

**ARTX230 Analog Photography—Syllabus**  
**Winter Quarter 2023, Kalamazoo College**  
**Richard Koenig, Professor**

Meeting Time: Tuesday & Thursday 12:30 to 3:30 PM  
Meeting Place: Room 103 of the Light Fine Arts Building  
Class Homepage (not optimized for phones):

[http://people.kzoo.edu/~rkoenig/educator/photo/ph\\_ana.html](http://people.kzoo.edu/~rkoenig/educator/photo/ph_ana.html)

Office Hours: Wednesday 1:30 to 3:30 PM (or by appointment)  
Office Location: Light Fine Arts Building Room 203, Phone: 337.7003  
Security (emergency only, for safety issues): 337.7321  
Darkroom Phone: 337.7399  
E-Mail: [rkoenig@kzoo.edu](mailto: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 in critiques. 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 finish this course with an introductory 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:

10%	Assignment One—Primitive, Non-Camera, and Technical Works
7.5%	Technical Quiz
7.5%	First-Half Participation
10%	Assignment Two—Effects
20%	Assignment Three—Formal
7.5%	Historical Quiz
30%	Assignment Four—Content/Concept
7.5%	Second-Half Participation

### **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 grade after it is determined using the above formula. 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, get notes from another student.

## **Participation**

Good participation means one actively and candidly contributes to the conversation, while also being supportive of one's peers. It means one is following what is going on and is a constructive presence to the goings-on of the class. It means, quite simply, that one contributes to a positive class atmosphere. Along those lines, an important note about critiques: we criticize the work, not the person making the work. Note: I've earmarked a not insignificant portion (7.5% for each half of the term) of your final grade for this.

## **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.

## **Text and Readings**

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

## **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.

## **Accommodation**

If you are a student with a disability who seeks accommodation or other assistance in this course, please let me know as soon as possible. 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. For more information, please see...

<https://www.kzoo.edu/student-life/students-with-disabilities/>

### **Lab Fee and Costs**

You will be charged \$25 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.

### **Lecture and Lab Time**

Our usual meeting place will be Fine Arts 103 (Photography). There, we will 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. This room houses our classroom, studio, developing area, with adjoining darkroom. Our critiques also will take place in Room 103. If access to building and our particular room line up with normal practice, you will have access between 7:00 AM throughout the day till 11:00 PM.

### **Equipment**

A single lens reflex film camera is necessary for this course. It should have the choice of manual control of exposure (aperture and shutter speed). I have a number of cameras for loan, 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 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. Note: do not open this envelope unless you are in the darkroom!

A folder to protect your negatives (within sleeves I will supply)—leave this in your cubby in the classroom

Canned air and/or a blower brush—to clean camera and negatives

Empty paper envelopes or boxes (9” by 12”) to hand in your assignments

### **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. These each will be worth 7.5 percent of your final grade.

### **Assignments—In General**

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

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. Note: 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**

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

Primitive—Using one of my small pinhole cameras, make a paper negative (and positive) that has fairly 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: Craft a proper contact sheet and one very good enlargement

### Assignment Two—The Four Effects

Technical: 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 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, frozen action. Hand in your contact sheets as well.

### 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.

#### Alternate 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.

### 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). You have more time with this assignment, so it's important to choose a subject in which you are truly interested. Having said that, make sure it's do-able.

In any case, you want to try to create a sense of unity with this assignment, with the eight to twelve parts coming together to form a whole. Also turn in a contact sheet for each roll of film shot.