



ART 2060-003 NON-MAJOR DIGITAL PHOTOGRAPHY
Spring Semester 2025

Class Syllabus

Spring 2025	Mon/Wed, 3 – 4:20 PM 3 Credits Hours
Instructor	Sara Serratos, Adjunct Assistant Professor
Location	Department of Art & Art History
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 Outcomes and 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.
- The foundations of digital photographic aesthetics and composition.
 - The art of photography.
 - Beginning applications of photographic theory.

- Specific rules of composition.

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 Requirements

To succeed in this course, students are expected to actively participate and engage in all class activities. This includes attending and contributing to discussions, submitting assignments on time, applying critical thinking to photo assignments and reading responses, demonstrating creativity in projects and editing tasks, and fostering a respectful learning environment for all classmates. Maintaining consistent engagement and meeting deadlines is essential for success in this course.

Grading Breakdown:

Attendance & Participation – 10%

Photo Assignments – 15%

Editing Assignments – 15%

Projects & Editing – 30%

Presentations, Reading Responses, Discussions, & Quizzes – 20%

Virtual Exhibition & Photo Contest Submission – 10%

Belonging:

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 begin with 100% attendance and are allowed up to four absences for reasons such as emergencies, mental health, medical appointments, university commitments, or family responsibilities. To request an excused absence, you must notify me at least one hour before the start of the class you will be missing.
- Students are allowed a 10-minute grace period for punctuality. However, class will begin promptly, and attendance will be taken within the first 5 minutes. If you arrive within the 10-minute window, please inform me by the end of class so your attendance can be updated. Arrivals after the 10-minute grace period will also require you to notify me by the end of class and will be marked as late.

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.

Late assignments and extensions:

- Late Submissions: 0.3% deduction from the assignment's final grade will be applied for each day it is late.
- Extensions: Extensions are granted only if requested at least one hour before the deadline. Approved extensions allow up to one additional week for submission.
- Resubmissions: If a student resubmits an assignment to improve their grade, it will be considered late and subject to the same deduction policy.

Assignment Title

- Photo assignments: Please follow the guidelines to make your photographs.
- Readings: Please come prepared to discuss, please use the reading guide 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.

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.

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.

Grading Scale

- 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 - 59) 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)	

Department of Art and Art History 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.

University Policies

Americans With Disabilities Act (ADA)

The University of Utah seeks to provide equal access to its programs, services, and activities for people with disabilities.

All written information in this course can be made available in an alternative format with prior notification to the Center for Disability & Access (CDA). CDA will work with you and the instructor to make arrangements for accommodations. Prior notice is appreciated. To read the full accommodations policy for the University of Utah, please see Section Q of the Instruction & Evaluation regulations.

In compliance with ADA requirements, some students may need to record course content. Any recordings of course content are for personal use only, should not be shared, and should never be made publicly available. In addition, recordings must be destroyed at the conclusion of the course.

If you will need accommodations in this class, or for more information about what support they provide, contact:

Center for Disability & Access

801-581-5020
disability.utah.edu

Third Floor, Room 350
Student Services Building
201 S 1460 E
Salt Lake City, UT 84112

Safety at the U

The University of Utah values the safety of all campus community members. 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.

To report suspicious activity or to request a courtesy escort, contact:

Campus Police & Department of Public Safety

801-585-COPS (801-585-2677)
dps.utah.edu
1735 E. S. Campus Dr.
Salt Lake City, UT 84112

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 university officials:

Title IX Coordinator & Office of Equal Opportunity and Affirmative Action

801-581-8365
oeo.utah.edu
135 Park Building
201 Presidents' Cir.
Salt Lake City, UT 84112

Office of the Dean of Students

801-581-7066
deanofstudents.utah.edu
270 Union Building

200 S. Central Campus Dr.
Salt Lake City, UT 84112

To file a police report, contact:

Campus Police & Department of Public Safety
801-585-COPS (801-585-2677)
dps.utah.edu
1735 E. S. Campus Dr.
Salt Lake City, UT 84112

If you do not feel comfortable reporting to authorities, the U's Victim-Survivor Advocates provide free, confidential, and trauma-informed support services to students, faculty, and staff who have experienced interpersonal violence.

To privately explore options and resources available to you with an advocate, contact:

Center for Campus Wellness
801-581-7776
wellness.utah.edu
350 Student Services Building
201 S. 1460 E.
Salt Lake City, UT 84112

Academic Misconduct

It is expected that students comply with University of Utah policies regarding academic honesty, including but not limited to refraining from cheating, plagiarizing, misrepresenting one's work, and/or inappropriately collaborating. This includes the use of generative artificial intelligence (AI) tools without citation, documentation, or authorization. Students are expected to adhere to the prescribed professional and ethical standards of the profession/discipline for which they are preparing. Any student who engages in academic dishonesty or who violates the professional and ethical standards for their profession/discipline may be subject to academic sanctions as per the University of Utah's Student Code: Policy 6-410: Student Academic Performance, Academic Conduct, and Professional and Ethical Conduct.

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:

"...Includes, but is not limited to, cheating, misrepresenting one's work, inappropriately collaborating, plagiarism, and fabrication or falsification of information...It also includes facilitating academic misconduct by intentionally helping or attempting to help another to commit an act of academic misconduct."

For details on plagiarism and other important course conduct issues, see the U's Code of Student Rights and Responsibilities.

Preliminary Course Schedule

Date	Topics Discussions	Assignments
Week 1 January 6	<ol style="list-style-type: none"> 1. Syllabus & Course Structure 2. Rules 	<p>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.</p>
January 8	<ol style="list-style-type: none"> 1. Lecture: <ul style="list-style-type: none"> • The camera: DSLR / Mirrorless • Lenses: Zoom/Prime • Lenses: Wide angle/Telephoto • Photography Suppliers 2. Screening and discussion: What the camera cannot see by Richard Mosse. 	<p>Assignments Intro:</p> <ul style="list-style-type: none"> • Artist Presentations • Photo Assignment 1 • Editing Assignment 1.1
Week 2 January 13	<ol style="list-style-type: none"> 1. Lecture: <ul style="list-style-type: none"> • ISO • Aperture / F-stops • Shutter Speed • How to set up your digital camera (RAW Quality mode, manual mode): Bring your camera to the class. 	<p>Assignments Due:</p> <ul style="list-style-type: none"> • Artist Presentation: Livia Corona Benjamin
January 15	<ol style="list-style-type: none"> 1. Lecture: <ul style="list-style-type: none"> • Depth of Field • White Balance • Color Balance Modes • Color Temperature (K) • File types (RAW to JPG) 2. Editing Demo: <ul style="list-style-type: none"> • How to adjust Levels, Shadows/Highlights, Brightness/Contrast, and Levels RGB. <ul style="list-style-type: none"> • How to save your files in .psd, .tiff, and .jpeg 	<p>Assignments Intro:</p> <ul style="list-style-type: none"> • Photo Assignment 2 • Editing Assignment 2.1 <p>Assignments Due:</p> <ul style="list-style-type: none"> • Artist Presentation: Bernd and Hilla Becher • Photo Assignment 1 • Editing Assignment 1.1
Week 3 January 20	No Class: Martin Luther King Day	

January 22	<p>1. Lecture:</p> <ul style="list-style-type: none"> ● Proper Exposure of a Photo ● Exposure Triangle ● Focal Length and Depth of Field ● Shallow Depth of Field ● Deep Depth of Field ● Shooting Priority Modes ● Gear to get the right exposure 	<p>Assignments Intro:</p> <ul style="list-style-type: none"> ● Photo Assignment 3 ● Editing Assignment 3.1 <p>Assignments Due:</p> <ul style="list-style-type: none"> ● Artist Presentation: Edward Ruscha ● Photo Assignment 2 ● Editing Assignment 2.1
Week 4 January 27	<p>1. Lecture:</p> <ul style="list-style-type: none"> ● Difference of Light ● Hard Light and Soft Light ● Composition ● Rule of Thirds ● Balance Images ● Work with leading lines, focus, and depth of field. ● RAW file and JPEG file <p>2. Editing Demo: How to adjust color correction of a RAW file: Levels R/G/B; Selective Color Neutrals and Auto Color.</p>	<p>Assignments Due:</p> <ul style="list-style-type: none"> ● Artist Presentation: Graciela Iturbide
January 29	<p>1. Lecture:</p> <ul style="list-style-type: none"> ● Underexposure ● Overexposure ● Properly Exposed Photo ● Aperture/Shutter pair ● Long Exposure ● Neutral Density Filters ● Light Painting 	<p>Assignments Intro:</p> <ul style="list-style-type: none"> ● Photo Assignment 4 ● Editing Assignment 4.1 <p>Assignments Due:</p> <ul style="list-style-type: none"> ● Artist Presentation: Ivonne Venegas ● Photo Assignment 3 ● Editing Assignment 3.1
Week 5 February 3	<p>1. Lecture:</p> <ul style="list-style-type: none"> ● Natural Light as subject matter ● Flash Photography as subject matter ● Patricio Malagon 	<p>Assignments Due:</p> <ul style="list-style-type: none"> ● Artist Presentation Lourdes Grobet
February 5	<p>1. Lecture:</p> <ul style="list-style-type: none"> ● Basic History of Photography ● The Word Photography ● Botanical Photography: Anna Atkins ● Camera Obscura ● Nicephore Niepce ● Louis Daguerre: Daguerrotype ● William Henri Fox Talbot <p>2. Screening and Discussion:</p>	<p>Assignments Intro:</p> <ul style="list-style-type: none"> ● Photo Assignment 5 ● Editing Assignment 5.1 <p>Assignments Due:</p> <ul style="list-style-type: none"> ● Artist Presentation Sophie Calle ● Photo Assignment 4 ● Editing Assignment 4.1

	A Little Bit of Magic Realized: William Fox Talbot's Discovery (Documentary Film)	
Week 6 February 10	1. Lecture: <ul style="list-style-type: none"> ● History of Color Photography ● Thomas Sutton ● Autochrome ● Color-Sensitive Film Coating ● Kodachrome ● Color Photography as Fine Art ● Texture as Subject Matter ● Andrea Di Castro 	Assignments Due: <ul style="list-style-type: none"> ● Artist Presentation: Farah AlQasimi
February 12	1. Lecture: <ul style="list-style-type: none"> • Portrait • Studio Portrait • Street Portrait 2. Screening and Discussion: <ul style="list-style-type: none"> ● Ways of Seeing by John Berger 	Assignments Intro: <ul style="list-style-type: none"> ● Photo Assignment 6 ● Editing Assignment 6.1 Assignments Due: <ul style="list-style-type: none"> ● Artist Presentation: Fabiola Jean Louis ● Photo Assignment 5 ● Editing Assignment 5.1
Week 7 February 17	No Class: President's Day	
February 19	1. Lecture: <ul style="list-style-type: none"> • Conceptual Art • How did Conceptual Art affect and transform photography? • Sol LeWitt • Marcel Duchamp • Joseph Kosuth • John Baldessari • Lawrence Weiner • Joseph Beuys • Bruce Nauman • Martin Creed 	Assignments Intro: <ul style="list-style-type: none"> ● Photo Assignment 7 ● Editing Assignment 7.1 Assignments Due: <ul style="list-style-type: none"> ● Artist Presentation: Hiroshi Sugimoto ● Photo Assignment 6 ● Editing Assignment 6.1
Week 8 February 24	1. Editing Demo: How to add text to a photograph using Illustrator and Photoshop. 2. Screening and Discussion- Photography and Text in the US: <ul style="list-style-type: none"> ● A Brief History of John Baldessari ● Part of the Discourse by Barbara Kruger ● Lawrence Weiner 	Assignments Due: <ul style="list-style-type: none"> ● Artist Presentation: Annie Leibovitz
February 26	1. Lecture: <ul style="list-style-type: none"> • Street Photography • Still Life 	Assignments Intro: <ul style="list-style-type: none"> ● Photo Assignment 8 ● Editing Assignment 8.1

	<ul style="list-style-type: none"> • Studio Photography Lighting 	<ul style="list-style-type: none"> • Response to Reading Assignment: The Photographer's Eye <p>Assignments Due:</p> <ul style="list-style-type: none"> • Artist Presentation: Alfredo Jaar • Photo Assignment 7 • Editing Assignment 7.1
Week 9 March 3	<ol style="list-style-type: none"> 1. Discussion: The Photographers' Eye 2. Lecture: <ul style="list-style-type: none"> • The Thing itself • The Detail • The Frame • Time and Vantage Point 	<p>Assignments Due:</p> <ul style="list-style-type: none"> • Artist Presentation: Dayanita Singh • Response to Reading Assignment: The Photographer's Eye
March 5	Editing Practice.	<p>Assignments Due:</p> <ul style="list-style-type: none"> • Photo Assignment 8 • Editing Assignment 8.1
Week 10 March 10 March 12	Spring Break – No Classes.	
Week 11 March 17	Screening: Finding Vivian Maier by John Maloof	
March 19	Screening: Finding Vivian Maier by John Maloof	<p>Assignments Intro:</p> <ul style="list-style-type: none"> • Finding Vivian Maier Essay • Photo Assignment 9 • Editing Assignment 9.1 <p>Assignments Due:</p> <ul style="list-style-type: none"> • Artist Presentation: Diane Arbus • Artist Presentation: William Eggleston • Finding Vivian Maier Essay
Week 12 March 24	<ol style="list-style-type: none"> 1. Lighting Studio practice: Group 1 <ul style="list-style-type: none"> • Still Life <ul style="list-style-type: none"> • Portrait 	<p>Assignments Intro:</p> <ul style="list-style-type: none"> • Project 1 • Editing Project 1 <p>Assignments Due:</p> <ul style="list-style-type: none"> • Artist Presentation: Daido Moriyama
March 26	<ol style="list-style-type: none"> 1. Lighting Studio practice: Group 2 <ul style="list-style-type: none"> • Still Life 	<p>Assignments Due:</p> <ul style="list-style-type: none"> • Artist Presentation: Robert Frank

	<ul style="list-style-type: none"> • Portrait 	<ul style="list-style-type: none"> • Photo Assignment 9 • Editing Assignment 9.1
Week 13 March 31	<ol style="list-style-type: none"> 1. Lecture: <ul style="list-style-type: none"> • Landscape Photography 2. Screening and Discussion <ul style="list-style-type: none"> • Photography in the US —Salt Lake City—: High Visibility (Blaze Orange) by Jaclyn Wright. • Photography in Latin America (US-Mexico border): Bridging borders by Minerva Cuevas 	<p>Assignments Intro:</p> <ul style="list-style-type: none"> • Project 2 • Editing Project 2 <p>Assignments Due:</p> <ul style="list-style-type: none"> • Artist Presentation: Malick Sidibé
April 2	<ol style="list-style-type: none"> 1. Photo Archive Visit <ul style="list-style-type: none"> • J. Willard Marriot Library 	<p>Assignments Due:</p> <ul style="list-style-type: none"> • Artist Presentation: Erns Haas • Project 1 • Editing Project 1
Week 14 April 7	<ol style="list-style-type: none"> 1. Lecture: <ul style="list-style-type: none"> • Non-Things by Byung Chul Han • Chapter 3 Smartphone • Aura • Walter Benjamin • Marshall McLuhan • Sense of Touch • Roland Barthes • Community • Becoming the Image of the World 	<p>Assignments Due:</p> <ul style="list-style-type: none"> • Artist Presentation: Mary Ellen Mark • Photo Contest Research
April 9	<ol style="list-style-type: none"> 1. Demo: Final editing techniques <ul style="list-style-type: none"> • How to correct an image using Curves. • Cropping • Spot Fixing 	<p>Assignments Due:</p> <ul style="list-style-type: none"> • Artist Presentation: Dawoud Bey • Project 2 • Editing Project 2
Week 15 April 14	<ol style="list-style-type: none"> 1. Lecture and Demo: Analog Photography 	<p>Assignments Due:</p> <ul style="list-style-type: none"> • Artist Presentation: Koral Carballo • Submission to Photo Contest
April 16	<ol style="list-style-type: none"> 1. Guest Speaker: -Contemporary Photography 	<p>Assignments Due:</p> <ul style="list-style-type: none"> • Artist Presentation: Ingrid Pollard
Week 16 April 21	<ol style="list-style-type: none"> 1. Virtual Exhibition Arrangements Last week to submit any late assignments. 	<p>Assignments Due:</p> <ul style="list-style-type: none"> • Proposal for Virtual Exhibition
Week 17	Finals Week: No Class	

April 28 April 30		
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