

San José State University
College of Social Sciences
Department of Environmental Studies
ENVS 166 Nature and Conservation Photography, Section #1, Fall 2016

Course and Contact Information

Instructor: Dr. Gary A. Klee

Office Location: WSQ 115A

Telephone: (831) 454-8719 (Home Office Phone)

Email: kleegary@comcast.net You can reach him day, night, and weekends, and get a “same day” response, often within a couple of hours. *If he fails to get back to you within 24 hours, he’ll buy you a cup of coffee. Guaranteed!* Please do not use his SJSU e-mail site or SJSU phone.

Office Hours: Fridays 3:00-4:00 p.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, 11:00-12:40 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 Web Page and MYSJSU Messaging (Optional)

Students are responsible for regularly checking MYSJSU Messaging, and Dr. Klee’s faculty web page at <http://www.sjsu.edu/people/gary.klee/courses/>

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 photograph; 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

- Frye, Michael. 2010. Digital Landscape Photography. In the Footsteps of Ansel Adams and the Great Masters, Burlington, MA: Elsevier/Focal Press. ISBN: 9780240812434.
- Butcher, Clyde. 2011. Clyde Butcher - Florida Portfolio II. Venice Florida: Window of the Eye, Inc.*

**Order this book TODAY. Send check to Clyde Butcher--Venice Gallery, 237 Warfield Ave., Venice, F 34285. Phone: (941) 486-0811; E-mail: mail@clydebutcher.com. Price: \$24.00 plus \$7.50 shipping. It is only available in hardcover.*
- Wolfe, Art, Martha Hill, & Tim Grey: 2013. The New Art of Photographing Nature. ISBN: 9780770433154.
- Ward, Carlton. 2008. Conservation Photography. M.S. Thesis. School of Natural Resources and Environment, University of Florida. This is available at SJSU MLK Library.
- 18% Gray Card (Available at any “real” camera store; Refer to lab file provided).
- Laser Pointer (Highly useful when critiquing photographic prints).
- Files from [my web page](http://www.sjsu.edu/people/gary.klee/courses/): <http://www.sjsu.edu/people/gary.klee/courses/>

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. Drop the course now!

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 other non-adjustable cameras (i.e., "Point-and-shoot" digital or film cameras) may not be used since you cannot manually control f stops, shutter speeds, focusing, etc. I repeat, **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: Again, most students these days use digital cameras. Keep in mind, however, that digital shooters must submit all work on CDs with associated prints. Color film shooters must submit 35mm color transparencies (slides), because it is the manner in which many landscape photographers still submit their work for review and publication. Students can also submit black and white prints. See other files for detailed required guidelines for submission of projects.

EVALUATION: See “Term Evaluation” file on Dr. Klee’s web 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 photo contest. Students vote on each other’s work to determine the top 3 photographs produced during the semester. Afterwards, there is an unofficial class evaluation of the instructor and his T.A.

Grading Information

On Dr. Klee’s faculty web page, 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 Points. Bonus points are given for errors you discover in his own work, as well as additional projects that are more advanced.

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 ENVS 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/Fall 2016/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
<p>Fri. 8/26</p>	<p>Introduction</p> <p>A. Course Description Have reviewed and available the following Files: <i>Syllabus; Field Trip Scenes and Sites; Field and Techniques Skills Taught; 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; Evaluation for Assignment – MINI PROJECT; Evaluation for Assignment--FINAL PROJECT; Evaluation for Assignment – FIELD PROJECT; Explanation of Grading; Grading Policy; Points Off; Lab Equipment, Supplies; 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><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 style="text-align: center;">--BREAK--</p> <p>B. Questions Answered Regarding Assignments</p> <p>C. Ansel Adams Video (1st 45 minutes only today) <i>[Gary: Bring Adam's CD & notes]</i></p>	<p>Buy and/or order all your books today; Buy a laser pointer & 1" thick 3-ring a set of plastic diver tabs to keep your handouts in order. If you prefer to download files from the web, then you must bring your laptop to class daily. Bring the Frye book to class daily as well, regardless.</p> <p>Frye: pp. 1-19. Ward: pp. 1-7.</p>

Date	Activity	Assignment Due
<p>Fri. 9/2</p>	<p>D. Discuss “Specifics Regarding Your Photographic Equipment”</p> <p>E 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>F. Ansel Adams Video (last 45 minutes)</p> <p><u>File: <i>Specifics Regarding your Photographic Equipment</i></u></p> <p style="text-align: center;">--BREAK--</p> <p>PART I COLOR LANDSCAPE PHOTOGRAPHY</p> <p>A. Gary’s Photographic Background –A Personal Story</p> <p>B. Photographic Equipment (Emphasis: Types of Tripods)</p>	<p>Wolfe: pp. 9-17</p> <p>Frye: pp. 84-85 Wolfe: pp. 177-178</p> <p>Bring all your camera equipment to class, including tripods.</p>
<p>Fri. 9/9</p>	<p>[Equipment Show and Tell Continued] [APPROVAL OF <u>MINI</u> PROJECT DUE VIA E-MAIL]</p> <p>Files: <i>History of Photography Timeline</i> <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></p> <p style="text-align: center;">--BREAK--</p> <p>[Equipment Continued; Filters & White Balance]</p>	<p>Wolfe: pp. 45-63 Ward: pp. 8-15 Bring all your camera equipment again, including tripods.</p> <p>Frye: pp. 28-33 Wolfe: pp. 120; 164-165’ 168-171. Bring all your camera equipment; bring Frye & Wolfe and have your questions ready for me. You must be <u>studying</u> (not just skimming the material!)</p>

Date	Activity	Assignment Due
Fri. 9/16	<p>C. Exposure</p> <p>1. Basic Theory & Digital Manipulation</p> <p>Using your Light-Meter Dial (Files: <i>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>If time remaining, start discussion on:</p> <ul style="list-style-type: none"> • The Zone System (Files: <i>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</i>) • Explain Assignment “A: Exposure 101 (File: Assignment “A”: Exposure 101). <p style="text-align: center;">--BREAK--</p> <p>[Discuss Assignment “B” (The Zone System)]</p> <p>Files: <i>Assignment “B” (The Zone System); CS5—HDR Pro; Why the Gray Card Confusion</i></p> <p style="text-align: center;">[APPROVAL OF <u>FINAL</u> FIELD PROJECT DUE VIA E-MAIL]</p> <p><small>[Gary: Bring reflective and incident light meters, tripod, gray card, black & white cards; Kayla/Kyle photo; textbooks; masking tape; f stop/shutter speed dial; Collect “Specifics Regarding Your Camera Equipment”; Gray card; photo vest; coat hanger; hand-held meter; textbook; computer with Silver-EfexPro; and computer cords]</small></p>	<p>Frye: pp. 34-54; 138-143 Wolfe: pp.209-211; 156; 212-215 Ward: pp. 16-22</p> <p>Bring a camera with one lens and a handheld light meter if you have one.</p> <p style="text-align: right;">Wolfe: pp. 140-145</p>

Date	Activity	Assignment Due
Fri. 9/23	<p>Basic Theory of Exposure (continued)</p> <p>2. Depth of Fields, Hyperfocal Scales, Diffraction; and Expanding Depth of Field in Photoshop</p> <p>Students: Review and have available the following <u>Files</u>:</p> <ul style="list-style-type: none"> • <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>Guidelines for Oral Presentation of Mini Project</i> • <i>Photo Mounting</i> • <i>Positive Human Impact—Churches 020</i> • <i>Depth of Field, Sweet Point of Lens, Diffraction-- Questions</i> <p>[Pick Presentations Dates for Mini Project Critique sessions]</p> <p><i>[Gary: Bring lens with hyperfocal scale, hand-held meter, tripod, textbooks, f stop/shutter speed dial; presentation slips; laptop and cords; Silver Efex Pro]</i></p> <p style="text-align: center;">--BREAK--</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 “Simple DoF.” 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.</p> <p><u>MINI FIELD PROJECT DUE [ONE LETTER GRADE OFF PER DAY, INCLUDING WEEKENDS & HOLIDAYS, FOR LATE PROJECTS; ALL ASSIGNMENTS ARE DUE WITHIN THE FIRST 5 MINUTES OF CLASS, TO BE CHECKED-IN AND THEN IMMEDIATELY RETURNED].</u></p> <p><i>[Gary: Bring Neck Card]</i></p>	<p>Frye: pp. 14, 20-27; 38, 41, 144-145 Wolfe: pp. 43; 160-162 Ward: pp. 23-29 [Again, buy a laser pointer and bring to class daily now].preview button to class, as well as your f stop/shutter speed dial].</p>

Date	Activity	Assignment Due
Fri. 9/30	<p>[Assignment "A" (Exposure 101) DUE]</p> <p>D. Light, Composition, and the Art of Seeing</p> <p>E. Capturing Mood</p> <p>F. Shooting for Calendars & Books</p> <p><i>[Gary—Bring my published calendars & books, as well as Kayla's]</i></p> <p style="text-align: center;">--BREAK—</p> <p>Mini Project Critiques:</p> <ol style="list-style-type: none"> 1. _____ 2. _____ 3. _____ 4. _____ 5. _____ 6. _____ 	<p>Frye: pp. 53-61; 86-93; 98-101 Wolfe: pp. 117-143; 188-191 Ward: pp. 30-36</p>
Fri. 10/7	<p>[Assignment "B" (The Zone System) DUE]</p> <p>Mini Project Critiques:</p> <ol style="list-style-type: none"> 1. _____ 2. _____ 3. _____ 4. _____ 5. _____ 6. _____ <p style="text-align: center;">--BREAK—</p> <p>Mini Project Critiques:</p> <ol style="list-style-type: none"> 7. _____ 8. _____ 9. _____ 10. _____ 11. _____ 12. _____ 	<p>Ward: pp. 37-43, plus review above</p> <p>Review Above</p>

Date	Activity	Assignment Due
<p>Fri. 10/14</p>	<p>[Explain Field Trip #1, Carmel]</p> <p>G Freezing and Blurring Motion</p> <p><i>Files: -- Field Trip, Carmel River State Beach; Field Assignment: Rec., Depth, Hyper; Magellan Magazine Cover; Key to Evaluation Codes; Points Off].</i></p> <p style="text-align: center;">--BREAK--</p> <p>PART II BLACK & WHITE LANDSCAPE PHOTOGRAPHY</p> <p>[Now bring Butcher's book to class daily until we are finished with it. <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"); don't be caught without your book and unprepared; 2 points off your Seminar Performance Evaluation if caught without the book on this day].</u></p> <p>A. Introduction (15 minute video: The Gulf Coast Journal: Clyde Butcher) & discussion</p> <p>B. Composition & Mood: The Abstract Beauty of Black and White Photography (Students critique photographs in the Butcher book)</p> <p><i>[Gary: Bring Butcher book and disk, computer and cords]</i></p>	<p>Frye: pp. 20-21; 78-79; 94-97 Wolfe: pp. 147-156; 188-191 Ward: pp. 44-50</p> <p>Ward: pp. 51-57 Butcher: Forward, Introduction, and pp. 8-36 Frye: pp. 13, 30; 42; 102-103; 114; 120-121 Wolfe: pp. 78-81; 218-219</p>
<p>Sun. 10/16</p>	<p>FIELD TRIP #1: DAWN LOCATION: <u>Carmel River State Beach</u>; ASSIGNMENT: <u>Depth of Field/Blurring Water</u></p>	
<p>Fri. 10/21</p>	<p>[Explain Field Trip #2, Walton Lighthouse]</p> <p><i>Files: Field Trip, Walton Lighthouse, Small Craft Harbor; Field Assignment, Curves and Bracketing</i></p> <p style="text-align: center;">--BREAK--</p> <p>Field Trip #1 (Carmel) DUE Field Trip #1 Show & Tell, & critique (approx. 1/2 of class)</p>	<p>Frye: pp. 39, 80-83 Wolfe: pp. 166-167</p>
<p>Sun. 10/23</p>	<p>FIELD TRIP #2: DAWN LOCATION: <u>Walton Lighthouse, SC</u>; ASSIGNMENT: <u>Curves/Bracketing for Exposure</u></p>	

Date	Activity	Assignment Due
<p>Fri. 10/28</p>	<p>Field Trip #1 (Carmel) Show & Tell, & critique (Remaining ½ of class) [If any time remaining, review past materials]</p> <p style="text-align: center;">C. Types and Direction of Light</p> <p>[Explain Field Trip #3, Breakwater Cover Marina]</p> <p>Files: <i>Field Trip, Breakwater Cove Marina; Field Assignment, Color and Light</i></p> <p>[Gary: <i>Wolfe and Butcher Books. & Monterey Calendar</i>]</p> <p style="text-align: center;">--BREAK--</p> <p>Field Trip #2 (Walton Lighthouse) DUE</p> <p>[Field Trip #2 Show & Tell, & critique--only as many as time allows]</p>	<p>Frye: pp. 62-71, 58, 85, 87, 92, 96, 106, 148 Wolfe: pp. 126-143 Ward: pp. 65-71</p>
<p>Sun. 10/30</p>	<p>FIELD TRIP #3 DUSK</p> <p>LOCATION: <u>Breakwater C. Marina, Monterey</u>, ASSIGNMENT: Color and Light</p>	
<p>Fri. 11/4</p>	<p>[Explain Field Trip #4, Capitola]</p> <p style="text-align: center;">D. Using Lines, Patterns, and Textures for Depth and Design</p> <p>Files: <i>Field Trip, Capitola Wharf & Garden; Field Assignment, Lines, Patterns,</i></p> <p>[Gary: <i>Bring Wolfe book, Capitola calendar, coastal book, gift cards</i>]</p> <p style="text-align: center;">--BREAK--</p> <p style="text-align: center;">E. Clyde Butcher at Work in the Darkroom</p> <p>[<u>The Luminous Landscape Video Journal</u>: Clyde Butcher Section, Title 2, Chapters 1-4] [First 30 minutes of 60 minute video].</p> <p>[Again, each student will be called upon to discuss in detail two images; be prepared. Reminder: In this class, your performance in class is just as important (if not more important) than the quality of your photographs. <u>Students that don't show up daily, that don't arrive on time, that don't bring their books to class, that don't prepare for the day's reading assignment, never, never, never get higher than a "C" grade in this class--regardless of the quality of their photographs. Another 2 points off your Seminar Performance Evaluation if you don't have your Butcher book on this day.</u>]</p>	<p>Frye: pp. 80-83 Wolfe: pp 20-21; 82-94; 96-109, 161</p> <p>Butcher: pp. 37-89</p>
<p>Sun. 11/6</p>	<p>FIELD TRIP #4 DAWN</p> <p>LOCATION: <u>Capitola Wharf & Garden</u>; ASSIGNMENT: <u>Lines/Patterns for Design</u></p>	
<p>Fri. 11/11</p>	<p style="text-align: center;">VETERAN'S DAY—NO CLASS</p>	

Date	Activity	Assignment Due
Fri. 12/9	<p>[Field Trip Assignment #6 (Point Lobos) DUE]</p> <p>PART IV COURSE WRAP-UP</p> <p>A. Discuss: How to prepare for Photo Contest</p> <p>B. Discuss Files: <i>Displaying Your Photography in WSQ 115; Form for Printing WSQ 115 Prints; Repeating ENVS 166; Photography Life After ENVS 166.</i></p>	Ward: PP. 95-105

FINALS WEEK. Date/Time/Room TBA. (1) Photo Contest; Class Potluck; Unofficial Class Evaluation

IMPORTANT:

ALL PROJECTS AND TERM EVALUATION RESULTS AVAILABLE ON _____ AT _____ A.M. IN WSQ 115. 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