</i>	<i>CILO<sub>4</sub></i>	Introduce and develop an understanding of the works of the world famous photographers and image makers. View and analyze the different forms of visual representation from global communities.
<i>Construction of meaning</i>	<i>CILO<sub>3</sub></i>	Students each generate three photography ideas by using creative development process of turning an abstract idea into well-structured still image works. Each student group develops these ideas into a plan that includes a detailed description of the movie's production needs, schedule, and responsibilities. Three students review and approve these plans before lecturer finally approve them. The student group also engages in critical debate about style and content and to challenge established practices and ideas.

#### 4. Assessment

<b>Assessment Tasks</b>	<b>Weighting (%)</b>	<b>CILO</b>
(a) Individual seminar presentation on an image-based theme.  Students will research and present a series of images addressing one of the course themes (memory, truth, documentary etc.), and critically analyze the images demonstrating an understanding of the work.	20	<i>CILO<sub>1, 2, 3</sub></i>
(b) Image-based group research project Students are required to submit a series of images and a written report (1000 words) on a self-chosen local sociocultural theme, supplemented with reference materials (APA), including cultural significance of the media content. References to readings on public culture are required.	30	<i>CILO<sub>1, 2, 3, 4</sub></i>
(c) Photography individual portfolio and thematic project. Thematic works should include a series of photographic images on a chosen theme.	50	<i>CILO<sub>1, 2, 3, 4</sub></i>

## 5. Use of Generative AI in Course Assessments

Please select one option only that applies to this course:

**Not Permitted:** In this course, the use of generative AI tools is not allowed for any assessment tasks.

**Permitted:** In this course, generative AI tools may be used in some or all assessment tasks. Instructors will provide specific instructions, including any restrictions or additional requirements (e.g., proper acknowledgment, reflective reports), during the first lesson and in relevant assessment briefs.

## 6. Required Text(s)

Barthes, Roland (1981). *Camera Lucida: Reflections on Photography*. New York: Hill and Wang.

Manovich, Ray (2016). *Instagram and the Contemporary Image*:

<http://manovich.net/index.php/projects/instagram-and-contemporary-image>

## 7. Recommended Readings

Barthes, Roland (1981). *Camera Lucida: Reflections on Photography*. New York: Hill and Wang.

Barrett, E. (Ed.) (1992). *Sociomedia: Multimedia, hypermedia, and the social construction of knowledge*. Cambridge, MA: The MIT Press.

Berger, John (1972). *Ways of Seeing*. London: British Broadcasting Corporation and Penguin Books.

Buckingham, D. (1993). *Reading audiences: Young people and the media*. Manchester: Manchester University Press.

Castells, M. (2000). *The rise of the network society, the information age: Economy, society and culture Vol. I*. Oxford, UK: Blackwell.

Maeda, J. (2000). *Media@Meida*. London: Thames & Hudson.

Rush, M. (1999). *New Media in Late 20th-century Art (World of Art)*. London: Thames & Hudson.

Schwarz, H.P. (1997). *Media-Art-History: Media Museum: Zkm - Center for Art and Media Karlsruhe*. USA New York: Prestel.

Szarkowski, J. (1966). *The Photographer's Eye*. New York: Museum of Modern Art; Distributed by Doubleday, Garden City, N.Y.

## 8. Related Web Resources

ZKM | Zentrum Für Kunst Und Medientechnologie Karlsruhe: <https://zkm.de/de>

Onedotzero: <https://www.onedotzero.com>

The Photographers' Gallery : <https://thephotographersgallery.org.uk>

Photography Seoul Museum of Art: <https://sema.seoul.go.kr/en/visit/photosema>

The Royal Photographic Society: <https://rps.org>

Paris Photo: <https://www.parisphoto.com/en-gb.html>

## **9. Related Journals**

NIL

## **10. Academic Honesty**

The University upholds the principles of honesty in all areas of academic work. We expect our students to carry out all academic activities honestly and in good faith. Please refer to the *Policy on Academic Honesty, Responsibility and Integrity* (<https://www.eduhk.hk/re/uploads/docs/000000000016336798924548BbN5>). Students should familiarize themselves with the Policy.

## **11. Other**

NIL

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