This is a ten-week course meeting every Tuesday from 7 PM to 9:30 PM beginning on April 4th through June 6th with one field trip on Sunday, May 7th. I will be available after each class for questions, before class by appointment, and in between classes for questions via email.

**Class Structure:** Each class begins with a combination of lectures and slideshows followed by the next week’s assignments and ending with a review of the previous week’s assignment. The photo review is especially important to the learning process. Not only do we learn from an analysis of the photographs we took, but also from an exploration of how everyone else approached the assignment.

There are no required texts for this course, however the instructor requests that students take some time to specifically look at examples and take some notes from a list of Internet links in an introductory letter that will be emailed shortly after registration. This will be considered your first assignment.

**Materials - Requirements:**
- A digital camera, preferably a DSLR.
- Either a wide angle to telephoto zoom or at least two lenses, a wide angle and a short telephoto. Ideally, you should have the capacity of a wide angle going from at least 28mm, to a short telephoto of somewhere around 80 to 135mm. (These are full size sensor, 35mm film equivalents).
- Laptop, or access to a computer with photo editing capabilities. Examples are Adobe Lightroom, Apple Aperture or Apple Photo…
- 4 to 8 gig portable thumb drive.
- A shoe-mount flash is handy but not necessary.

If there are any questions or need for clarification you can email the instructor.

**Requirements for a Letter Grade and/or Credit:** There are three options for grades or credits:
- To receive a letter grade, (A, B, C, D, No Pass) assignments must be completed and reviewed.
- Credit/No Credit - attendance and participation (as determined by the instructor) is required.
- No Grade Requested (this is the default option) no work is required; No credit shall be received; No proof of attendance can be provided. (Not suitable for those requiring proof of attendance/completion).

*Please Note: If you require proof that you completed a Continuing Studies course for any reason (for example, employer reimbursement), you must choose either the Letter Grade or Credit/No Credit option. Courses taken for NGR will not appear on official transcripts or grade reports.

**Goals and Objectives:** The main goals are to gain comfort using the knowledge, skills, methodology and strategies of content-driven visuals to create meaningful and compelling images that reflect the many facets, possibilities, and complexities of photography; and to develop a personal style and vision within each individual photographer.

**Participation:**
Students are encouraged to actively participate in the weekly critiques and discussions, to ask challenging questions, and to offer insights on the subjects discussed. By doing so, each student will exponentially multiply what they and their fellow students will get out of this class.

∞ “The Universe is made of stories, not of atoms.” _Muriel Rukeyser_
∞ “It’s all gestures and light!” _Jay Maisel_
WEEKLY OUTLINE

NOTE: On the Two first classes, April 4th and April 11th, there will be an “optional” 2-hour class beginning at 4:00pm for students that feel they would benefit from a crash course on cameras, camera settings, equipment, workflow, post processing, and other technical issues.

Week 1 – Tuesday, April 4th, 2017 – Creating the Extraordinary from the Ordinary.
• Introductions
• Defining an environmental portrait. What sets it apart from the snapshot?
• Slide show with examples
• Work flow for the weekly classes, bringing cameras and flash cards
• Fieldtrip discussion
• Discussion of student’s online and/or library research of portraiture examples
• Assignment: Take one environmental portrait based on the class discussion to be shared in next weeks class.

Week 2 – Tuesday, April 11th – Practical Considerations, Working With What We Have
• The value of group reviews
• Review of first assignment
• Who are we taking the photograph for? Expectations, honesty, and intentions
• Awareness and surroundings
• Available time and place
• Final product, what are you looking for?
• Class exercise and demonstration, taking portraits
• Assignment: If possible, retake and improve the previous week’s environmental portrait with a new twist.

Week 3 – Tuesday, April 18th – Personality in Two Dimensions.
• Brief sharing of the previous week’s assignment
• Discussion concerning the finding of willing subjects to photograph, permissions, legal questions, respect and dignity
• Discussion of the first of the five points of photographic portraiture content, “Character,” with examples
• Close ups and Parts of the Whole
• Slide show…
• First assignment: photograph an individual using the points discussed on what defines character in a photograph. Students will present three photographs illustrating “character” for the next class.
  (1) Head shot, (2) Body language, (3) Clues

Week 4 – Tuesday, April 25th – Toys, Tools, and the Human Subject.
• Discussion of Character assignment
• Participatory supportive class critique of photos taken during the third week’s assignment with an emphasis on reinforcing the first point of content, “character”
• Further discussion around the subject of fieldwork
• Introduction of the second element of environmental portraiture content; time, place, and props, with examples
• Slide Show…
• Second assignment: Take a photograph illustrating time, place, and props. A minimum of three final photos to be presented for the next Tuesday’s class.
Week 5 – Tuesday, May 2nd – Arrangements Inside the Rectangle and Street Portraits
• Review and analysis of second assignment: time place and props
• The world of two dimensional photography takes place most often in a rectangle. What is included in that rectangle and how it is arranged is a choice. This class will look at seven elements of composition and how they can be used to create more powerful portraits.
• Breaking the rules
• Instant Portraits in 10 minutes or less, quick and dirty. Who, where to look. Finding subjects and photographing strangers.
• Ethics and legality
• Examples of composition and Street photos
*Discussion of Sunday’s Field Trip. Time, Place, and Directions
• Third assignment: Take 4 photographs to be discussed in the next class each illustrating one of the seven aspects of composition. Include at least 2 photos from the field trip.

• May 7th - Sunday Field Trip: Meet at 9:00am. Mountain View Farmers Market Mountain View Caltrain, 600 W Evelyn Ave, Mountain View – off of Central Expressway a few blocks from I-85

Week 6 – Tuesday, May 9th – Looking for Mood and Ambiance.
• Review and analysis of last week’s composition assignment.
• Light, where you find it, what it looks like, how it affects the photograph. What’s available.
• Examples
• What determines mood, and what determines ambiance
• Assignment: Take two photos, one utilizing mood, and the other utilizing the concept of ambiance.

Week 7 – Tuesday, May 16th – What’s Going On, Activity?
• Review and analysis of the past weeks assignment on mood and ambiance
• More discussion surrounding ongoing fieldwork. Matching the image to the personality and the surroundings. Match it or no? Who needs to be satisfied/happy with the end product? What fits, and what is appropriate?
• Color or Black and White?
• Examples
• The three components of activity and how they can enhance an environmental portrait
• Assignment: take three photographs, each one illustrating one of the three parts of an activity.

Week 8 – Tuesday, May 23rd – Working With Family and Those You Know Well
• Review of last week’s assignment, “Activity”
• Challenges, pros, and cons of photographing those you know. Locations, timing.
• Examples: Annie Liebowitz, Kate Philbrick, Sally Mann, Richard Avedon, and others
• Two Assignments: 1. Group portraiture, preferably of family, include yourself if you would like. 2. The Self Portrait: - NOT A SELFIE - (NYT editorials on selfies and selfie sticks). You probably know yourself better then anyone. Create an honest, revealing, insightful photograph of yourself. You might want to include props, relevant locations, all of the other aspects of content…Two Images.
Week 9 – Tuesday May 30th – **Interpretation and Personal Vision: Creating a Personal Style**

- Review of family portrait
- Stepping out of your comfort zone, and the subject’s comfort zone
- How do you see others and the world, and how can you line that up with the images you take?
- Working with your intuition, trusting, taking risks
- Subject collaborations: what do they look like?
- Examples
- Assignment: Last assignment! For the final week, bring in a single photograph that “No one else would have thought of taking!” A complete original, something that reflects a very personal view of the way you view the people of the world. A very personal statement!
- **For the final class, add 10 to 12 images to your jump drive, of your best, strongest, most compelling, and “intelligent” photographs for our online Smugmug class gallery.**

Week 10 – Tuesday June 6th – **What to do With all of Those Images**

- **ASSIGNMENT PLUS: JUMP/FLASH DRIVE WITH 10 or 12 OF YOUR VERY BEST IMAGES!!!**
- Brief review of the previous weeks assignment, the personal vision
- Archiving
- Printing
- Online books
- Online services
- Online archives
- Resources handout
- Wrap up of the semester