

San José State University
College of Social Sciences
Department of Environmental Studies
ENVS 166 Nature and Conservation Photography, Section #80, Spring 2022 (Hybrid)

Wednesdays: Lectures on Zoom (Including 1st Day of Class)
Scheduled Sunday Field Trips: In person on the Monterey Coast

Course and Contact Information

Instructor: Dr. Gary A. Klee

Office Location: Normally WSQ 115A, but home office for hybrid instruction semesters

Telephone: (408) 674-1736 (Cell phone); I prefer you use email.

Email: klegary@comcast.net You can reach me day, night, and weekends, and get a “same day” response, often within a couple of hours. Please do not use my SJSU email site or SJSU phone. Only my cell phone for emergencies.

Office Hours: No specific office hours. Just email me any day, night and/or weekend at klegary@comcast.net, or call me on my cell phone between 9:00 AM to 4:00 PM. Again, email is preferred.

Class Days/Time: Wednesdays, 9:00 AM to 10:45 AM. I always open Zoom 15 minutes early.

Zoom Link: <https://sjsu.zoom.us/j/87972810096>

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 to MYSJSU Messaging, and Dr. Klee's 166 files on Canvas. Please do not leave messages on Canvas or Google Mail.

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; this aspect which is a highpoint of in-person classes will be limited if the course is being taught remote and with "stay in place orders" from the university and government.

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." The class emphasis is dawn and dusk landscape photography of the spectacularly beautiful coast of Monterey Bay.

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, SilverEfx Pro), to enhance their images.
- To use their DSLR or Mirrorless 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

- Northrup, Tony & Chelsea Northrup. 2019. Stunning Digital Photography (20 hours of Video Version). **IMPORTANT: You must order the Kindle book version from Amazon. Download it to your laptop, not your mobile phone.**
- 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 mobile phone.**
- Davis, Harold. 2019. 2nd Edition. Creative Black & White Digital Photography Tips & Techniques. San Rafael, California: Rocky Nook Inc. **IMPORTANT: You must order the Kindle book version from Amazon. Download it to your laptop, not your mobile phone.**
- Anwenk Grey Card White Balance Card 18% Exposure. Three **3x2 inch cards** (black, white, grey) come in package for approximately \$7.89. Brand: Anwenk. Buy from Amazon. When you go to the Amazon page, you will see several different sizes and types of photographic cards. **IMPORTANT: Make sure you are buying the same one I have so that we are on the same page.**
- 166 Files on Canvas. **IMPORTANT: Download all Canvas files to both your laptop and mobile phone. Why? You never know when SJSU Canvas is “down,” or Wi-Fi is interrupted, or the electricity fails, or your laptop “crashes,” etc. Be prepared with a Plan B and Plan C.**

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 materials, 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 more 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. 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 USING YOUR CAMERA PHONE AND EMAILING 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 SNAPSHOTS” WITH YOUR CAMERA PHONE TO “MAKING PHOTOGRAPHS” THAT YOU CAN PRINT LARGE (16X20 INCHES OR LARGER), FRAME, AND PROUDLY DISPLAY IN YOUR HOME FOR YEARS. OVER TIME, YOU’LL PROBABLY FORGET (OR NEVER USE) MUCH OF THE INFORMATION YOU LEARN IN COLLEGE CLASSES (E.G., CHEMISTRY, GEOGRAPHY, ANTHROPOLOGY, PHYSICS, ECONOMICS, ETC.). BY COMPARISON, WHAT YOU LEARN IN THIS CLASS WILL BE USEFUL (IF NOTHING MORE THAN A HOBBY) FOR THE REST OF YOUR LIFE. IT WAS EVEN USEFUL FOR ME ACHIEVING A TECHING CREDENTIAL, M.S. DEGREE, AND PH.D.

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 I would prefer you use a digital camera if you have a choice. Only certain film formats are acceptable: 35mm, 2 1/4 x 2 1/4, and 4 x 5 film formats. 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 former 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 (whether it is with the instructor or by yourself in your own backyard). Six scheduled Sundays are scheduled with the instructor in the field. If the virus is still inhabiting travel, this activity together will likely have to be cancelled. The Field Trip Assignments remain the same, but the Field Locations will be up to you (if, and only if the virus is still restraining in-person activity). Regardless, students are always required to do dawn and dusk photography, which means photographing approximately 1-2 hours after dawn, and 1-2 hours before dusk. It is at these period that you will get the best light to photograph.

TRAVEL: You need to provide your own mode of transportation that is Covid-19 safe (e.g., a car or bike, not public transportation). Car-pooling with classmates is also not encouraged this semester. **If you don't have your own car, or access to a car, you might think twice about taking this course.** Remember, this is a field course; you must be travelling somewhere nature related, even if it is short distance (e.g., a neighborhood park).

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. Details TBA.

Grading Information

Field Projects	= 80%
Seminar Performance (classroom or remote)	= <u>20%</u>
	100%

See Course Evaluation (Remote) form on Canvas. It covers 6 field projects (24 images total), seminar performance, and term grade.

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.**

Determination of Grades

The points from your field work are tallied. Then, I determine a “Seminar Performance” grade, which includes the following important intangibles: Attitude, improvement over the semester, initiative, motivation, dependability, quality of participation, and perhaps even ability to work with fellow colleagues. In other words, I am always asking himself, *would I want to work with you as a colleague; would I write you a letter of recommendation if requested; and would I offer you a job I I had a chance???*

Above normal seminar performance = field project grade raised up 1 full grade

Normal seminar performance = no change in field project grade

Below normal seminar performance = field project grade reduced by 1 full grade

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 (in-person or remote), and arrive on time (in-person or remote). Students are expected to have studied all reading and video assignments by the due dates. Students are expected to turn in their field assignments early or at least by the deadline. Students are expected to help each other, and especially this old professor with remote learning (e.g., Zooming).

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 Course Schedule (Hybrid)

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

Date	Activity	Assignment Due
Wed. 1/26	<p>PART I: INTRODUCTION</p> <p>A. Course Description Have reviewed and available the following <u>Files</u>:</p> <ul style="list-style-type: none"> --Syllabus --Course Evaluation (Remote) --Biography Sheet & Self Photo [Due BEFORE next session] <p>B. Gary's Photographic Background—a Personal Story</p> <p>C. “I don't have a camera. Which camera should I buy?” If you don't have a camera, first check with your parents or other relatives-- they may have just what you need. If you want to buy a camera, check out the Northrup book video: <u>Which Camera Should I Buy?</u> at sdp.io/whichcamera. (22:17) Location: 3674. Concentrate on the landscape and wildlife sections. This is an outstanding introduction to the most useful camera types. Don't let this video scare you off. You can get by in this course with just a \$200-300 camera, as long as it has manual focusing, shutter, aperture, and ISO. You will also need an inexpensive tripod (\$100-200). See separate Northrup book video about tripods on Thursday 2/11.</p> <p style="text-align: center;"><u>Attention Students:</u></p> <ul style="list-style-type: none"> --All Canvas files are listed in <i>italic</i>; -- Notes with my name in front, in 8 point/italic font and in brackets, such as below are reminders to myself. You can ignore. <p><small>[Gary: Have hard copies of above Canvas files laid out on desk as backup in case of computer issues.]</small></p>	<p>IMPORTANT: Buy all texts, reading materials, supplies TODAY (see Syllabus). No time to waste.</p> <p>For Friday Zoom sessions, always have the following items available:</p> <ol style="list-style-type: none"> 1. A hardcover of all Canvas files; 2. All Canvas files downloaded onto your cellphone <u>and</u> your laptop; 3. Any hardcover textbooks; 4. Camera equipment; and 5. Paper and pencil for notes. <p>Always review the Canvas files listed in the activity column prior to the Zoom session. Be prepared to ask questions.</p> <p>Always check your email for latest updates several days prior to each Zoom session.</p>

Date	Activity	Assignment Due
Wed. 2/2	<p>[General Q&A regarding last session's information]</p> <p>--Verify Who Has Turned in "Biography Sheet"</p> <p>--Now, on your own <u>during this period</u> if possible . . .</p> <p>Watch YouTube video: "<i>Ansel Adams: Photography with Intention.</i>" https://www.youtube.com/watch?v=7zxancgfDVg 6:05 minutes</p> <p>Watch You Tube video: "<i>How Ansel Adams Changed Photography.</i>" https://www.youtube.com/watch?v=Xw5_qb71bXs 9:45 minutes.</p> <p>Watch Northrup book video: <i>Landscape Tips (11:29)</i> at sdp.io/LandscapeTips Location 2873</p> <p>Watch Northrup book video: <i>Photographing Fall Colors (1:57)</i> at sdp.io/FallColors Location 2950</p> <p>ALWAYS RECORD YOUR QUESTIONS. ASK ME AT THE BEGINNING OF NEXT SESSION.</p> <p>[Gary: Have my notes as well as files printed out]</p>	<p>Biography Sheet DUE. Email to Gary BEFORE this date.</p> <p>Canvas Files --<i>History of Photography</i> --<i>Ansel Adams: The Preeminent Landscape Photographer,</i></p> <p>Books: Wolfe: Location, 1-234 Davis: Location: 1-182</p> <p>Note: 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.</p>

Date	Activity	Assignment Due
Wed. 2/9	<p>[General Q&A regarding last session's information]</p> <p>On your own <u>during this period</u> when possible . . .</p> <p>Watch YouTube video: Bryan Minear, Eastern Sierra Mountains, Creative Memories, then scroll down to "<u>On the Road with the X-T-30 Eastern Sierra Mountains with . . .</u>" https://www.youtube.com/watch?v=my8REs8UMrs This is the 5 minute video that I what you to see. Note this young photographer's reference to the master--Ansel Adams. Although this short video is just an advertisement for a camera, I find it very inspirational; <u>it makes me want to get out, travel, and photograph</u>. Also note that Bryan often shoots at dawn and with a tripod, which is often the best way and the best time to photograph.</p> <p>Watch Northrup YouTube video: "<u>Tripods—Choosing and buying camera support for . . .</u>" https://www.youtube.com/watch?v=QyfKVpgSw_s (10:00) 2012. The following April 2020 update covers even more.</p> <p>Watch Northrup YouTube video: "<u>What's in my bag: Camera, lenses, drone, laptop, tripod.</u>" https://www.youtube.com/watch?v=IwTnKz7Z0mk (10:22) 2020. Don't get scared off, you don't need to buy all this equipment for this course! However, it makes an excellent "Wish List" if you really want to be serious about photography.</p> <p>Watch Northrup book video: <u>SWEAT for Sharp Tripod Shots (4:00) at sdp.io/SWEAT</u> Location: 3197</p>	<p><u>Books:</u></p> <p>Wolfe: Chapter 1 Davis: Location: 182-213</p> <p>Have your tripod on your desk so that you can be comparing it to the Northrup Video. If you don't have a tripod yet, just note the advantages and disadvantages of certain tripods. You can buy one later.</p>

Date	Activity	Assignment Due
Wed. 2/16	<p>[General Q&A regarding last session's information]</p> <p>PART II: EQUIPMENT AND EXPOSURE</p> <p>A. Basic Theory of Exposure & Digital Manipulation</p> <p>Using your Light-Meter Dial (<i>Files: Light Meter-Make Your Own Light Meter Dials; Elements of Exposure, p. 1</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"? (<i>File: Elements of Exposure, p. 2</i>)</p> <p>What are the types of Light Meters? (<i>File: Types of Light Meters</i>)</p> <p>What are the types of Metering Modes? (<i>File: Elements of Exposure, p. 4</i>)</p> <p>On your own <u>during this period</u> when possible . . .</p> <p>Watch Northrup book video: <i>Exposure</i> (13:58) at sdp.io/Exposure Location: 1306</p> <p>Watch Northrup book video: <i>Which Camera Mode Should You Use?</i> (4:40) at sdp.io/WhichMode Location: 1078</p> <p>Watch Northrup book video: <i>Aperture and Depth-of-Field</i> (12:17) at sdp.io/Aperture Location 1078</p> <p>[Gary: Have f stop/shutter speed dial & Pentax Spot Meter available]</p>	<p><u>Books:</u></p> <p>Wolfe: Chapters 2 & 3, plus locations, 1736-1744; 1760-1790; 1896-1916. Davis: Location: 213-300</p> <p>Have all you camera equipment on your desk for easy reference.</p> <p><u>Very important for today:</u> Don't forget to construct your paper light-meter dial prior to getting on Zoom. Place the smaller circle on top of the larger circle; poke a hole in the center with a pin or paper clip (whatever works so that you can turn the two circles).</p> <p>After you are familiar with the files in italic at the left, start studying the Canvas files below. Refer to them mainly when the subject comes up in class or in your textbooks and you want greater clarification.</p> <p><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> <i>Crop Factor</i></p>

Date	Activity	Assignment Due
Wed. 2/23	<p>Part II Basic Theory of Exposure and Digital Manipulation (Con't)</p> <p>B. The Zone System</p> <ul style="list-style-type: none"> ▪ (Explain 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 File: <i>Assignment “A”: Exposure Compensation & Manual Mode. DUE 9/29 (Next Wednesday)</i> <p>Watch Northrup book video: <i>Histograms (9:30) at sdp.io/Histograms</i> Location: 1269</p> <p>Watch Northrup YouTube video: “<i>Exposure Compensation and Spot Metering Fixing . . .</i>” https://video.search.yahoo.com/yhs/search?fr=yhs-avg-securebrowser&hsimp=yhs-securebrowser&hspart=avg&p=Exposure+Compensation+and+Spot+Metering+Fixing#id=1&vid=c9bf727507f9b6ff13ba6768fdb1fa6a&action=click (6:52). Illustrates exposure compensation for light (snow) or very dark situations. Excellent introduction; relate to Assignment “A” above & the grey/black/& white cards you bought.</p> <p>Watch Northrup YouTube video: “<i>Dynamic Range & Stops—YouTube</i>” https://www.youtube.com/watch?v=MfwwqcmM6FQ (5:02) Illustrates The Zone System.</p> <p>Watch Northrup book video: <i>HDR (3:00) at sdp.io/HDR</i> Location: 3293. Illustrates need for using tripod and manual shooting.</p> <p>Watch Northrup book video: <i>Using HDR for Overcast Skies (2:51) at sdp.io/HDROvercastSky</i> Location: 3293. Excellent discussion of how to solve this very common problem you will have.</p> <p><i>[Gary: Have available Spot Meter and gray cards; review Photomatrix HDR software</i></p>	<p>Books:</p> <p>Wolfe: Chapters 7 & 10, & Review Chapter 3</p> <p>Davis: Location: 300-443</p> <p>Study hard (not just skim) the above reading and associated files in the left hand column. This is one of the most technical aspects to comprehend and master in the course.</p>

Date	Activity	Assignment Due
Wed. 3/2	<p>[General Q&A regarding last session]</p> <p>PART III 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>Diffraction vs. Depth of Field</i> • <i>Tools for Determining Depth of Field</i> • <i>Depth of Field and Focal Length</i> • <i>Depth of Field Chart for Fuji X-T2 with 16mm Lens</i> • <i>Extended Depth of Field in CS4</i> (Illustrates Focus Stacking) <p><u>Now watch related videos on your own:</u></p> <p>Watch YouTube video: <i>“Capture: Hyperfocal Distance and the Landscape – Mark Galer”</i> https://www.youtube.com/watch?v=FY1bLdeBN_U (2:00). (This method is easier said than done; practice at home).</p> <p>Watch Northrup book video: <i>Focus Stacking for Landscapes (37:44) at sdp.io/StackLandscapes Location 2997.</i> Watch at least the first 5 minutes. (Practice at home using a tripod and 2 second timer; don’t practice with any moving objects like flowers or leaves blowing in the wind like Northrup did—much too difficult for beginners). <i>Focus stacking is the method I use to get maximum depth of field when I’m not using my 16mm lens that has a hyperfocal scale.</i></p> <p>Watch Northrup book video: <i>Showing Depth (2:08) at sdp.io/Depth Location 521</i></p> <p><i>[Gary: Have camera lens with hyperfocal scale, f stop/shutter speed dial; Hoodman Loop]</i></p>	<p><u>DUE:</u> ASSIGNMENT “A”</p> <p><u>Books:</u></p> <p>Wolfe: Location, 1946-1990</p> <p>Davis: Location: 443-560</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>

Date	Activity	Assignment Due
Wed. 3/9	<p>[Q&A regarding <u>any</u> previous material]</p> <p>Watch Northrup <u>Book</u> Video: <i>Editing Landscapes (9:27)</i> at sdp.io/Editing_Landscapes Location 3027. Illustrates straightening horizons; getting rid of dust spots; lens correction; Rule of Thirds; bracketing in post.</p>	<p><u>Books:</u></p> <p>Davis: Location: 560-793</p>
Wed. 3/16	<p>PART IV: FIELD TRIPS: THE REAL FUN (& CHALLENGE) BEGINS</p> <p><u>NOTE:</u> Unless there is a change in university policy regarding Covid-19, all field trips will be “in person” (i.e., I will be out with you in the field).</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.; Points Off During Remote Semester; Submitting Images During Remote Semester; Evaluation for Field Projects; How to Send a Photo in an Email to Gary.</i></p> <p>Watch Northrup <u>book</u> video: <i>How to Photograph Waterfalls (2:05)</i> at sdp.io/Waterfalls Location 3170.</p> <p><u>Although you will always be originally shooting in color, keep in outlook for what might look better in black-and-white. You may submit your projects in either color or black-and-white. How do you know what will look better? Start studying the works of master black-and-white photographers, such as Clyde Butcher—the so-called modern day Ansel Adams. Also, keep studying the Davis B&W book.</u></p> <p>Watch Butcher <u>YouTube</u> Video: “<i>Clyde Butcher—PBS A Gulf Coast Journal</i>” https://www.youtube.com/watch?v=Ueg3KqZpAm4 (15 minutes). Butcher had a stroke in 2017. For an inspirational video seeing him continue photographing after that stroke, watch the following link. https://youtu.be/ZMsENFaM0mY (5 minutes).</p> <p><i>[Gary: Have hand-held light meter; John Sexton book available]</i></p>	<p><u>Books:</u></p> <p>Wolfe: Chapter 8;</p> <p>Davis: Location: 793-854</p> <p>Northrup book: Location 323 [Pre-shot Checklist]</p>

Date	Activity	Assignment Due
Sun. 3/20	<p>FIELD TRIP #1: DAWN LOCATION: <u>Carmel River State Beach</u>; ASSIGNMENT: <i>Rec., Depth, Hyper</i> (Note: this assignment can only be done at dawn, unless you have a neutral density filter; review above Northrup video on waterfalls). By dawn, I don't mean in the dark, but just when the sky lightens. If you wait until bright sun hits the object you are photographing, it may be too late. Why? You will not be able to use a slow enough shutter speed to give moving water a silky look. You would then need a neutral density filter to accomplish the assignment as Tony Northrup did in the video above on waterfalls.</p>	
Wed. 3/23	<p><u>Q&A:</u> Field Trip #1 (Carmel): Photographic Challenges</p> <p><u>Instructor:</u> Explain Field Trip #2 (Walton Lighthouse) & Field Trip #3 (Elkhorn Slough)</p> <p><u>Field Trip Objectives:</u> Using the Zone System in Reality & Env. Prob. & Conservation Strat.</p> <p><u>Related Files:</u> <i>Field Trip, Walton Lighthouse, Small Craft Harbor; Field Assignment, Curves and Bracketing; Curves Field Trip; Elkhorn Slough N.E. R. R.; Field Assignment: Environmental Problems and Conservation Strategies</i></p> <p><u>Instructor:</u> Explain grading process</p>	<p><u>Books:</u> Davis: Location: 854-875</p> <p>Field Trip #1 (Carmel photos) DUE</p> <p>Review all related Canvas files at left.</p>
Sun. 3/27	<p>FIELD TRIP #2: DAWN LOCATION: <u>Walton Lighthouse, SC</u>; ASSIGNMENT: <u>Curves/Bracketing for Exposure</u>. (Unlike Field Trip #1, in this exercise you will want <u>bright early morning sun</u> hitting a white object)</p>	
Wed. 3/30	SPRING RECESS—NO CLASS	
Sun. 4/3	<p>FIELD TRIP #3 DUSK (More like late afternoon) LOCATION: <u>Elkhorn Slough National Estuarine Research Reserve</u>. ASSIGNMENT: <u>Environmental Problems & Conservation Strategies</u>. For this assignment, you need to first study the Elkhorn Slough Website</p>	<p><u>Book:</u> Davis: Location: 1597-2666</p>

Date	<u>Activity</u>	Assignment Due
Wed. 4/6	<p><u>Q&A:</u> Field Trip #2 (Walton Lighthouse) & #3 (Elkhorn Slough) Photographic Challenges</p> <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>Watch YouTube Video:</u> “Capitola, CA Drone Video Tour. Bryan Mackenzie, Realtor” https://www.youtube.com/watch?v=jUSOzy0oZHU (6:18)</p>	<p>Field Trip #2 (Walton Lighthouse) & #3 (Elkhorn Slough) DUE</p> <p><u>Books:</u></p> <p>Wolfe: Chapter 4,5, & 6</p> <p>Davis: Location: 875-1310</p>
Sun. 4/10	<p>FIELD TRIP #4 DAWN LOCATION: <u>Capitola Wharf & Garden</u>; ASSIGNMENT: <u>Lines/Patterns for Design</u></p>	
Wed. 4/13	<p><u>Q&A:</u> Field Trip #4 (Capitola) Photographic Challenges</p> <p><u>Instructor:</u> Explain Field #5, Pescadero Marsh</p> <p><u>Field Trip Objective:</u> Determining Rule of Thirds & Symmetry</p> <p><u>Related files:</u> <i>Field Trip #5, Pescadero Marsh; Field Assignment #5 Thirds, Symmetry</i></p> <p><u>Watch Northrup book video:</u> <i>BELTS (9:15) at sdp.io/BELTS Location: 154</i></p> <p><u>Watch Northrup book video:</u> <i>Approach and Photograph Wildlife” (4:47) at sdp.io/Approach Location: 3901</i></p>	<p>Field Trip #4 (Capitola photos) DUE</p> <p><u>Books:</u></p> <p>Wolfe: Review Chapter 2</p> <p>Davis: Location: 1310-1597</p>
Sun. 4/17	<p>FIELD TRIP #5: DAWN LOCATION: <u>Pescadero Marsh, S.M. County</u>; ASSIGNMENT: <u>Thirds/Symmetry</u></p>	<p><u>Book:</u></p> <p>Wolfe: Chapter 9</p>

Date	Activity	Assignment Due
Wed. 4/20	EARTH DAY WEEK—NO ZOOM CLASS	
Wed. 4/27	<p>Q&A Field Trip #5 (Pescadero) Photographic Challenges</p> <p><u>Instructor:</u> Explain Field Trip 6, Point Lobos</p> <p><u>Field Trip Objective:</u> Capturing The Sense of Place</p> <p><u>Related Files:</u> <i>Field Trip: Point Lobos State Reserve; Field Assignment #6, Sense of Place</i></p> <p>Watch Northrup book video: <i>How to Photograph Flying Birds (3:29) at sdp.io/FlyingBirds</i> Location: 4120</p> <p><u>Important:</u> Only B&W Images can be submitted for Field Trip #6.</p> <p><i>[Gary: Show pelicans flying at Point Lobos]</i></p>	Field Trip #5 DUE
Sun. 5/1	<p>FIELD TRIP #6: DUSK: POINT LOBOS STATE RESERVE</p> <p>LOCATION: <u>Point Lobos State Reserve</u>; ASSIGNMENT: <u>Sense of Place</u></p>	
Wed. 5/4	Final Image Presentations (F.T. #6 Point Lobos)	F.T. #6 (Point Lobos) DUE

Date	Activity	Assignment Due
Wed. 5/11	<p>PART V: COURSE WRAP-UP</p> <p>--How and When to Receive Your 166 Term Grade</p> <p>--How to Display Your Photography in WSQ 115</p> <p>--How to Repeat 166 for Book and Picture</p> <p>--Concluding Thoughts</p> <p>--For a silly (but also serious) short concluding video:</p> <p>Watch Northrup <u>book</u> video: <i>Stuff that Annoys Wildlife Photographers (3:48) at sdp.io/Annoy</i></p> <p>Location: 4374</p>	<p>Review these <i>Files:</i> <i>Displaying Your Photography in WSQ 115; Form for Ordering WSQ 115 Prints; Repeating 166 for Book and Picture (Remote)</i></p> <p><u>Books:</u></p> <p>Wolfe: “Resources” section at end of book.</p> <p>Davis: Location: 2666-End</p>

FINALS WEEK. Date/Time/Room TBA

COMPARED TO OTHER ENVS HYBRID CLASSES THAT YOU HAVE HAD, I HOPE YOU FOUND THIS WAS ONE OF THE MOST...

TECHNICALLY & ARTISTICALLY CHALLENGING

&

SPIRITUALLY REWARDING

COURSES YOU EVER HAD