

San José State University
College of Social Sciences
Department of Environmental Studies
ENVS 166 Nature and Conservation Photography, Section #2, Spring 2019

Course and Contact Information

Instructor: Dr. Gary A. Klee

Office Location: WSQ 115A

Telephone: (831) 454-8719 (Home office phone); for emergency use only.

Email: kleegary@comcast.net You can reach him day, night, and weekends, and get a “same day” response, often within a couple of hours. Please do not use his SJSU e-mail site, SJSU phone, or home office phone (unless a real emergency).

Office Hours: Fridays 8:30-9:30 a.m., and by special arrangement. Office hours are on a self-appointment basis. In other words, there is a sign up sheet on his office door. Important: You must be signed up at least 2-3 days prior to your visit, so that he can better plan out his day’s activities. Appointments are in 10 or 15 minute blocks. You may sign up for more than one consecutive time period.

Class Days/Time: Fridays, 12:30-2:10 p.m.

Classroom: WSQ 111

Prerequisites: Photo experience or consent of instructor

Course Format

This is an undergraduate field course. Students may take ENVS 166 to fulfill *4-8 units toward the Department’s field requirement*; graduate students (with their advisor and Graduate Coordinator approval) may also take this course to satisfy the “Application Science” component of their MS program.

Faculty 166 Canvas Page and MYSJSU Messaging

Students are responsible for regularly checking MYSJSU Messaging, and Dr. Klee’s 166 files on Canvas. Please do not leave messages on Canvas.

Course Description

CATALOG DESCRIPTION: Still photography of nature and illustrative conservation subjects in both color and black and white. Theory critique sessions supplemented with field experience. Prerequisites: Photo experience or instructor consent. 4 units. **May be repeated for a total of 8 units.**

THE “REAL” PREREQUISITE: (1) A desire to improve your photographic skills; (2) A desire to get outdoors, away from computer screens, musty libraries, and stacks of boring homework assignments; (3) A desire to explore nature and beautiful landscapes [i.e., if you like the cool early morning exploratory walks and fresh air when camping, you’ll like this field course experience]; and (4) A “go with the flow” type of personality (i.e., a person that doesn’t get “pushed out of shape” when the moon doesn’t rise at exactly 6:02 p.m. as scheduled, etc.).

COURSE EMPHASIS: Nature Photography is a broad field of photography that includes scenics (e.g., landscapes), plants, animals, birds, and insects. It sometimes encompasses human-made structures (such as old barns, fences, windmills, lighthouses, etc.) or human-induced changes in the natural environment. This semester's emphasis will be on landscape photography and the "art of seeing," particularly dawn and dusk landscape photography of the spectacularly beautiful Monterey Peninsula.

Course Learning Outcomes (CLO)

Course goals and objectives:

- To introduce students to photographic **field techniques** important for nature photography.

I don't need more photographs; I just need a few more GOOD photographs.

John Sexton
Internationally Respected Photographer & Master B&W Printmaker

- To introduce students to the **art** of photographing nature (i.e., to take you beyond merely shooting "snapshots" into the realm of "seeing" as a professional photographer).

The camera is an instrument that teaches people how to see without a camera.

Dorothea Lange
U.S. Photographer Famous for her
Photographs of the Great Depression

- To illustrate how photography can be used as a tool for the **appreciation** and **conservation** of nature.

As photographers, we can all use our photography to inform our fellow citizens about what's worth protecting. It's up to us to ensure that this world continues to offer beauty and sound ecological conditions for our children's future.

Rob Sheppard, Past Editor
Outdoor Photographer

Upon successful completion of this course, students will be able:

- To better understand the history of photography and its role in conservation.
- To be familiar with the variety of traditional and digital camera formats, lenses, etc.
- To be familiar with the variety of useful digital programs (e.g., Photoshop, Lightroom, SilverEfex Pro), to enhance their images.
- To use their DSLR camera in ways that they never thought possible.
- To see nature in ways never imagined before.
- To professionally critique photographs (their own as well as others).

Required Texts/Readings/Supplies

- Wolfe, Art, Martha Hill, and Tim Grey. 2013. The New Art of Photographing Nature. New York: Amphoto Books. **IMPORTANT: You must order the Kindle book version from Amazon. Download it to your laptop, not your phone.**
- Butcher, Clyde. 2011. Clyde Butcher - Florida Portfolio II. Venice Florida: Window of the Eye, Inc.*

***Order this book TODAY. YOU MUST FIRST PHONE (941) 486-0811, NOT E-MAIL, TO GET A DISCOUNT. BE SURE TO SAY THAT YOU ARE A STUDENT IN DR. KLEE'S PHOTOGRAPHY CLASS AT SJSU. Then verify this is where to send check: Clyde Butcher--Venice Gallery, 237 Warfield Ave., Venice, Florida 34285. Call for price and shipping details.**

- 18% Gray Card (See Henry, owner of Foto Express (304 E. Santa Clara St. #C, S.J. 95113 (408) 971-3977. Most students have their images printed here.
- Laser Pointer (Highly useful when critiquing photographic prints from a distance).
- 166 Files on Canvas.

Warning: A major component of your seminar grade is having the reading materials before you, having studied them, and being prepared to discuss them. Showing up to class without these materials is one sure way to have your seminar grade end up in the "trash can." Finally, if you cannot afford these books, you certainly cannot afford this class.

SECOND WARNING: Photography is normally taught in the Art Department. If you have ever taken a course in the Art Department, you know how expensive those classes can be. Likewise, this class is very expensive compared to your average Environmental Studies class. If you are on a very, very tight budget, I recommend that you not take this course. When Henry comes from Foto Express to discuss photographic processing prices, be sure to be paying lots of attention. And, also factor in travel expenses, a need to return to a site because you "blew it" the first time around, a desire to "wine and dine with the class" after photographic shoots (though this activity is optional), and a need or desire to buy some more camera equipment, etc., etc., etc. YOU HAVE NOW BEEN WARNED TWICE, SO IF YOU REMAIN IN THIS CLASS, THERE IS TO BE NO WHINNING ABOUT THE EXPENSE. PROFESSIONAL PHOTOGRAPHY IS VERY EXPENSIVE-- THERE IS NO WAY AROUND IT. THIS COURSE IS NOT JUST EASILY AND CHEAPLY USING YOUR CAMERA PHONE AND E-MAILING A SNAPSHOT TO A FRIEND. YOU ALREADY KNOW HOW TO DO THAT. PROFESSIONAL PHOTOGRAPHY REQUIRES MANY HOURS OF HARD WORK AND PATIENCE, AND UNFORTUNATELY MONEY. BUT WHEN YOU MAKE THAT ONE OR TWO GREAT PHOTOGRAPHS AS ANSEL ADAMS DID, YOU WILL FEEL IT WAS WELL WORTH THE TIME, EFFORT, AND EXPENSE. YOU'LL HAVE GONE BEYOND "TAKING SNAPSHOT" WITH YOUR CAMERA PHONE TO "MAKING PHOTOGRAPHS" THAT YOU CAN PRINT, FRAME, AND PROUDLY DISPLAY IN YOUR HOME.

Other Readings/Equipment

EQUIPMENT: Each student must provide their own equipment. **Students may use either digital or film cameras.** Most students use digital cameras, and Dr. Klee would prefer you use a digital camera if you have a choice. However, film cameras may also be used. 35mm, 2 1/4 x 2 1/4, and 4 x 5 film formats are acceptable. Formats smaller than 35mm, such as half-frame 35mm, 110, etc. are not acceptable. Some students may want to purchase some additional equipment. A lecture early in the semester will discuss equipment and the merits and limitations of certain specialized equipment. Certain kinds of equipment, such as macro lenses, telephoto lenses, zoom lenses, etc., can usually be rented for short periods of time, such as weekends. Renting additional equipment is an option, not a requirement. Camera phones and non-adjustable cameras (i.e., "Point-and-shoot" digital or film cameras) may not be used. **Film and/or digital cameras may be used, but only if you can**

manually control f stops, shutter speeds, ISO #s, and focusing. You are also required to have a tripod and cable or remote shutter release. If you don't have the proper kind of camera, or can't afford to buy one, don't forget that family members (e.g., moms, dads, aunts, uncles, grandmothers, grandfathers, brothers, or sisters) often have exactly what you need, and are more than willing to loan that camera that is gathering dust in the closet. Lots of past 166 students have gotten their equipment this way.

Course Requirements and Assignments

ACTIVITY: Students are required to put in an average of 4 hours per week of field work. Six scheduled Sundays will be with the instructor in the field. Plus there is a Mini and Final field project that will require extensive time and travel (e.g., Death Valley). Fortunately, these remaining hours are flexible as to when and where you do your field work. Topics and geographic locations must first be approved by the instructor. Students are required to do dawn and dusk photography, which often means getting up 2 hours before sunrise and remaining in the field until 2 hours after sunset.

MEDIUM: Both digital and film shooters must submit their work as **prints** for evaluation and critique sessions. See other associated files on Canvas for detailed required guidelines for submission of projects.

EVALUATION: See "Term Evaluation" file on Dr. Klee's 166 Canvas page for specifics:

<u>Fieldwork (with instructor & class)</u>	= 50%
<u>Mini Field Project</u>	= 10%
<u>Final Field Project</u>	= 20%
<u>Seminar Performance (classroom)</u>	= 20%
	100%

Note: If you put your heart and soul into this class (i.e., give it serious effort), **this could be one of the most spiritually rewarding, as well as technically & artistically challenging classes that you ever take in college.**

Final Examination or Evaluation

During the regularly scheduled final examination period, there is a "Wrap-Up Session" and Unofficial Student Evaluation of the instructor and his T.A.

Grading Information

On Dr. Klee's faculty 166 Canvas page, there are four rubrics—one for *Field Work* done with the instructor; one for the *Mini Project*, one for the *Final Project*, and one for your *Seminar Performance*. See above for how they are weighted.

Determination of Grades

The points from your field work (with instructor), Mini Project, Final Project, and Seminar Performance are tallied. Then, Dr. Klee may (or may not) raise or lower the original points based on the following important intangibles: attitude, improvement over the semester, initiative, motivation, dependability, quality of participation, and ability to work with fellow colleagues. In other words, Dr. Klee is always asking himself, *would he want to work with you as a colleague; would he write you a letter of recommendation if requested; and would he offer you a job if he had a chance???*

Opportunity for Extra Credit. Bonus points are given for errors you discover in his own work, as well as software demonstrations you wish to present to the class (e.g., 2 bonus points for demonstrating a particular software technique in Photoshop or Lightroom).

Classroom Protocol

Students are expected to attend and “engage” daily, and arrive on time. Students are expected to attend all field activities with the instructor, and arrive early and be prepared. Laptops may be used for taking notes and giving visual presentations. Cell phones are to be turned off. And, without question, being courteous and respectful to all classmates is absolutely mandatory, especially in the field when doing photography.

University Policies

STATEMENT REGARDING REQUIRED HOURS FOR A 4-UNIT, IN PERSON COURSE. At SJSU, students are expected to spend at least two hours outside of class for every one hour of in-person class time. Because this is a 4 unit course, you can expect to spend a minimum of **8 hours per week** completing class-related assignments in addition to the in-person class meeting. For additional details, see file “*University Guidelines for Units/Workload*” on Dr. Klee’s faculty web page.

STATEMENT REGARDING DISABILITY: If you need course adaptations or accommodations because of a disability, or if you need special arrangements in case the building must be evacuated, please make an appointment with the Accessible Education Center (AEC). Presidential Directive 97-03 requires that students with disabilities requesting accommodations must register with AEC to establish a record of their disability. *[If you are aware of a disability now, register within the first three weeks of class. Do not wait until an assignment is due].*

STATEMENTS REGARDING CHEATING & PLAGERISM: It is the **student’s responsibility** to be familiar with SJSU policies on cheating & plagiarism. See SJSU Home>CS 100W: Technical Writing>SJSU Policies: Prerequisites. You must also be familiar with the ENV5 100W Instructor’s Handbook on Plagiarism and Academic Integrity.

One example of cheating: 1.1.3.: “Submitting work simultaneously presented in two courses, unless this has been approved by both course instructors or by the department policies of both departments.”

One example of plagiarism: 1.2.1.: “The act of incorporating the ideas, words, sentences, paragraphs, or parts of, and/or the specific substance of another’s work, without giving appropriate credit, and/or representing the product as one’s own work.”

THERE ARE MANY OTHER EXAMPLES. STUDY THE ABOVE DOCUMENTS, OR BE CAUGHT IN ONE OF THE GREATEST SINS YOU CAN COMMIT IN ACADEMIA, AND WATCH YOUR GRADE AND MORE IMPORTANTLY, YOUR REPUTATION, GO DOWN IN FLAMES. If you have questions, always ask prior to submitting any written document to the instructor.

ENVS 166/Nature and Conservation Photography/Spring 2019 Course Schedule

The schedule is subject to change with fair notice. Students will be informed of any changes within a class period or via e-mail.

Date	Activity	Assignment Due
Fri. 1/25	<p>PART I: INTRODUCTION</p> <p>A. Course Description Have reviewed and available the following <i>Files</i>: <i>Syllabus; Mini Field Project; Mini Project Possibilities; Final Field Project—Nature Photography (Option 1); Final Field Project Nature Conservation—Some Possibilities; Final Field Project—Conservation Photography (Option 2); Addendum to Mini and Final Project; Photo Evaluation Sheet, Mini Project--2 images; Photo Evaluation Sheet, Final Project--5 images ; Evaluation for Assignment: Field Projects; Grading Policy; Points Off; Getting the Most Out of ENVS 166; Some Possibilities for Extra Credit Work; Submission & Presentation Requirements for Digital Images; Transition of Grade Points to Letter Grades; Term Evaluation.</i></p> <p>B. Gary's Photographic Background—a Personal</p> <p><i>[Gary: Bring all first day handouts; model mini project, computer and I.D. cords]</i></p> <p><u>Attention Students</u>: Notes with my name in front, in 8 point/italic font and in brackets, such as directly above, are reminders to me. You can ignore.</p>	<p>Buy and/or order all your books today; Buy a laser pointer & gray-card. Bring your laptop and Frye book to class daily.</p> <p>Review the files in the left column</p>

Date	Activity	Assignment Due
<p>Fri. 2/1</p>	<p>C. Explain: “Specifics Regarding Your Photographic Equipment”</p> <p><i><u>File:</u> Specifics Regarding your Photographic Equipment</i></p> <p>D. Collect I.D. cards with photos [Today only: 2 bonus points for turning in I.D. cards with photos attached neatly on back].</p> <p>E. <u>Ansel Adams: The Great Landscape Master</u> (Video (first 45minutes))</p> <p><i>[Gary: Bring Adam’s CD & notes, HP Laptop & cords]</i></p>	<p>I.D. Cards with Photos Due</p> <p><u>Have studied the following files:</u> <i>Specifics Regarding your Photographic Equipment; History of Photography”</i></p> <p>Wolfe: Location, 1-234</p> <p>.</p> <p>You must be <u>studying</u> (not just skimming) the files and books. Write down the questions you want to ask me at some point in the course and/or field.</p>
<p>Fri. 2/8</p>	<p>F. <u>Ansel Adams Video</u> (Last 45 minutes)</p> <p>G. <u>Tripod Discussion</u></p> <p>--Northrup Video: <u>Tripods</u> (10 min.)</p> <p>--Tripod Show & Tell</p> <p><i>[Gary: Bring Adam’s CD & notes, HP Laptop & cords; for Northrup videos, bring new Laptop; click on SDP]</i></p>	<p>Approval of Mini Project Due Via E-mail.</p> <p>Wolfe: Chapter 1</p> <p>Bring Your Tripod</p>

Date	Activity	Assignment Due
Fri. 2/15	<p>PART II: EQUIPMENT AND EXPOSURE <i>[Henry from Photo Express Here?]</i></p> <p>A. Basic Theory of Exposure & Digital Manipulation</p> <p>Using your Light-Meter Dial (Files: <i>Light Meter-- Make Your Own Light Meter Dials; Lens Markings and Aperture</i>) answer the following questions:</p> <ul style="list-style-type: none"> • What does the f stop control? • What does the shutter control? • What is reciprocity? • What f stop gives you the greatest depth of field? • What f stop gives you the greatest amount of sharpness? • What is aperture priority? • What is shutter priority? <p>What is the “Sunny 16 Rule”? (File: <i>Elements of Exposure, p. 2</i>)</p> <p>What are the types of Light Meters? (File: <i>Types of Light Meters</i>)</p> <p>What are the types of Metering Modes? (File: <i>Elements of Exposure, p. 4</i>)</p> <p>What metering modes do you have on your camera? Practice switching from one to another.</p> <p><i>[Gary: Bring reflective and incident light meters, tripod, gray card, black & white cards; Kayla/Kyle photo; textbooks; masking tape; f stop/shutter speed dial; “Specifics Regarding Your Camera Equipment”; textbook; laptop Silver-Efex Pro; and cords]</i></p>	<p>Wolfe: Chapters 2 & 3, plus locations, 1736-1744; 1760-1790;1896-1916</p> <p>Bring all you camera equipment, including handheld light-meter.</p> <p>In addition to the files in the left column, study the following files: <i>Film Format Sizes</i> <i>Film Camera Types</i> <i>How Many More Megapixels Do you Need?</i> <i>More Than Just Pixels</i> <i>Sensors and Buying a Digital Camera</i> <i>A Brief History of Full Frame</i> <i>SLR vs. Mirrorless</i> <i>Lenses-Focal Length</i> <i>Why the gray card confusion?</i></p> <p>Very important for today: (1) Don’t forget to construct your paper light-meter dial prior to coming to class; (2) Have filled out a hard-copy of “Specifics Regarding your Camera Equipment” which is DUE today.</p>

Fri.
2/22

Basic Theory of Exposure (continued)

B. The Zone System

(Files: The Zone System—the Middle Gray Standard; The Zone System: Facial and Snow Values/Tones; The Zone System: Print Values and Tones; Elements of Exposure, p. 8

- Explain Assignment “A: Exposure 101 (**File:** Assignment “A”: Exposure 101).

Northrup Video: Metering: 6:52 min.

Northrup Video: Dynamic Range: 5:02 min.
(Illustrates The Zone System)

Northrup Video: HDR: 3:02 min.
(Illustrates need for using tripod and manual shooting)

Northrup Video: HDR for Overcast Skies (2:35 min)

[Gary: Bring reflective and incident light meters, tripod, gray card, black & white cards; Kayla/Kyle photo; textbooks; masking tape; f stop/shutter speed dial; “Specifics Regarding Your Camera Equipment”; textbook; laptop Silver-Efex Pro; and cords]

Wolfe: Chapters 7 & 10, & Review Chapter 3

Bring camera body and one lens today.

Study hard (not just skim) the above reading and associated files in the left hand column. This is the most technical aspect to comprehend and master in the course.

Date	Activity	Assignment Due
<p>Fri. 3/1</p>	<p>[Discuss Mini Project Model]</p> <p>PART II DEPTH OF FIELD, HYPERFOCAL SCALE, DIFFRACTION, AND EXPANDING DEPTH OF FIELD IN PHOTOSHOP.</p> <p>Review and discuss the following <u>Files</u>:</p> <ul style="list-style-type: none"> • <i>Point Off</i> • <i>Lens Markings and Aperture Settings</i> • <i>Depth of Field and Focal Length</i> • <i>Diffraction vs. Depth of Field Chart</i> • <i>Depth of Field Comparisons</i> • <i>Extended Depth of Field in CS4 and CS5 (& CS6)</i> • <i>Tools for Determining Depth of Field - <u>Plus project related files</u>:</i> • <i>Depth of Field, Sweet Point of Lens, Diffraction</i> • <i>Positive Human Impact—Churches 020</i> • <i>Photo Mounting</i> <p>Northrup Video: <u>Focus Stacking for Landscape Photography</u> (37 min; only show first 5 minutes)</p> <p>Northrup Video: <u>Editing Landscapes</u>: 9:27 min. (Illustrates straightening horizons; getting rid of dust spots; lens correction; Rule of Thirds; bracketing in post)</p> <p>Students: IMPORTANT: Bring your IPOD, IPHONE, OR WHATEVER DEVICE YOU HAVE WITH A DEPTH PREVIEW CALCULATOR APP DOWNLOADED. Of the several available, the simplest one to use is “Depth of Field Scale.” This is the one I use. I strongly recommend using this one. Practice before coming to class. Start by using my file <i>Depth of Field Comparisons</i>. Enter in the camera type, and lens mm (24 mm), the f stop (f 22). I want to first see that you understand this file. Have this file printed out before coming to class. Then, practice using your own camera type. Once at your table, teach each other how to use it. My T.A. and I will walk from table to table to see how you are doing if we have time.</p> <p><i>[Gary: Bring lens with hyperfocal scale, hand-held meter, tripod, textbooks, f stop/shutter speed dial; laptop and cords; Silver Efex Pro; Demo Mini Project Model Case]</i></p>	<p>Wolfe: Location, 1946-1990</p> <p>Again, there is never enough time during this short class period to cover all files and readings. So, have studied them and be prepared to ask me questions.</p> <p>Have downloaded and practiced a depth-preview app on your camera-phone before coming to class.</p>
<p>Fri. 3/8</p>	<p style="text-align: center;">MINI PROJECT CRITIQUES</p>	<p>MINI FIELD PROJECT DUE [ONE LETTER GRADE OFF PER DAY, INCLUDING WEEKENDS & HOLIDAYS, FOR LATE PROJECTS</p>

Date	Activity	Assignment Due
<p>Fri. 3/15</p>	<p>PART III: CLASS FIELD TRIPS: THE REAL FUN (& CHALLENGE) BEGINS</p> <p><u>Instructor:</u> Explain Field Trip #1, Carmel</p> <p><u>Field Trip Objective:</u> Practice Freezing and Blurring Motion</p> <p><u>Related Files:</u> -- <i>Field Trip, Carmel River State Beach; Field Assignment: Rec., Depth, Hyper; Magellan Magazine Cover; Key to Evaluation Codes; Points Off; Positive Human Impact: Churches 020.</i></p> <p>Northrup Video: <u>Waterfalls</u>: 2 minutes</p> <p><u>Although you will always be originally shooting in color, keep in outlook for what might print better in black-and-white. You may submit your projects in either color or black-and-white. How to you know what will print better? Start studying the works of master black-and-white photographers, such as Clyde Butcher—the so-called modern day Ansel Adams.</u></p> <p>15 minute video: <u>The Gulf Coast Journal: Clyde Butcher</u></p> <p><i>[Gary: Bring Butcher book and disk, HP computer and cords]</i></p>	<p>Approval of Final Project DUE</p> <p>Wolfe: Chapter 8</p> <p>Butcher book: See left column. [Now bring Butcher's book to class daily until we are finished with it. Eventually <u>each student will be called upon to discuss two images from the Butcher book in great detail; be prepared with your two images and detailed photographic comments (i.e., more than "I like this one; I don't like this one")</u>; don't be caught without your book and unprepared; 2 points off your Seminar Performance Evaluation if caught without the book on this day].</p>
<p>Sun. 3/17</p>	<p>FIELD TRIP #1: DAWN LOCATION: <u>Carmel River State Beach</u>; ASSIGNMENT: <u>Depth of Field/Blurring Water</u></p>	
<p>Fri. 3/22</p>	<p><u>Instructor:</u> Explain Field Trip #2, Walton Lighthouse]</p> <p><u>Field Trip Objective:</u> Using the Zone System in Reality</p> <p><u>Related Files:</u> <i>Field Trip, Walton Lighthouse, Small Craft Harbor; Field Assignment, Curves and Bracketing; Curves</i></p> <p>Matt Kloskowski: <u>HDR 1</u> (Explains bracketing vs HDR); <i>[Left box on desktop; <On1 Develop; <HDR1]</i></p> <p><u>Students:</u> Field Trip #1 (Carmel): Critique Session</p>	<p>Assignment "A" (The Zone System) DUE</p> <p>Field Trip #1 (Carmel) DUE</p> <p>Review Canvas files on The Zone System</p>
<p>Sun. 3/24</p>	<p>FIELD TRIP #2: DAWN LOCATION: <u>Walton Lighthouse, SC</u>; ASSIGNMENT: <u>Curves/Bracketing for Exposure'</u> [</p>	

Date	Activity	Assignment Due
Fri. 3/29	<p><u>Instructor:</u> Explain Field Trip #3, Breakwater Cover Marina</p> <p><u>Field Trip Objective:</u> Types and Direction of Light</p> <p><u>Related Files:</u> <i>Field Trip, Breakwater Cove Marina; Field Assignment, Color and Light</i></p> <p><u>Students:</u> Field Trip #2 (Walton Lighthouse) Critique Session</p> <p><i>[Gary: Monterey Calendar]</i></p>	<p>Field Trip #2 (Walton Lighthouse) DUE</p> <p>Wolfe: Chapters 4 & 6</p>
Sun. 3/31	<p>FIELD TRIP #3 DUSK LOCATION: <u>Breakwater C. Marina, Monterey</u>, ASSIGNMENT: Color and Light</p>	
Fri. 4/5	<p>SPRING BREAK</p>	
Fri. 4/12	<p><u>Instructor:</u> Explain Field Trip #4, Capitola</p> <p><u>Field Trip Objective:</u> Using Lines, Patterns, and Textures for Depth and Design</p> <p><u>Related Files:</u> <i>Field Trip, Capitola Wharf & Garden; Field Assignment: Lines, Patterns; Also see 166 Curves; 166 Textures</i> as examples,</p> <p><u>Students:</u> Field Trip #3 (Monterey) Critique Session</p> <p><i>[Gary: Bring Capitola calendar, coastal book, gift cards]</i></p>	<p>Field Trip #3 (Monterey) DUE</p> <p>Wolfe: Chapter 5</p>
Sun. 4/14	<p>FIELD TRIP #4 DAWN LOCATION: <u>Capitola Wharf & Garden</u>; ASSIGNMENT: <u>Lines/Patterns for Design</u></p>	

Date	Activity	Assignment Due
Fri. 5/10	<p>PART V: PHOTO CONTEST (A contest of your favorite image from each class field trip (#1-6). The Photo Contest does not include images from your Mini nor Final Projects.</p> <p>1ST PLACE WINNER: TERM GRADE RAISED 1 ½ GRADES</p> <p>2ND PLACE WINNER: TERM GRADE RAISED 1 GRADE</p> <p>3RD PLACE WINNER: TERM GRADE RAISED ½ GRADE</p> <p><u>ALL THREE WINNERS HAVE A 16X20 INCH IMAGE PRINTED, FRAMED, AND MOUNTED BY ME FOR THE WALLS OF WSO 115. AFTER ONE YEAR, THEY GET TO TAKE IT HOME.</u></p>	<p>Field Trip Assignment #5 (Pescadero) & #6 (Point Lobos) DUE (Because of limited time, the class as a whole will not see #5 & #6 until they are part of the Photo Contest with the other field trip assignments.</p> <p>Review these <i>Files</i>: <u>Displaying Your Photography in WSO 115; Form for Printing WSO 115 Prints; Repeating 166 for Book and Picture; Photography Life After ENVS 166.</u></p> <p>Wolfe: “Resources” section at end of book.</p>

FINALS WEEK. Date/Time/Room TBA. Course Wrap-Up and Unofficial Class Evaluation

IMPORTANT:

ALL PROJECTS AND TERM EVALUATION RESULTS AVAILABLE ON _____ AT _____ A.M. IN WSO 118. PROJECTS AND EVALUATIONS “TOSSED” AFTER _____ (TBA).

HOPE YOU FOUND THIS CLASS TO BE ONE OF THE MOST

TECHNICALLY & ARTISTICALLY CHALLENGING

&

SPIRITUALLY REWARDING

COURSES YOU EVER HAD