

COLLABORATIVE WORK

PHMD / ADS 560 (24173 / 24852), University of Kansas, School of Architecture, Design & Planning, Dept. of Design
Fall Semester 2013, Tuesday / Thursday 8:30am - 11:20am in A+D 211

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Office Hours: Tues / Thurs, 2:30pm - 3:30pm or by appointment

Description: This upper-level Photo Media course, titled Collaborative Work, seeks to engage an interdisciplinary group of thinkers, communicators, and visual image-makers through collective site-based fieldwork. As a group, the class will define a question or set of parameters that relates specifically to the place we collectively live, Lawrence, Kansas. The topic could be as simple as "soil," "food," or "the Kaw River." We'll use this prompt as a springboard to generate work over the course of the semester with hopes of building a substantial and complex body of collaborative writings and images suitable for exhibition and publication that seek to understand the experience of this particular and unique place.

As such, at the end of the semester, I will ask that each you provide me with high-resolution files (approximately 11x14 @ 300 ppi) of the finished work (photographs, writings, video, etc). Additionally, I ask that each of you leave me one museum-quality exhibition print of your choosing for archiving.

Over the course of the semester, we are going to think a lot about the methods for which photographic work is made. We will analyze our own current methods and look to others as models. There are four main inquiry drivers we will explore throughout this course:

- I. Place-based, site-specific work: working in response to place and experience.
 - II. Parameters / limitations as drivers: considering constraints as intellectual footings.
 - III. Process-based work: learning through doing / work first, think later.
 - IV. Collaboration: working collectively and/or towards a common goal.
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Objectives: At successful completion of this course, student will:

1. Complete a series of photographic projects that utilize a multitude of methodologies including combinations of the 4 "drivers" above.
2. Consider the idea of "place sustainability," and the realm of one's impacts on a place (socially, ecologically, environmentally, culturally, etc.)
3. Strengthen one's understanding of and connection to place – in our case, Lawrence.
4. Identify individual strength and apply those strengths towards a common goal through a collaborative photography / media project.

Workload: *You make a path by walking.* - Antonia Machado

A more appropriate title for this course might have been, simply, Fieldwork. At the heart of this class is work. And, process is everything. Make work, things happen. Thursdays are field days in which you are required to be "in the field" shooting, gathering, and/or conducting research. We'll often work together on field days, in small groups, and, on occasion, you will be working on your own. Do not underestimate the importance of this weekly scheduled work time. Tuesdays will be reserved for in-class critiques and discussions. In addition to the 3-hours of in-class fieldwork each week, you'll be expected to put in another 6-12 hours a week outside of class. This is the norm for all 3-credit studios.

Notebook / Class Tumblr: You should each keep a notebook for this course. A good notebook will include, class notes, reading notes, sketches, etc., and serve as evidence of your level of engagement with the subject matter. We'll also be collectively contributing to a class tumblr: <http://kucollaborativework.tumblr.com/>

**Texts /
Readings:**

I will provide a series of short essays over the course of the semester. Each will be distributed approximately 1 week before we are to discuss the reading in class. Discussion dates are on the schedule. Be prepared to talk thoughtfully about the essays. I will be calling on each of you for input.

Adams, Robert. "About Cottonwoods: With Constance Sullivan." Along Some Rivers: Photographs and Conversations. Ed. Diana C. Stroll. New York: Aperture Foundation, 2006. 13-21.

Adams, Robert. "Frank Golke." Beauty in Photography. New York: Aperture Foundation, 1996. 99-102.

Adams, Robert. "Paul Strand." Why People Photograph. Ed. Michael Hoffman. New York: Aperture Foundation, 1994. 75-90.

Adams, Robert. "Photographing Evil." Beauty in Photography. New York: Aperture Foundation, 1996. 63-74.

Adams, Robert. "Photography Changes our Awareness of Beauty and Hope." Photography Changes Everything. Ed. Marvin Heiferman. New York: Aperture Foundation; Smithsonian Institution, 2012. 24-25.

Banerjee, Subhankar. "Photography Changes Our Awareness of Global Issues and Responsibilities." Photography Changes Everything. Ed. Marvin Heiferman. New York: Aperture Foundation; Smithsonian Institution, 2012. 64-66.

Berry, Wendell. "The Agrarian Standard." Citizenship Papers. Washington, DC: Shoemaker & Hoard, 2003. 143-152.

Berry, Wendell. "Going to Work." Citizenship Papers. Washington, DC: Shoemaker & Hoard, 2003. 33-41.

Berry, Wendell. "Watershed & Commonwealth." Citizenship Papers. Washington, DC: Shoemaker & Hoard, 2003. 135-141.

Bunch, Lonnie. "Photography Changes How Cultural History is Told." Photography Changes Everything. Ed. Marvin Heiferman. New York: Aperture Foundation; Smithsonian Institution, 2012. 115-117.

Egan, Timothy. "Witnesses." The Worst Hard Time. Boston: First Mariner Books, 2006. 242-253.

Ewald, Wendy. "Photography Changes Our Sense of Belonging." Photography Changes Everything. Ed. Marvin Heiferman. New York: Aperture Foundation; Smithsonian Institution, 2012. 124-126.

Farid, Hany. "Photography Changes What We Are Willing to Believe." Photography Changes Everything. Ed. Marvin Heiferman. New York: Aperture Foundation; Smithsonian Institution, 2012. 32-33.

Heiferman, Marvin. "Photography Changes Everything." Photography Changes Everything. Ed. Marvin Heiferman. New York: Aperture Foundation; Smithsonian Institution, 2012. 10-21.

Hoffenberg, Steve. "Photography Changes and Democratizes Visual Expression." Photography Changes Everything. Ed. Marvin Heiferman. New York: Aperture Foundation; Smithsonian Institution, 2012. 172-174.

Jenkins, William. "Introduction." New Topographics: Photographs of a Man-altered Landscape. Rochester: International Museum of Photography at George Eastman House, 1975. 7-8

Orr, David W. The Four Challenges of Sustainability. The University of Vermont, School of Natural Resources, 2003

Waters, John. "Photography Changes Who and What We See." Photography Changes Everything. Ed. Marvin Heiferman. New York: Aperture Foundation; Smithsonian Institution, 2012. 188-189.

Attendance: Students are required to attend class. Please be in class on time and remain for the entire period. Attendance will be taken at the beginning of each class period. Each and every third tardy will count as an absence. A total of 3 absences will be allowed for any reason. On your 4th absence you will be asked to withdraw from the course. If it is necessary for you to be absent from class for more than 3 classes for any reason including medical condition, you should withdraw from the class. Plan ahead and choose your absences wisely.

Students unprepared for class or more than 15-minutes late will be marked absent. Students who leave before class has been excused will be marked absent.

Participation: Participation from all of you is vital. This means not only listening attentively in class, but also actively participating in class discussions and critiques, and in general, being a thoughtful contributing member of the class. **At the sole discretion of the instructor, poor participation can and will hurt your grade by as much as 10% (one full letter).**

Late Work: Late work is **not** accepted in this class. In addition to fieldwork, the bulk of this class will be on-going in-progress critiques. **For each time you are unprepared to present your work on the day schedule, you're final grade will be lowered by 10% (one full letter).** Since we will all be working hard, this should not be an issue.

Grading: Completion of all assignments on time, with a reasonable degree of craftsmanship and care, along with regular attendance are the minimum expectations. Simply fulfilling the minimum expectations will award you a letter C grade. All assignments / projects / readings / exercises are due at the beginning of class on the due date specified by the assignment. If you miss the critique for a given assignment, you will receive a 0 for that assignment. No late work is accepted.

General guidelines for assessing performance:

A = superior work ethic, consistent participation, superior comprehension, mastery of technical skills

B = strong work ethic, active participation, excellent material comprehension, excellent technical skills

C = average work ethic, some participation, basic material comprehension, proficient technical skills

D = poor work ethic, inconsistent participation, loose material comprehension, basic technical skills

F = poor work ethic, lack of participation, lacking material comprehension, poor technical skills

Final grade breakdown as follows:

| | |
|--|-----|
| A. Place-Based Exercise | %05 |
| B. Personal Impact / Sustainability Exercise | %20 |
| C. Limited-Space (home) Project | %30 |
| D. Collaborative Project | %40 |
| E. Present a Photographer as a Model | %05 |

The following grading scale will be used when figuring your final grades:

| | | | | | | |
|-----------|----------|-----------|-----------|----------|-----------|--------|
| A+ 100% | A 93-99% | A- 90-92% | B+ 87-89% | B 83-86% | B- 80-82% | |
| C+ 77-79% | C 73-76% | C- 70-72% | D+ 67-69% | D 63-66% | D- 60-62% | F <60% |

Major Requirement: If this course is required under the major studies section on your degree check sheet you must receive a grade of C (2.0) or better. A grade of C- (1.7) or lower will require you to repeat this course. Students in the Department of Design must maintain a cumulative 2.0 GPA to graduate with a degree in Design.

Materials:

- Camera and necessary lenses / media / cables, etc.
- Some cheap but decent proofing paper (8.5 x11) or machine prints (Target, Walgreens, CVS)
- High quality archival paper for final prints (appropriate size)
- Money added to your KU Card for ink cost (if using the lab for printing)
- A Notebook

You may also need:

- Portable Hard drive. Suggested specs are: 500 GB, 7200 RPM, Firewire 800, MAC compatible
- Darkroom access, lab access, computer, imaging software, inkjet printer, JOBO, etc.

Email: I will use email to correspond with this class on a regular basis. Please check your KU email account frequently. If you prefer I contact you via another email account, please let me know. I am fairly responsive to email – but give me a day or two to respond. I do not have email on my phone.

Misconduct: All necessary and appropriate sanctions will be issued to all parties involved with plagiarizing any course work. Plagiarism and any other form of academic misconduct that is in violation with the University Senate Rules and Regulations will not be tolerated, and may result in failing the course, suspension from the department, or expulsion from the university. **All work you hand in for this class must be made by you, over the course of this semester, exclusively for this class.**

Please read and understand the KU Senate Rules and Regulations regarding academic misconduct:
<http://www.studenthandbook.ku.edu/codes.shtml>

ADA Note: The KU office of Disability Resources coordinates accommodations and services for all students who are eligible. If you have a disability for which you wish to request accommodations and have not contacted DR, please do so as soon as possible. Their office is located in 22 Strong Hall; their phone number is 785-864-2620 (V/TTY).

Fine Print: The schedule and procedures in this course syllabus are subject to change in the event of extenuating circumstances including, but not limited to, weather conditions, illness, or re-evaluation of course objectives. Every attempt will be made to provide said changes in writing.

ASSIGNMENTS

A. Place-Based Exercise

On the first day of class, we will take a field trip together to a specific spot on campus. We will spend some time talking about and exploring the location. Then, we will use this place as the impetus to each create a photograph. One final photograph from each of you must be uploaded to the class tumblr by 9am, Thursday, August 29. Please tag the post with **#PlaceBased** and **#YourLastName**. Resulting photographs will be collectively ranked by your peers and graded on a curve. 2 As, 3 Bs, 7 Cs, 3 Ds.

B. Personal Impact / Sustainability Project

During the 4th week of the semester, I will ask each of to take on a project aimed at revealing and considering ones own ecological footprint. Project options are:

Option I: Waste Production

For this one week, you must track everything you throw away – EVERYTHING. You may choose specifically how you track your waste, but the end result must be photographic.

Option II: Food Consumption

For this one week, you must track everything you eat & drink – EVERYTHING. You may choose specifically how you track your food intake, but the end result must be photographic.

This project will happen **Sunday, Sept.15 - Saturday, Sept. 21**. We'll look at and discuss projects in progress on Tuesday, Sept. 17th, and view finished projects on Tuesday, Sept. 24. The photographic work should be accompanied by a text document explaining the project and answering the questions: What impact does my consumption and/or waste have on the community of Lawrence? And, Is this impact truly sustainable?

Though not required, you're welcome and encouraged to post pictures and updates from this project on the class tumblr with the tag of **#PersonallImpact** and **#YourLastName**.

*Additionally, for the entirety of the semester, each of you MUST keep a log of all resources, products, etc. personally used over the course of this semester for the purposes of this class. A simple log sheet in your journal will do. Your log should include EVERYTHING: film, cameras, batteries, paper, ink, computers, hard drives, memory cards, readers, cars, gas (mileage driven), pencils, chemistry, etc., etc. This log will be typed and handed in during your final critique on Dec. 10 or 12.

C. Limited-Space (Home) Project

For ten weeks, **October 1 through December 1**, you will be required to make **daily** photographs within the confines of your home and/or yard. You MUST make photographs EVERY day. It needn't take more than 5-10 minutes. In the end, the images you make will be edited & sequenced down to a tight group of 10-20 photographs. Final form is up to you. This project should be shown during, at least, one in-progress crit and will be due at the final critique. Additionally, during those 10 weeks, I'll expect at least one tumblr post regarding this project per week. **#Home** and **#YourLastName**. Have them posted by 9am Friday mornings.

D. Collaborative Project

The bulk of our collective energy for the class will support a class-defined collaborative project. We'll spend the first 5 classes exploring and discussing different aspects of Lawrence, ultimately solidifying a project theme on the 12 of September. Once defined, it will be expected that the "field days" be used working toward this project. The methods and materials you use are up to you. You will have three in-progress critiques for this project. The final work will be due at the final critique. Additionally, once the theme has been selected, I'll expect at least one tumblr post regarding this project per week. **#yet-to-be-determined-** and **#YourLastName**. Have them posted by 8am Friday mornings.

E. Present a Model

Once we're rolling on the final project, I would like you to research and find **three** photographers who are working in a similar method or style as yourself. Post these three photographers to the class tumblr with the tag of **#Model** and **#YourLastName** no later than 9am, Thursday, November 7th.

Collaborative Work, Fall 2013

| | Tuesdays | Thursdays |
|----------------|---|--|
| Week 1 | Aug 27: Intro & Syllabus Field Trip: KU Prairie Acre <i>Berry, "Going to Work."</i> | Aug 29: Field Trip: Kaw River Water Treatment Plant w/ Jeff Riner Due: Place-Based Exercise <i>Berry, "Watershed & Commonwealth."</i> |
| Week 2 | Sept 3: Field Trip: Kaw River Wastewater Treatment Plant w/ Lance Baumann | Sept 5: Field Trip: Black Jack Battlefield w/ Karl Gridley <i>Egan, "Witnesses"</i> |
| Week 3 | Sept 10: Field Trip: Sweetlove Farms w/ Phil Holman-Hebert <i>Berry, "The Agrarian Standard"</i> | Sept 12 Due: Share Work From Field Trips Solidify Collaborative Project Watch: The Story of Stuff Timothy Archibald (Symposium) |
| Week 4 | Sept 17: Check-In: Personal Impact Project <i>Orr, "Four Challenges of Sustainability"</i> | Sept 19: Field Day: |
| Week 5 | Sept 24: Due: Personal Impact Project <i>Adams, "Photographing Evil."</i> <i>Banerjee, "Photography Changes Our Awareness of Global Issues ..."</i> | Sept 26: Field Day: Author Tim Egan, Lied Center, 7:30 pm & Sept 27 (Fri) at Spooner Hall Joachim Schmid (Symposium) |
| Week 6 | Oct 1: In-Progress Critique: Group A Home Project Begins <i>Jenkins, "Introduction: New Topo"</i> | Oct 3: Field Day: |
| Week 7 | Oct 8: In-Progress Critique: Group B <i>Adams, "Paul Strand" & "Frank Gohlke"</i> | Oct 10: Field Day: |
| Week 8 | Oct 15: Fall Break: Oct 12-15 | Oct 17: Field Day: |
| Week 9 | Oct 22: In-Progress Critique: Group 1 <i>Heiferman, "Pho Changes Everything."</i> | Oct 24: Field Day: SPE Mid-West, Lincoln, NE, 24-27 |
| Week 10 | Oct 29: In-Progress Critique: Group 2 <i>Ewald, "Photography Changes Our Sense of Belonging."</i> | Oct 31: Field Day: |
| Week 11 | Nov 5: In-Progress Critique: Group 3 <i>Bunch, "Photography Changes How Cultural History is Told."</i> | Nov 7: Field Day: Due: All Three Model Posts |
| Week 12 | Nov 12: In-Progress Critique: Group 1 <i>Farid, "Photography Changes What We Are Willing to Believe."</i> | Nov 14: Field Day: |
| Week 13 | Nov 19: In-Progress Critique: Group 2 Last day to drop <i>Hoffenberg, "Photography Changes and Democratizes Visual Expression."</i> | Nov 21: Field Day: |
| Week 14 | Nov 26: In-Progress Critique: Group 3 <i>Adams, "About Cottonwoods: With Constance Sullivan."</i> <i>Adams, "Photography Changes our Awareness of Beauty and Hope."</i> | Nov 28: Thanksgiving Break Nov 27- Dec 1 |
| Week 15 | Dec 3: Field Day / Printing: | Dec 5: Field Day / Printing: |
| Week 16 | Dec 10: Final Critique: Part I Due: Collaborative & Home Projects | Dec 12: Final Critique: Part II Due: Collaborative & Home Projects |