Meeting Time: Tuesday & Thursday 12:30 to 3:30 PM
Meeting Place: Rooms 122 and 103 of the Light Fine Arts Building
    122 is the computer lab, which is the default meeting area
Class Homepage: http://people.kzoo.edu/~rkoenig/educator/photo/int-adv.html (not optimized for phones)
Office Hours: Monday & Friday 1:00 to 2:30 PM (plus other times by appointment)
Office Location: Light Fine Arts Building Room 203, Phone: 337.7003
Cell Phone (emergency only, please): 269.270.8110
Photo Classroom Phone: 337.7399
E-Mail: rkoenig@kzoo.edu
TA: Natalie.Martinez22@kzoo.edu

Course Description and Goals

Having completed varying amounts of photography course work prior to this class, you will expand your knowledge and skills in *Intermediate Photography* by working on a combination of prescriptive exercises (mini-assignments) and a fairly significant individual project. This class supports digital or analog work.

As stated above, the first part of the term (mini-assignments) will be very prescriptive. The project, on the other hand, will be of your own design. To help you focus on conceptual concerns for this work, you will write a proposal, undergo two working critiques, and craft an artist statement at the conclusion. Your completed project will be presented during week ten.

In between the mini-assignments and open project, we'll have what I'm calling an historical process interlude. For this we'll set aside a week to make one cyanotype print each (made from a digital negative). In the end, in addition to creating a cohesive body of work, it is hoped that you will have raised your technical, formal, and conceptual skills in the realm of fine art photographic practice.

Evaluation

Merely completing the requirements stated below, producing work and attending every critique session, will not necessarily ensure a good evaluation for this course. Assuming a certain level of technical expertise, I will be more concerned with the idea behind your project, depth of exploration and risk taking, and the appropriateness of your chosen medium or form to get that idea across. Here is a breakdown of how your grade will be determined…

35%	Mini-Assignments
10%	Historical Process Interlude: the Cyanotype
7.5%	First Half Participation
5%	Final Draft Proposal
5%	Working Critique Week Seven
5%	Working Critique Week Nine
25%	Final Iteration/Presentation of Open Project with Artist Statement
7.5%	Second Half Participation

Credit/No Credit Policy

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 (see "evaluation"). If possible, one should 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. You should note that I've earmarked a not insignificant portion (7.5% for each half of the term) of your final grade for how you participate.

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. ILOs 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 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 participants modulate their contributions for the best result of the whole. And 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.

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 (sexualsafety.kzoo.edu).

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/

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 here…

https://learningsupport.kzoo.edu/

More on the Mini-Assignments

In the past, I've let the participants of this class help choose the four mini-assignments. We've done things like *A Trace of the Real* (the idea that photography is still connected to reality by recording light reflecting from a subject), *No Hook* (an attempt to grasp the mundane with both hands), *Double Exposure* (technique-based), *Bad is Good* (exploiting cliché photo missteps), and the *Self-Portrait*. We'll discuss to finalize the list. As mentioned above, at the conclusion of these, we'll take time to make a cyanotype.

More on the Project

After our prescriptive work (mini-assignments and cyanotype) you will produce a creative project of your own device. Pick a project that interests you, but one that is achievable during the time we have available to us. The timeline is thus: during weeks two and three we will kick around and flesh out possible ideas; during weeks four and five you will craft a proposal and produce a few test shots; during weeks seven and eight we will hold working critiques, with the final critique during week ten.

Lab Fee, Costs, and Text

There is a $17 lab fee for this class to help pay for supplies used in the making of a cyanotype (see below for an example of this process).

Beyond that, working digitally, one may spend nothing (if one does not print) to whatever it takes to make desired prints (in the Center for New Media). If one works analog, one will have to purchase film and paper as needed, the costs of which are not insignificant.

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

Lecture and Lab Time

I provide all materials ahead of class time (via Moodle)—please look this over prior to our class meeting time so that we can make the most of our brief time together. I've attempted to make our schedule as regular as possible so that it's easy to remember when things occur, when things are due, etc. We'll be meeting in Light Fine Arts room 122; you should have access between 7:00 AM throughout the day till 11:00 PM except for any organized class times. My other class, Professional Practices, meets in here MWF 2:45 to 4:00 PM and Nayda has her digital animation class TR 8:30 to 11:30 AM.

Over the Cap—Shall We Split in Two?

Because I've let so many people into this class, combined with a few Independent Studies, I've decided to split this course into two sections. The room is small and a bit claustrophobic-producing, and so I will attempt this to provide some elbow-room for you as well as myself. As a result, I think all of our class periods (save the first) should be split down the middle. We can have you, the participants, sign up for either group A or group B with one coming in at 12:30 PM and the second at 2:00 PM. If group conscious prefers, we can switch half-way through the quarter (as to who comes in for the first time slot). Another ramification of this set up is that you'll need to do more of your work (optimization with Photoshop, for example) outside of class time. But I want to think that you all are up to the challenge: you have worked with me before and so should have the basics under your belt, know what I expect, which will allow you to be productive on your own. If you want to meet with me for additional one-on-one time, get ahold of me via e-mail or Teams.

In the end, we discussed this and decided to keep the class together as one group.

Equipment, Supplies, and Padlet

Our classroom (LFA 122) has fifteen Macs (new this year) with the latest Adobe software. As for cameras, a digital single lens reflex (or mirrorless) camera is the ideal or this course—one can be borrowed from the Center for New Media (in the library). If you'd like to make prints, one can do that in the same location for very affordable prices. A few of you may want to work in analog, and this should be possible as there is no class in room 103 (photography classroom/darkroom) this term. As for where we might post our work digitally for feedback, we will be using Padlet, as per usual.

Salt Lake City, August 1979