

**ARTX230 Analog Photography—Syllabus
Winter Quarter 2026, Kalamazoo College
Richard Koenig, Professor**

Meeting Time: Tuesday & Thursday 12:30 to 3:30 PM

Meeting Place: Room 122 and 103 of the Light Fine Arts Building

Class Homepage (not optimized for phones): http://people.kzoo.edu/~rkoenig/educator/photo/ph_ana.html

Office Hours: Monday 1:30 to 3:00 PM and Wednesday 1:00 to 2:30 PM (and by appointment)

Office Location: Light Fine Arts Building Room 203, Phone: 337.7003

Security (emergency only, for safety issues): 269-270-8110

Darkroom Phone: 337.7399

E-Mail: rkoenig@kzoo.edu

Course Description and Goals

The objective of this studio art course is to provide the student working knowledge of, and experience with, the fundamental creative tools used in fine art photographic practice using traditional (analog/chemical) processing and printing techniques.

In addition to producing silver-based photographs, participants learn to analyze and discuss their work. When regarding the images produced in this course, discussion will be centered on technical, formal, and conceptual characteristics. We will also discuss subject matter and content—and the difference between the two. In this critical reading of images, like that of a text, we will explore the basics of visual literacy.

To inspire and contextualize, we will view historical examples from the Daguerreotype to contemporary practice with an emphasis on analog practitioners. Through this study, as well as the production of a small body of work, each student should complete the course with a solid understanding of traditional (analog) photographic practice.

Evaluation

Merely completing the requirements for an assignment will not necessarily ensure a good evaluation. I look at technical, formal, and conceptual aspects of your work (mentioned above) but also the level of exploration and risk taking.

Below is a breakdown of how your final grade will be determined:

30%	Midterm Portfolio
7.5%	First-Half Participation & Engagement
7.5%	In-Class Technical Quiz
7.5%	Take-Home History Quiz (or alternative mini-assignment)
40%	Second-Half Portfolio
7.5%	Second-Half Participation & Engagement

Credit/No Credit Policy for the 2022/2023 Academic Year (Catalog Copy)

Students in good academic standing may elect to take at most one letter graded course per term as CR/NC for a total of up to four courses while enrolled at Kalamazoo College. Courses taken CR/NC must be outside the major, minor, or concentration (including cognates). Students may elect this option for at most one course in any one department. Before signing this form, please be sure to investigate all possible implications:

- This form is due to the Registrar's Office on or before Friday of eighth week of the quarter during which Credit/No Credit is a course registration option.
- Once declared a Credit/No Credit course, the course cannot be converted back to a letter-graded course.
- Declaration of a course as Credit/No Credit makes the student ineligible for the Dean's List consideration for that quarter.

- Many graduate schools and professional institutions may not accept Credit/No Credit graded coursework in subjects related to an intended program of study.
- Students may retake a CR/NC option for a letter grade.
- The course will not satisfy prerequisites for those course sequences that require a "C- or better."
- The course will not satisfy the last course in the language requirement (103 or 201) or any of the Shared Passages Seminar requirements.

Attendance

Attendance is mandatory: it is crucial that you miss as few of the meetings as possible as the instruction builds upon itself. After two unexcused absences your grade can be lowered at my discretion. This penalty is applied to your course work evaluation (above) at the completion of the course. One must have documentation to obtain an excused absence. Also, two late arrivals will be counted as one absence. If you do miss a class, please get notes from another student.

Participation

Good participation means one actively and candidly contributes to the goings-on of the class while being supportive of one's peers. [I realize this can take different forms given the individual student.] This can be particularly important when students may make work that is personal in nature. Along those lines, an important note about critiques: we criticize the work, not the person making the work. Fifteen percent of your final grade has been earmarked for engagement.

Diversity and Inclusion

With our time spent together in this course, we will make a conscious effort to ensure that all participants feel welcomed and encouraged to participate. Hurtful comments based on ethnicity, religion, physical appearance, sexual orientation, national origin, and/or socioeconomic status will not be tolerated. Creating personal artwork can cause one to be vulnerable—we, in this course, will endeavor always to treat each other with respect and regard one another's artistic production seriously. More on this below.

Text and Readings

There is no required textbook for this class—I will provide handouts or links to websites as needed.

Fees and Additional Costs

You will be charged \$28 for a lab fee in this class—this pays for chemicals for the darkroom. In addition, you will probably have to spend around \$100 for film and photo paper.

Land Acknowledgement

We gather on the land of the Council of the Three Fires—the Ojibwe, the Odawa, and the Potawatomi. Indigenous nations of the Great Lakes region are also known as the Anishinaabe (Ah-nish-nah-bay), or original people, and their language is Anishinaabemowin (Ah-nish-nah-bay-mow-in). We acknowledge the enduring relationship that exists between the People of the Three Fires and this land.

Course Learning Outcomes vis-à-vis Institutional Learning Outcomes

In order to cultivate cross-institutional consistency and coherence, departments and units are encouraged to identify how their learning outcomes might align with and support the broader institutional learning outcomes.

These four ILOs were approved by a vote of the faculty in 2019 after thorough campus-wide discussion and deliberation.

Our Institutional Learning Outcomes enable graduates to...

- Communicate effectively
- Address complex problems
- Collaborate successfully
- Demonstrate intercultural competency

Most, if not all, of the courses in the department of Art & Art History directly fulfill the ILOs. Beyond communicating through visual artwork, we, in this class, will exercise this ability through discussion, critiques, and possibly some small written pieces or oral presentations. Current artwork more often than not addresses complex social issues such as climate change or institutional racism, to name but a couple. Collaboration may be exercised through a group project where individual participants modulate their contributions for the best result of the whole. Lastly, we are constantly examining the *impact* (rather than the *intent*) of our artistic production using an intercultural lens.

Artificial Intelligence: what is Acceptable and Unacceptable

The use of generative AI tools (ChatGPT, for example) is permitted in this course for the following activities:

- Brainstorming and refining your ideas
- Fine tuning your research questions
- Finding information on your topic

The use of generative AI tools is not permitted in this course for the following activities:

- Impersonating you in classroom contexts, such as by using the tool to compose discussion board prompts assigned to you or content that you put into an MS Teams chat.
- Completing group work that your group has assigned to you, unless it is mutually agreed upon that you may utilize the tool.
- Creation of a draft of an image or writing assignment.
- Creation of final images or entire sentences, paragraphs or papers to complete class assignments.

You are responsible for the information you submit based on an AI query (for instance, that it does not violate intellectual property laws, or contain misinformation or unethical content). Your use of AI tools must be properly documented and cited in order to stay within college policies on [academic dishonesty](#). Any assignment that is found to have used generative AI tools in unauthorized ways will result in failure for that assignment. When in doubt about permitted usage, please ask for clarification.

The section above has been adapted from guidance provided by Temple University's Center for the Advancement of Teaching.

Accommodations

If you are a student with a disability who seeks accommodation or other assistance in this course, please let me know. Kalamazoo College is committed to making every effort to providing reasonable accommodations.

If you want to discuss your overall needs for accommodation at the College, please direct your questions to the office of Associate Dean of Students. [<https://www.kzoo.edu/student-life/students-with-disabilities/>]

Respect in the Community: Creating a Culture of Support

K College is committed to fostering a supportive campus community that values respect, dignity, and safety free from fears of retaliation or reprisal. We all have a role in creating a supportive and respectful culture.

Ways to show respect and support:

1. Consider any gathering for school purposes, such as group projects or assistance with course work, as a professional space. This extends to both physical and virtual settings. For example, do not misconstrue help from other students or student employees as affection; please respect the body autonomy of others; do not flirt with student employees; and be conscientious with humor that may be unwelcome. Generally, it is best to avoid inappropriate jokes of a sexual nature or unwelcome slang about someone's appearance.
2. Professionalism also includes not targeting someone and intentionally making them feel uncomfortable because of an aspect of their identity – such as race, gender, gender identity, gender expression, sexual orientation, religion, national origin, or disability.
3. If you believe that your teaching assistant made a mistake, let them know in a respectful way. Consider your approach. This may mean speaking to them away from other students, sending an email, or approaching your professor for further assistance.
4. K College encourages students, faculty, and staff to respectfully and supportively intervene when they witness problematic situations or behaviors. Keep in mind these four ways that you may be able to intervene and support those involved:
 - **Direct:** If safe to do so, address the situation directly by communicating with the individuals involved.
 - **Delegate:** Delegate by asking others to help or refer the individuals to a campus or community resource.
 - **Distract:** Create a distraction to disrupt or stop the situation.
 - **Delay:** After the situation, address it and provide support, including listening without judgement and connecting the person to confidential resources.
5. Remember that the future of science is collaborative. It is not cut throat or zero sum.

Reporting and Support Resources

K College's commitment to creating an environment free from unlawful harassment and discrimination are set out in the College's Nondiscrimination Policy and Policy Against Harassment. Faculty, staff, and teaching assistants are not confidential resources and are required to report incidents to the Office of Gender Equity and Access.

If you experience sexual harassment, sexual misconduct, or discrimination at any point during the quarter—inside or outside of class—you are encouraged to contact the Office of Gender Equity and Access.

The Office of Gender Equity and Access (titleix.kzoo.edu) can answer questions and provide supportive measures even if you do not file a report. Confidential help is also available. Students are encouraged to learn more about confidential help at Sexual Violence and Prevention Advocacy (sexualsecurity.kzoo.edu).

Learning Support

Learning Support collaborates with students to find effective learning techniques for time management, notetaking, test-taking skills, organization, and more. One-time appointments or regular check-ins are available with a learning coach or peer consultant.

We welcome all students who are interested in practicing new study strategies. If you're facing challenges like ADHD, Autism, or other learning differences, you can expect an ongoing commitment to empathetic support, encouragement, and accountability for student-defined goals and paths.

Learn more and schedule your appointments at the following link. [<https://learningsupport.kzoo.edu/>]

Lecture and Lab Time

Our usual meeting place will be Light Fine Arts 122 (the computer lab) with us quickly moving to room 103 (the Photography classroom). We often begin each class period with a PowerPoint lecture, so please come on time each day. After that, there will be time for a variety of demonstrations or open lab time in 103. This room houses work tables, rudimentary lighting studio, film developing area, with adjoining darkroom. Our critiques also take place in Room 103. You have access to both rooms between 7:00 AM throughout the day till 11:00 PM.

Equipment

A single lens reflex film camera is best for this course, though an old-school rangefinder may suffice. In any case, your camera should have the choice of manual control of exposure (aperture and shutter speed). I have a number of cameras to loan out, but if you have access to a manual film camera of your own, it would be best to use that.

Tripods can be checked-out from curricular support on the first floor of the library.

Supplies (Available in the Bookstore)

- Film—you will need at least eight or nine rolls of 24-exposure black and white film. Camera-shake is the single greatest problem for beginning photographers, so it is good to buy most of your film rated at an ISO of 400—I suggest Ilford Delta 400 film. Watch out for what I call “fake” black & white film, which is labeled “Process C41”.
- Black and white photographic printing paper—purchase a (25 sheet) envelope of 8” x 10” Ilford Multigrade RC to get started. Do not open this envelope unless you are in the darkroom!
- A folder to protect your negatives (along with sleeves I will supply to you)—leave this in your cubby in the classroom rather than carrying back and forth in your book bag.
- An empty paper envelopes (9” by 12”) or paper box to hand in your assignments.
- You also might purchase canned air and/or a blower brush to clean camera lens and negatives.

Technical and Historical Exams

There will be two small exams during the course of the term—one on technical issues and a second on historical facts. (I have an alternative assignment for this second quiz). These each will be worth 7.5 percent of your final grade.

Assignments—In General

Each assignment will require that you shoot at least two 24-exposure rolls of film. You will then produce a contact sheet for each roll of film, and, on average, six to eight 8” x 10” prints. Please turn in contact sheets with each assignment, but hold on to your negatives: again, keep in your cubby.)

As a default, your prints should contain a full-range of tones; avoid cropping—make full-frame prints so I can see how you frame things in the viewfinder. If you’ve had a photography class with me prior to this, and have seen my assignments, talk to me about substituting projects, but you still must fulfill the number of prints, generally speaking.

Assignments—In Particular

First-Half Portfolio

Assignment One—Primitive, Non-Camera, and Technical Works

Primitive: using one of my small pinhole cameras, make a paper negative that has good contrast and sharpness. Photogram: create a meaningful non-camera image that is personal and has rich variation in the modulation of light and shadow. First Technical Works: after developing your first roll of film, craft a proper contact sheet and one stand-alone, good quality enlargement (I call it your “first print”).

Assignment Two—The Four Effects

Continued Technical Works: Motion/Depth of Field. This assignment is to show that you have a grasp of the basic controls of your camera (shutter and aperture) and the effects they provide (time-effects and depth-of-focus) when used in combination. Give me four (FULL RANGE) prints, one example of each of the following effects: shallow depth-of-field, great depth-of-field, blurred action, and frozen action. Hand in your contact sheets as well.

Second-Half Portfolio

Assignment Three—Light/Form (Quality of Light and Formal Concerns)

Whole/Fragment/Abstract—Using anything but people as subject matter (persons or bodies may be used in the following assignment), I want you search out images that explore light and composition. To get you started, I'd like you to think about the idea of continuum from whole, to fragment, to abstract. You might try moving in on your subjects here—this will fragment, or even abstract, what you are shooting. Concurrently, please pay attention to the quality of light. Do not, however, shoot light sources themselves, but observe how light defines the physical world (reveal/conceal). Turn in six prints and a contact sheet for each roll of film.

An Alternative Assignment—People as Subject Matter

The Directorial Mode: Environmental, Theatrical, or Abstract Portraiture—I want you to give me six prints here where people are used as your primary subject matter. Pay attention to expression and gesture when shooting for this assignment. How does the subject regard the photographer (and therefore the viewer of the print)? How does clothing and any objects (or the environment as a whole) relate to the person being photographed? Look at your subject's hands, as they say a lot. Do not forget the possibility of the self-portrait as you may be your own best subject available. Turn in six prints and a contact sheet for each roll of film shot.

One-Week Mini-Assignment

Between our third and fourth assignments, we'll take a break to make one complicated image using some kind of special printing technique. We may do this in groups where students work together on a demonstration and then one print from each participant. The techniques include solarization, toning, and various multi-print processes.

Assignment Four—An Open Project (Content and Concept)

Beyond the single frame: work on a project made up of eight to twelve images. You might explore the idea of "series" (like the cards of a deck) or "sequence" (related to the deck, but in a specific order). It's important to choose a subject in which you are truly interested. Having said that, make sure it's do-able from a practical standpoint. In any case, you'll want to create a sense of unity with this assignment, with the eight to twelve parts coming together to form a whole. As usual, please turn in a contact sheet for each roll of film shot.

The second half portfolio will be due promptly by five PM of Friday of week ten.



An example of "full-range" print: lights, darks, and many gray tones in between.