

# ART 2060-002 NON-MAJOR DIGITAL PHOTOGRAPHY

Department of Art & Art History

The University of Utah

## Class Syllabus

FALL 2024	MoWed, 3 – 4:20 PM 3 Credits Hours
INSTRUCTOR	Sara Serratos, Adjunct Assistant Professor Sara.Serratos@utah.edu
LOCATION	Department of Art & Art History, ART 365
OFFICE HOURS	Mon/Wed 4:25 to 5:25 PM in person by appointment Mon/Wed 11 AM to 2 PM via Zoom by appointment
FULFILLS	Fine Arts Exploration

## Course Description

The class introduces the history, mechanics, and applications of digital photography through instructor lectures, guest speakers, analysis of the work of master photographers, class assignments, and in-class critiques of student work.

## Course Objectives

Throughout this course, students will learn basic digital photographic practices through in-class lectures, demonstrations, assignments (both in and out of class), and critiques. In return, students will acquire the following skills:

- A basic history of traditional and digital photography.
- The fundamentals on how to use a digital camera.
  - Proper exposure of a photograph.
  - F-Stop and depth of field.
  - Shutter speeds.
  - White Balance.
  - Differences of light.
  - In-camera editing techniques.
  - Transferring images from the camera to a computer.
- A beginning understanding of Adobe Photoshop CS4/5.

- 📷 File types.
  - 📷 How to color correct an image using Levels and Curves.
  - 📷 Cropping.
  - 📷 Spot-fixing.
  - 📷 Digital presentation of images.
  - 📷 Printing digital images.
- The foundations of digital photographic aesthetics and composition.
  - 📷 The art of photography.
  - 📷 Beginning applications of photographic theory.
  - 📷 Specific rules of composition.

## Course Outcomes

By the end of this course, the students will:

- Become familiar with the operations of a digital camera.
- Frame the camera as an artistic tool (This class emphasizes self-expression for artistic purposes).
- Recognize different fields of photography (studio, street, art, landscape, etc.).
- Develop their artistic voice through photography project development.
- Explore other cultures' approaches to photography.
- Work independently to develop and execute two photography-based art projects.

## Course Materials

Course Text - not required:

A Short Course in Digital Photography, Barbara London & Jim Stone, Prentice Hall: Upper Saddle River, NJ. ISBN:0-205-64592-5

Camera (reflex or mirrorless):

The camera MUST create a 5-megapixel image or larger. Almost all newer cameras shoot an image larger than the required minimum. A camera with these additional features will make the assignments easier:

- Ability to control the white balance.
- Some sort of aperture control.
- Either a shutter-priority or aperture-priority setting.

## Additional Items

- Gray Card.
- Tripod.
- You will need a portable storage device such as a USB drive, or hard drive. It makes it easier to transfer your files back and forth from computer to computer.

## UBox

The school provides space on UBox where you can turn in your photographs. I will send you the invitation so you can have access.

## Teaching and Learning Methods

I employ horizontal knowledge strategies to cultivate critical thinking skills through the arts. Professors don't possess all-encompassing knowledge; we all have something to share and learn from each other. Learning commences when we establish connections between subjects and our daily lives. I will accompany you on our learning journey.

My students are individuals interested in art, personal expression, social justice, and community engagement. I welcome students eager to effect social change and who wish to develop their language through their artwork.

My objectives are to respect everyone's time and background, ignite curiosity, and equip you with tools for artistic research from a critical perspective. During this course, you will be encouraged to discover your artistic voice, explore your art interests, reflect on your choices, express your thoughts, reconsider your artistic process, and assess your progress. Evidence of the learning process will become apparent when you notice changes within yourselves and your art. Throughout the course, we will examine radical artists from across the Americas and provide visibility to artists and texts that promote critical thinking from Africa, Asia, the U.S., Latin America, and the Caribbean.

## Course Policies

Our group aims to create a safe space for open discussions and mutual support. I aim to foster a sense of belonging where every individual is valued. Our class is a collective effort shaped by everyone's input—energy, presence, respect, and engagement. It will evolve as needed.

### Attendance & Punctuality:

Given the nature of this course, **attendance is required**, and adjustments cannot be granted to allow non-attendance. However, if you need to seek an ADA accommodation to request an exception to this attendance policy due to a disability, please contact the [Center for Disability and Access](#) (CDA). CDA will work with us to determine what, if any, ADA accommodations are reasonable and appropriate.

- Students start with 100% attendance

### Participation:

**Student participation is required**. Suppose a student cannot attend class or complete a homework assignment on time due to circumstances beyond their control, such as illness or enforced absence. In that case, I will be flexible in helping the student succeed. This may involve creating an alternative assignment, such as an essay or

presentation, or working together on a specific case. The student needs to inform me as soon as possible so that we can collaborate effectively.

### Food & Drink:

- Drinks with leakproof bottles are allowed inside the classroom.
- Food is not allowed inside the classroom. Please go outside if the student needs to eat in the middle of the class.

### Electronic Devices in Class:

Smartphones are not allowed.

### Canvas:

I will communicate through Canvas, please turn your notifications on.

### Late assignments and extension

- For late assignments, 0.3% will be deducted from the final grade of the assignment for every day it is late.
- An extension on an assignment is only granted by request in advance, at least one hour before the assignment is due, and the student has 1 week to submit their assignments.
- Resubmission to improve the final grade of the assignment will count as a late assignment.

### Assignments

- Attendance: 10%
- Photo assignments: 30%
- Projects + Critiques: 30%
- Presentations + Readings Responses + Discussions + Quizzes: 20%
- Virtual exhibition and submission to photo contest: 10%

### Assignment Title

- Photo assignments: Please follow the guidelines to make your photographs.
- Readings and presentations: Please come prepared to discuss and present your topic, please use the reading quiz to annotate your thoughts.
- Artist presentation: Women, U.S., Africa, Asia, Latin America, and the Caribbean. The students will select a photographer to present their work and bio.
- Project 1: Use themes covered in class to create a body of work. (Minimum a series of 5 photos)

- Project 2: Use themes covered in class to create a body of work. (Minimum a series of 5 photos).
- Virtual Exhibition: Group exhibition that will be presented on the Instagram of the Photo Department at the end of the semester.

### Grading Policy (Evaluation Methods & Criteria)

- A / A- (90 - 100) Excellent work, and commitment to your development as a photographer and artist.
- B+ / B / B- (80 - 89) Quality and quantity of work are above average.
- C+ / C / C- (70 - 79) Satisfactory work that meets the minimum requirements.
- D+ / D / D- (60-69) Work that, in one or more ways, fails to meet the course requirements.
- F (0 - 65) Quality and quantity of work are unacceptable.
- I (Incomplete): Circumstances beyond the student's control (such as illness or enforced absence). The grade of (I) is used only for a student who is passing the course and who needs to complete 20% or less of the course. Students receiving an (I) should be able to complete the coursework for the class without needing to attend any additional classes.

### GRADING STRUCTURE

A (94 - 100)	B+ (87 - 89)	C+ (77 - 79)	D+ (67 - 69)	F (0-59)
A- (90 - 93)	B (84 - 86)	C (74 - 76)	D (64 - 66)	
	B- (80 - 83)	C- (70 - 73)	D- (60 - 63)	

### University Policies

#### Department of Art & Art History Notice

Some of the lectures, discussions, readings, or other materials in this course may include information, ideas, and/or theories that conflict with the core beliefs of some students. For example, some of the material we screen/view may be rated "mature" and/or deal with issues such as sexuality and violence. These are appropriate topics for a class in the Department of Art & Art History, and they are necessary for a full understanding of Photo Studio Lighting. Please review the syllabus carefully to be sure this is a course you are committed to taking. Please refer to the Student Code (Policy 6-100).

#### Plagiarism

Plagiarism is not tolerated in any course in the Department of Art & Art History. "Plagiarism means the intentional unacknowledged use or incorporation of any other person's work in, or as a basis for, one's own work offered for academic consideration

or credit or for public presentation. Plagiarism includes, but is not limited to, representing as one's own, without attribution, any other individual's words, phrasing, ideas, sequence of ideas, information or any other mode or content of expression." Plagiarism and cheating are serious offenses and may be punished by failure on an individual assignment and/or failure in the course. Academic misconduct, according to the University of Utah Student Code.

### Faculty and Student Responsibilities

All students are expected to maintain professional behavior in the classroom setting, according to the Student Code (Policy 6-400), spelled out in the Student Handbook. Students have specific rights in the classroom as detailed in Article III of the Code. The Code also specifies proscribed conduct (Article XI) that involves cheating on tests, plagiarism, and/or collusion, as well as fraud, theft, etc. Students should read the Code carefully and know they are responsible for the content.

According to Faculty Rules and Regulations (Policy 6-316), it is the faculty's responsibility to enforce responsible classroom behaviors, beginning with verbal warnings and progressing to dismissal from class and a failing grade. Students have the right to appeal such action to the Student Behavior Committee.

### Drop/Withdrawal Policies

Students may drop a course within the first two weeks of a given semester without any penalties. Students may officially withdraw (W) from a class or all classes after the drop deadline through the midpoint of a course. A "W" grade is recorded on the transcript and appropriate tuition/fees are assessed. The grade "W" is not used in calculating the student's GPA. For deadlines to withdraw from full-term, first, and second-session classes, see the U's Academic Calendar.

## Resources

### The Americans with Disabilities Act (ADA)

The University of Utah seeks to provide equal access to its programs, services, and activities for people with disabilities. If you will need accommodations in this class, reasonable prior notice needs to be given to the Center for Disability & Access, 162 Olpin Union Building, (801) 581-5020. CDS will work with you and the instructor to make arrangements for accommodations. All written information in this course can be made available in an alternative format with prior notification to the Center for Disability & Access.

### Addressing Sexual Misconduct

Title IX makes it clear that violence and harassment based on sex and gender (which includes sexual orientation and gender identity/expression) is a civil rights offense subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, color, religion, age, status as a person with a disability, veteran's status or genetic information. If you or someone you know has been harassed or assaulted, you are encouraged to report it to the Title IX Coordinator in the Office of Equal Opportunity and Affirmative Action, 135 Park Building, 801-581-8365, or the Office of the Dean of Students, 270 Union Building, 801-581-7066. For support and confidential consultation, contact the Center for Student Wellness, 426 SSB, 801-581-7776. To report to the police, contact the Department of Public Safety, 801-585-2677(COPS).

### Center for Wellness + University Counseling Center

Personal concerns such as stress, anxiety, relationship difficulties, depression, cross-cultural differences, etc., can interfere with a student's ability to succeed and thrive at the University of Utah. For helpful resources, contact the Center for Student Wellness - [www.wellness.utah.edu](http://www.wellness.utah.edu);

801-581-7776; and the University Counseling Center: <http://counselingcenter.utah.edu>, 801-581-6826. Office of Equity and Diversity. The University of Utah is deeply committed to enhancing the success of diverse faculty, students, and staff, as part of our broader goal to enrich the educational experiences and success of all members of our University community. We recognize that a diverse and inclusive University enriches the educational experiences of all students and enhances our excellence as a world-class institution for 21st Century learners. The Office for Equity and Diversity is proud to lead the University's efforts to support the success and achievement of faculty, students, and staff who identify as African-American, Latinx, AsianAmerican, Pacific Islander, American Indian, Undocumented, members of the LGBTQAI+, and women in underrepresented fields. <http://diversity.utah.edu>, 801-581-7569.

### Women's Resource Center

The Women's Resource Center (WRC) at the University of Utah serves as the central resource for educational and support services for women. Honoring the complexities of women's identities, the WRC facilitates choices and changes through programs, counseling, and training grounded in a commitment to advance social justice and equality. <http://www.womenscenter.utah.edu> Safety Statement The University of Utah values the safety of all campus community members.

To report suspicious activity or to request a courtesy escort, call campus police at 801-585-COPS (801-585-2677). You will receive important emergency alerts and safety messages regarding campus safety via text message. For more information regarding safety and to view available training resources, including helpful videos, visit [safeu.utah.edu](http://safeu.utah.edu).

### *Veterans Center*

If you are a student veteran, I want you to know that the U of Utah has a Veterans Support Center on campus. They are located in Room 161 in the Olpin Union Building. Hours: M-F 8-5pm. Please visit their website for more information about what support they offer, a list of ongoing events and links to outside resources: <http://veteranscenter.utah.edu/>. Please also let me know if you need any additional support in this class for any reason.

### *COVID-19 Resources*

The University of Utah has implemented reasonable health and safety protocols, taking into account recommendations by local, state and national public health authorities, in response to the COVID-19 pandemic. For the most up-to-date information on COVID-19 protocol, please refer to <https://coronavirus.utah.edu/>

Other resources are

1. [Registrar's Office COVID-19 Information and FAQ's](#)
2. [Housing & Residential Education](#)

### *Safety Statement*

The University of Utah values the safety of all campus community members. To report suspicious activity or to request a courtesy escort, call campus police at 801-585-COPS (801-585-2677). You will receive important emergency alerts and safety messages regarding campus safety via text message. For more safety information and to view available training resources, including helpful videos, visit [safeu.utah.edu](http://safeu.utah.edu).



## COURSE SCHEDULE

DATE	TOPICS   DISCUSSIONS	ASSIGNMENTS
Week 1 August 19	1. Syllabus & Course Structure 2. Rules	In class: Present yourself to the group: preferred name, pronouns, why are you interested in photography, what type of photography you like the most, goals and expectations for the class during the semester, and your favorite photographer.
August 21	1. <b>Lecture:</b> <ul style="list-style-type: none"> <li>• The camera: DSLR / Mirrorless</li> <li>• Lenses: Zoom/Prime</li> <li>• Lenses: Wide angle/Telephoto</li> <li>• Photography Suppliers</li> </ul> 2. <b>Screening and discussion:</b> What the camera cannot see by Richard Mosse.	<b>Assignments Intro:</b> <ul style="list-style-type: none"> <li>• Artist Presentations</li> <li>• Photo Assignment 1</li> <li>• Editing Assignment 1.1</li> </ul>
Week 2 August 26	1. <b>Lecture:</b> <ul style="list-style-type: none"> <li>• ISO</li> <li>• Aperture / F-stops</li> <li>• Shutter Speed</li> <li>• How to set up your digital camera (RAW Quality mode, manual mode): <b>Bring your camera to the class.</b></li> </ul>	<b>Assignments Due:</b> <ul style="list-style-type: none"> <li>• Artist Presentation: Livia Corona Benjamin</li> </ul>
August 28	<b>Lecture:</b> <ul style="list-style-type: none"> <li>• Depth of Field</li> <li>• White Balance</li> <li>• Color Balance Modes</li> <li>• Color Temperature (K)</li> <li>• File types (RAW to JPG)</li> </ul>	<b>Assignments Intro:</b> <ul style="list-style-type: none"> <li>• Photo Assignment 2</li> <li>• Editing Assignment 2.1</li> </ul> <b>Assignments Due:</b> <ul style="list-style-type: none"> <li>• Artist Presentation: Bernd and Hilla Becher</li> <li>• Photo Assignment 1</li> <li>• Editing Assignment 1.1</li> </ul>
Week 3 September 2	<b>No Class:</b> Labor Day	

September 4	<p>1. <b>Lecture:</b></p> <ul style="list-style-type: none"> <li>● Proper Exposure of a Photo</li> <li>● Exposure Triangle</li> <li>● Focal Length and Depth of Field</li> <li>● Shallow Depth of Field</li> <li>● Deep Depth of Field</li> <li>● Shooting Priority Modes</li> <li>● Gear to get the right exposure</li> </ul>	<p><b>Assignments Intro:</b></p> <ul style="list-style-type: none"> <li>● Photo Assignment 3</li> <li>● Editing Assignment 3.1</li> </ul> <p><b>Assignments Due:</b></p> <ul style="list-style-type: none"> <li>● Artist Presentation: Edward Ruscha</li> <li>● Photo Assignment 2</li> <li>● Editing Assignment 2.1</li> </ul>
Week 4 September 9	<p>1. <b>Lecture:</b></p> <ul style="list-style-type: none"> <li>● Difference of Light</li> <li>● Hard Light and Soft Light</li> <li>● Composition</li> <li>● Rule of Thirds</li> <li>● Balance Images</li> <li>● Work with leading lines, focus, and depth of field.</li> <li>● RAW file and JPEG file</li> </ul>	<p><b>Assignments Due:</b></p> <ul style="list-style-type: none"> <li>● Artist Presentation: Graciela Iturbide</li> </ul>
September 11	<p>1. <b>Editing Demo:</b></p> <ul style="list-style-type: none"> <li>● How to adjust Levels, Shadows/Highlights, Brightness/Contrast, and Levels RGB.</li> <li>● How to save your files in .psd, .tiff, and .jpeg</li> </ul>	<p><b>Assignments Intro:</b></p> <ul style="list-style-type: none"> <li>● Photo Assignment 4</li> <li>● Editing Assignment 4.1</li> </ul> <p><b>Assignments Due:</b></p> <ul style="list-style-type: none"> <li>● Artist Presentation: Ivonne Venegas</li> <li>● Photo Assignment 3</li> <li>● Editing Assignment 3.1</li> </ul>
Week 5 September 16	<p><b>Lecture:</b></p> <ul style="list-style-type: none"> <li>● Underexposure</li> <li>● Overexposure</li> <li>● Properly Exposed Photo</li> <li>● Aperture/Shutter pair</li> <li>● Long Exposure</li> <li>● Neutral Density Filters</li> <li>● Light Painting</li> </ul>	<p><b>Assignments Due:</b></p> <ul style="list-style-type: none"> <li>● Artist Presentation Lourdes Grobet</li> </ul>
September 18	<p>2. <b>Editing Demo:</b></p> <p>How to adjust color correction of a RAW file: Levels R/G/B;</p>	<p><b>Assignments Intro:</b></p> <ul style="list-style-type: none"> <li>● Photo Assignment 5</li> <li>● Editing Assignment 5.1</li> </ul> <p><b>Assignments Due:</b></p>

	Selective Color Neutrals and Auto Color.	<ul style="list-style-type: none"> <li>● Artist Presentation Sophie Calle</li> <li>● Photo Assignment 4</li> <li>● Editing Assignment 4.1</li> </ul>
Week 6 September 23	<p>1. <b>Lecture:</b></p> <ul style="list-style-type: none"> <li>● Natural Light as subject matter</li> <li>● Flash Photography as subject matter</li> <li>● Patricio Malagon</li> </ul>	<p><b>Assignments Due:</b></p> <ul style="list-style-type: none"> <li>● Artist Presentation: Farah AlQasimi</li> </ul>
September 25	<p>1. <b>Lecture:</b></p> <ul style="list-style-type: none"> <li>● History of Color Photography</li> <li>● Thomas Sutton</li> <li>● Autochrome</li> <li>● Color-Sensitive Film Coating</li> <li>● Kodachrome</li> <li>● Color Photography as Fine Art</li> <li>● Texture as Subject Matter</li> <li>● Andrea Di Castro</li> </ul>	<p><b>Assignments Intro:</b></p> <ul style="list-style-type: none"> <li>● Photo Assignment 6</li> <li>● Editing Assignment 6.1</li> </ul> <p><b>Assignments Due:</b></p> <ul style="list-style-type: none"> <li>● Artist Presentation: Fabiola Jean Louis</li> <li>● Photo Assignment 5</li> <li>● Editing Assignment 5.1</li> </ul>
Week 7 September 30	<p>1. <b>Lecture:</b></p> <ul style="list-style-type: none"> <li>● Basic History of Photography</li> <li>● The Word Photography</li> <li>● Botanical Photography: Anna Atkins</li> <li>● Camera Obscura</li> <li>● Nicephore Niepce</li> <li>● Louis Daguerre: Daguerrotype</li> <li>● William Henri Fox Talbot</li> </ul> <p><b>2. Screening and Discussion:</b> A Little Bit of Magic Realized: William Fox Talbolt's Discovery (Documentary Film)</p>	<p><b>Assignments Intro:</b></p> <ul style="list-style-type: none"> <li>● Photo Assignment 7</li> <li>● Editing Assignment 7.1</li> </ul> <p><b>Assignments Due:</b></p> <ul style="list-style-type: none"> <li>● Artist Presentation: Hiroshi Sugimoto</li> <li>● Photo Assignment 6</li> <li>● Editing Assignment 6.1</li> </ul>
October 2	<b>1. Editing Demo:</b>	<b>Assignments Due:</b>

	How to add text to a photograph using Illustrator and Photoshop.	<ul style="list-style-type: none"> <li>● Artist Presentation: Annie Leibovitz</li> </ul>
Week 8 October 7 October 9	Fall Break – <b>No Classes.</b>	
Week 9 October 14	<b>Screening:</b> Finding Vivian Maier by John Maloof	<b>Assignments Intro:</b> <ul style="list-style-type: none"> <li>● Finding Vivian Maier Essay</li> <li>● Photo Assignment 9</li> <li>● Editing Assignment 9.1</li> </ul> <b>Assignments Due:</b> <ul style="list-style-type: none"> <li>● Artist Presentation: Diane Arbus</li> <li>● Artist Presentation: William Eggleston</li> <li>● Finding Vivian Maier Essay</li> </ul>
October 16	<b>Screening:</b> Finding Vivian Maier by John Maloof	
Week 10 October 21	1. <b>Lecture:</b> <ul style="list-style-type: none"> <li>● The Thing itself</li> <li>● The Detail</li> <li>● The Frame</li> <li>● Time and Vantage Point</li> </ul>	<b>Assignments Intro:</b> <ul style="list-style-type: none"> <li>● Photo Assignment 8</li> <li>● Editing Assignment 8.1</li> <li>● Response to Reading Assignment: The Photographer's Eye</li> </ul> <b>Assignments Due:</b> <ul style="list-style-type: none"> <li>● Artist Presentation: Alfredo Jaar</li> <li>● Photo Assignment 7</li> <li>● Editing Assignment 7.1</li> </ul>
October 23	1. <b>Discussion:</b> The Photographers' Eye	<b>Assignments Due:</b> <ul style="list-style-type: none"> <li>● Artist Presentation: Dayanita Singh</li> <li>● Response to Reading Assignment: The Photographer's Eye</li> </ul>

<p>Week 11 October 28</p>	<p>1. <b>Lecture:</b></p> <ul style="list-style-type: none"> <li>• Conceptual Art</li> <li>• How did Conceptual Art affect and transform photography?</li> <li>• Sol LeWitt</li> <li>• Marcel Duchamp</li> <li>• Joseph Kosuth</li> <li>• John Baldessari</li> <li>• Lawrence Weiner</li> <li>• Joseph Beuys</li> <li>• Bruce Nauman</li> <li>• <b>Martin Creed</b></li> </ul>	<p><b>Assignments Due:</b></p> <ul style="list-style-type: none"> <li>• Photo Assignment 8</li> <li>• Editing Assignment 8.1</li> </ul>
<p>October 30</p>	<p><b>Screening and Discussion-</b> Photography and Text in the US:</p> <ul style="list-style-type: none"> <li>• A Brief History of John Baldessari</li> <li>• Part of the Discourse by Barbara Kruger</li> <li>• Lawrence Weiner</li> </ul>	<p><b>Assignments Intro:</b></p> <ul style="list-style-type: none"> <li>• Project 1</li> <li>• Editing Project 1</li> </ul>
<p>Week 12 November 4</p>	<p>1. <b>Lecture:</b></p> <ul style="list-style-type: none"> <li>• Portrait</li> <li>• Studio Portrait</li> <li>• <b>Street Portrait</b></li> </ul> <p>2. <b>Screening and Discussion:</b></p> <ul style="list-style-type: none"> <li>• Ways of Seeing by John Berger</li> </ul>	<p><b>Assignments Due:</b></p> <ul style="list-style-type: none"> <li>• Artist Presentation: Daido Moriyama</li> </ul>
<p>November 6</p>	<ul style="list-style-type: none"> <li>• <b>Lecture:</b></li> <li>• Street Photography</li> <li>• Still Life</li> <li>• <b>Studio Photography Lighting</b></li> </ul>	<p><b>Assignments Due:</b></p> <ul style="list-style-type: none"> <li>• Artist Presentation: Robert Frank</li> <li>• Photo Assignment 9</li> <li>• Editing Assignment 9.1</li> </ul>
<p>Week 13 November 11</p>	<p>1. Lighting Studio practice: Group 1</p> <ul style="list-style-type: none"> <li>• Still Life</li> <li>• Portrait</li> </ul>	<p><b>Assignments Intro:</b></p> <ul style="list-style-type: none"> <li>• Project 2</li> <li>• Editing Project 2</li> </ul> <p><b>Assignments Due:</b></p> <ul style="list-style-type: none"> <li>• Artist Presentation: Malick Sidibé</li> </ul>
<p>November 13</p>	<p>1. Lighting Studio practice: Group 2</p>	<p><b>Assignments Due:</b></p>

	<ul style="list-style-type: none"> <li>• Still Life</li> <li>• Portrait</li> </ul>	<ul style="list-style-type: none"> <li>• Artist Presentation: Erns Haas</li> <li>• Project 1</li> <li>• Editing Project 1</li> </ul>
Week 14 November 18	<ol style="list-style-type: none"> <li>1. <b>Lecture:</b> <ul style="list-style-type: none"> <li>• Landscape Photography</li> </ul> </li> <li>2. <b>Screening and Discussion</b> <ul style="list-style-type: none"> <li>• Photography in the US —Salt Lake City—: High Visibility (Blaze Orange) by Jaclyn Wright.</li> <li>• Photography in Latin America (US-Mexico border): Bridging borders by Minerva Cuevas</li> </ul> </li> </ol>	<b>Assignments Due:</b> <ul style="list-style-type: none"> <li>• Artist Presentation: Mary Ellen Mark</li> <li>• Photo Contest Research</li> </ul>
November 20	<ol style="list-style-type: none"> <li>1. <b>Lecture:</b> <ul style="list-style-type: none"> <li>• Non-Things by Byung Chul Han</li> <li>• Chapter 3 Smartphone</li> <li>• Aura</li> <li>• Walter Benjamin</li> <li>• Marshall McLuhan</li> <li>• Sense of Touch</li> <li>• Roland Barthes</li> <li>• Community</li> <li>• Becoming the Image of the World</li> </ul> </li> </ol>	<b>Assignments Due:</b> <ul style="list-style-type: none"> <li>• Artist Presentation: Dawoud Bey</li> <li>• Project 2</li> <li>• Editing Project 2</li> </ul>
Week 15 November 25	<ol style="list-style-type: none"> <li>1. <b>Demo:</b> Final editing techniques <ul style="list-style-type: none"> <li>• How to correct an image using Curves.</li> <li>• Cropping</li> <li>• Spot Fixing</li> </ul> </li> </ol>	<b>Assignments Due:</b> <ul style="list-style-type: none"> <li>• Artist Presentation: Koral Carballo</li> <li>• Submission to Photo Contest</li> </ul>
November 27	Editing Practice.	<b>Assignments Due:</b> <ul style="list-style-type: none"> <li>• Artist Presentation: Ingrid Pollard</li> </ul>
Week 16 December 2	<ol style="list-style-type: none"> <li>1. Virtual Exhibition Arrangements</li> </ol>	<b>Assignments Due:</b> <ul style="list-style-type: none"> <li>• Proposal for Virtual Exhibition</li> </ul>

December 4	<ol style="list-style-type: none"><li>1. Submit Virtual Exhibition to Photo Department Instagram.</li><li>2. Last week to submit any late assignments.</li></ol>	
Week 17 December 9 December 11	Finals Week: <b>No Class</b>	

*Note: This syllabus is meant to serve as an outline and guide for our course. Please note that I may modify it with reasonable notice to you. I may also modify the Course Schedule to accommodate the needs of our class. Any changes will be announced in class and posted on Canvas under Announcements.*