Faculty Web Page and MYSJSU Messaging
Copies of the course materials such as the syllabus, major assignment handouts, etc. may be found
on our class Canvas page. You are responsible for regularly checking with the messaging system
through MySJSU.

Course Description
This undergraduate seminar introduces intermediate-level artists to a research and project-based
approach to art-making with a focus on contemporary, idea-appropriate media and methods.

Course Goals and Student Learning Objectives
Contemporary artists choose or invent the media that will best convey specific ideas. When their
chosen medium lies outside of their previously acquired skill-set, they either "farm out" aspects of a
project or collaborate with others with skills appropriate to the project. In the case of extremely
ambitious projects, an artist may function more as an art director than a sole author and maker of his
or her work. This course will introduce multiple approaches to thinking about medium, authorship, the
relationship between process and project, and the roles of the artist, community and audience in the
development of public art projects.

This course is a seminar with readings and studio-practice homework to be done outside of class
time. University policy requires that six hours of homework per week be assigned for any three-unit
class. There will be at least one field trip to an art museum or public art venue, and students will be
expected to attend at least one lecture outside of class time.

Course Content Learning Outcomes
Upon successful completion of this course, students will be able to:

CLO1: demonstrate knowledge about different media
CLO2: demonstrate and apply knowledge about the relationship of medium and content
CLO3: demonstrate fluency in the language of visual critique
CLO4: demonstrate sensitivity to a variety of media and cultural modes of representation
CLO5: track their own iterative working process

Required Texts/Readings

Online Course Reader: Six readings will be posted on Canvas.

Other Media: Videos and MP3s will be posted on Canvas

Other equipment / material requirements
A notebook or binder for taking notes, a sketchbook for visual problem-solving. Some materials will need to be purchased at hardware stores, art supply stores, etc. Students choosing to use the Instructional Resource Center's video cameras will need to purchase a video data card. Total materials cost will be between $50 and $80.

The Shop Safety Test
Students who use the shop facilities will be required to pay a $20 fee to take the Shop Safety Test before they can use the facility. The fee must be paid prior to the student taking the Shop Safety Test. Students may pay at the Bursar’s Office, located in the Student Services Center, directly into Fund 62089 with cash or check. The test and fee are required only once a calendar year, so if you took the test during the Fall 2015 semester, you will not be required to pay this fee again until Fall 2016. If you paid the fee in Spring 2015, you must pay the fee again for Spring 2016. The shop test is valid for one (1) calendar year.

In order to take the Shop Safety Test and use the School of Art & Design Shop Facilities, you must:

• Bring a receipt for the fee paid at the Bursar’s Office into Fund 62089. The Bursar's Office accepts cash or check only.
• Be enrolled in at least one 3-unit Art or Design course during the spring 2016 semester.

We will watch the Shop Safety Test online at: http://www.sjsu.edu/at/atn/webcasting/events/shopysafety/

The test is an open-notes test. I suggest writing EVERYTHING down that you can as you watch the video. When you have finished, answer the questions in the Shop Test review handout you were given on the first day of class. In our next class meeting we will go around the room and each student will give their answer for several questions, and we will discuss the answers.

Material Data Safety Sheets (MSDS) must be on file for all potentially hazardous materials before they can be used in any of the Art & Design facilities. Submit one copy of the material’s MSDS to the department in Room 104 and a second copy to the faculty member or technician responsible for the facility where the material will be used. Please explain this to the students in your classes. This is a commonly missed question on the shop safety test and should be discussed with your class prior to the shop
Library Liaison
Rebecca Kohn—rebecca.kohn@sjsu.edu

Classroom Protocol
Lectures and slideshows will occur at the very beginning of class. Cell phones and laptops must be put away during all lectures and videos.

University Policies

General Expectations, Rights and Responsibilities of the Student
As members of the academic community, students accept both the rights and responsibilities incumbent upon all members of the institution. Students are encouraged to familiarize themselves with SJSU’s policies and practices pertaining to the procedures to follow if and when questions or concerns about a class arises. To learn important campus information, view University Policy S90–5 at http://www.sjsu.edu/ senate/docs/S90-5.pdf and SJSU current semester’s Error! Hyperlink reference not valid., at http://info.sjsu.edu/static/catalog/policies.html. In general, it is recommended that students begin by seeking clarification or discussing concerns with their instructor. If such conversation is not possible, or if it does not address the issue, it is recommended that the student contact the Department Chair as the next step.

Dropping and Adding
Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Add/drop deadlines can be found on the current academic year calendars document on the Academic Calendars webpage at http://www.sjsu.edu/provost/services/academic_calendars/. The Late Drop Policy is available at http://www.sjsu.edu/aars/policies/ latedrops/policy/. Students should be aware of the current deadlines and penalties for dropping classes.

Consent for Recording of Class and Public Sharing of Instructor Material
University Policy S12-7, http://www.sjsu.edu/senate/docs/S12-7.pdf, requires students to obtain instructor’s permission to record the course and the following items to be included in the syllabus:

- “Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor’s permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material.”
  - It is suggested that the greensheet include the instructor’s process for granting permission, whether in writing or orally and whether for the whole semester or on a class by class basis.
- In classes where active participation of students or guests may be on the recording, permission of those students or guests should be obtained as well.
- “Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent.”

### Academic integrity

Your commitment, as a student, to learning is evidenced by your enrollment at San Jose State University. The [University Academic Integrity Policy S07-2](http://www.sjsu.edu/senate/docs/S07-2.pdf) requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The [Student Conduct and Ethical Development website](http://www.sjsu.edu/studentconduct/) is available at [http://www.sjsu.edu/studentconduct/](http://www.sjsu.edu/studentconduct/).

### Campus Policy in Compliance with the American Disabilities Act

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. [Presidential Directive 97-03](http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf) requires that students with disabilities requesting accommodations must register with the [Accessible Education Center (AEC)](http://www.sjsu.edu/aec) to establish a record of their disability.

### Accommodation to Students' Religious Holidays

San José State University shall provide accommodation on any graded class work or activities for students wishing to observe religious holidays when such observances require students to be absent from class. It is the responsibility of the student to inform the instructor, in writing, about such holidays before the add deadline at the start of each semester. If such holidays occur before the add deadline, the student must notify the instructor, in writing, at least three days before the date that he/she will be absent. It is the responsibility of the instructor to make every reasonable effort to honor the student request without penalty, and of the student to make up the work missed. See [University Policy S14-7](http://www.sjsu.edu/senate/docs/S14-7.pdf).

### Student Technology Resources

Computer labs for student use are available in the [Academic Success Center](http://www.sjsu.edu/at/asc/) located on the 1st floor of Clark Hall and in the Associated Students Lab on the 2nd floor of the Student Union. Additional computer labs may be available in your department/college. Computers are also available in the Martin Luther King Library. A wide variety of audio-visual equipment is available for student checkout from Media Services located in IRC 112. These items include DV and HD digital camcorders; digital still cameras; video, slide and overhead projectors; DVD, CD, and audiotape players; sound systems, wireless microphones, projection screens and monitors.
SJSU Peer Connections

Peer Connections’ free tutoring and mentoring is designed to assist students in the development of their full academic potential and to inspire them to become independent learners. Peer Connections tutors are trained to provide content-based tutoring in many lower division courses (some upper division) as well as writing and study skills assistance. Small group and individual tutoring are available. Peer Connections mentors are trained to provide support and resources in navigating the college experience. This support includes assistance in learning strategies and techniques on how to be a successful student. Peer Connections has a learning commons, desktop computers, and success workshops on a wide variety of topics. For more information on services, hours, locations, or a list of current workshops, please visit Peer Connections website at http://peerconnections.sjsu.edu for more information.

SJSU Writing Center

The SJSU Writing Center is located in Clark Hall, Suite 126. All Writing Specialists have gone through a rigorous hiring process, and they are well trained to assist all students at all levels within all disciplines to become better writers. In addition to one-on-one tutoring services, the Writing Center also offers workshops every semester on a variety of writing topics. To make an appointment or to refer to the numerous online resources offered through the Writing Center, visit the Writing Center website at http://www.sjsu.edu/writingcenter. For additional resources and updated information, follow the Writing Center on Twitter and become a fan of the SJSU Writing Center on Facebook. (Note: You need to have a QR Reader to scan this code.)

SJSU Counseling and Psychological Services

The SJSU Counseling and Psychological Services is located on the corner of 7th Street and San Carlos in the new Student Wellness Center, Room 300B. Professional psychologists, social workers, and counselors are available to provide confidential consultations on issues of student mental health, campus climate or psychological and academic issues on an individual, couple, or group basis. To schedule an appointment or learn more information, visit Counseling and Psychological Services website at http://www.sjsu.edu/counseling.
Assignments and Grading Policy

Students will respond to course readings and videos with short blog entries. The three primary projects will be "studio practice" projects informed by the readings.

30% Blog Entries: Six short blog entries, minimum of 450 words each, responding to the course readings and videos. Each blog entry should address a specific question which will be assigned for each reading, and may additionally address how the reading will tie into the studio project that the class is currently working on.
CLO1, 2, 3, 4

20% Project 1:
Course Learning Outcomes

CLO1: Practice researching artistic genres at the library
CLO2: Practice using a variety of artistic "styles" to deliver content
CLO3: Develop or invent a medium that will best deliver your intended message
CLO4: Work in a scale that will give your piece the greatest effect
CLO5: Use the most effective medium to tell a particular story
CLO6: Understand how the making process affects the story you are telling

15% Project 2:
Course Learning Outcomes:

CLO1: Participate in the creation of a large-scale project
CLO2: Work with the element of chance
CLO3: Make and follow a project timeline to complete your component a large project for a given exhibition date
CLO4: Negotiate complex issues of authorship and collaboration
CLO5: Serve as a liaison between a collaborative artwork and the public
CLO6: Assess your project after the performance/ public use of the object, and discuss the difference between your expectations and the public's reception of the piece.

20% Project 3
Course Learning Outcomes

CLO1: Design an artwork that requires daily additions over a long period of time
CLO2: Practice an iterative design and fabrication process that allows your ideas to develop incrementally
CLO3: Work with a time-based medium

CLO4: Edit your time-based piece for maximum viewer impact

15% Class Participation: Involvement in class discussions of the weekly readings, group discussions of projects in progress, participation in field trips, participation in project critiques.

NOTE that University policy F69-24, “Students should attend all meetings of their classes, not only because they are responsible for material discussed therein, but because active participation is frequently essential to insure maximum benefit for all members of the class. Attendance per se shall not be used as a criterion for grading.”

CLO 1, 2, 3, 4, 5

Grades will be assigned according to University policy from A to F as outlined in the SJSU catalog. All work must be finished and turned in according to ascribed deadlines and instructions.

Your grade will be based on my assessment of your work, based on the criteria listed for each project. The three assignments are designed to test your ability to creatively apply the concepts from lectures and readings to specific problems. These skills will improve as you apply them to solving incrementally more difficult problems over your college career and beyond.

I will assign you a numerical grade for each of your reading response blogs and proposal projects in this class, as follows:

97-100 = A+
93-96 = A
90-92 = A-
87-89 = B+
83-86 = B
80-82 = B-
77-79 = C+
73-76 = C
70-72 = C-
67-69 = D+
63-66 = D
60-62 = D-
59 and below = F

A= Excellent work
B= Above average work
C= Average work
D= Below average work
F= Unsatisfactory work

Course Requirements and Assignments

SJSU classes are designed such that in order to be successful, it is expected that students will spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week), including preparing for class, participating in course activities, completing assignments, and so on. More details about student workload can be found at http://www.sjsu.edu senate/docs/S12-3.pdf.
Project Deadlines
Deadlines are listed in the Course Calendar. Any work not turned in on the date it is due is considered late. Ten percent will be deducted from the grade for every class period it is not turned in. **Special circumstances** will be taken into consideration (e.g. Illness, court appearance, death of a relative.)
The instructor reserves the right to alter assignments and change project due dates with sufficient notice to the students.

For information about majors and minors in Art & Art History, for change of major/minor forms and a list of advisors: http://www.sjsu.edu/art/ or the Art & Art History department office in ART 116, 408-924-4320, art@sjsu.edu

Attention!!!
Recycling projects already turned in in another class counts as cheating. All work made in this class must be new work—a “customized” response to each assignment. It is essential that I see your work in progress in the weeks prior to each critique, for your piece to receive credit. Work that appears completely out of the blue will be considered highly suspect. I will invite other instructors from the department to view photographs from our class critiques in Dropbox, in order to make sure no project is recurring from another class.

Glossary for Medium and Message

**Abstract:** (adjective) referring to art that simplifies, emphasizes, or distorts qualities of a real-life image rather than art that tries to represent its surface details accurately. In some cases, the intent is to present the essence of an object rather than its outer form.

**Abstract:** (verb) to simplify, emphasize or distort qualities of a real-life image. “The verb *abstrahere*, from which *abstraction* is derived, literally means to pull or draw away. Thus *abstraction*, in the purest sense, begins with *reality* and *draws away* from it, revealing the underlying lines and geometric shapes, transforming a figure or potted plant into something hardly recognizable.” — Kendall Buster and Paula Crawford

**Allusion:** a reference made by an artwork to a recognizable thing from the world, or to another artwork, literary work etc. Jean Arp’s abstract biomorphic sculptures *allude to* the human body without literally depicting body parts.

**Assemblage:** a work generated from a variety of objects and/or forms originally intended for other purposes.

**Cliché:** an overused expression or a predictable visual treatment of an idea.

**Content:** the substance of a work of art, including its emotional, intellectual, symbolic, thematic, and narrative connotations.

**Craft:** the tradition of the manipulation of a given material; the act of “working” a given material using time-honoured techniques.

**Critique:** any means by which strengths and weaknesses of designs are analyzed.

**Craftsmanship:** aptitude, skill, or quality workmanship in use of tools and materials.
**Cultural critique:** Artists engage in cultural critique when they use their artwork to question societal norms and expectations.

**Decorative:** pertaining to elements which enhance the surface of a designed object but which are not integrated into the structure of the object.

**Disparate:** separate, distinct, dissimilar (often applied to objects or elements placed together in a composition).

**Economy:** the use of only the bare essentials needed to perform the intended task.

**Elegant:** with respect to design (or mathematics): ingeniously simple and effective, free of extraneous detail.

**Emotive qualities:** the qualities of an object or an image that arouse feeling or emotion in the viewer.

**Fabrication:** the action or process of manufacturing or constructing something.

**Figurative:** drawing, painting and sculpture based on the human form.

**Form:** “The means by which one gives substance to an idea”—Kendall Buster and Paula Crawford. The embodiment of a concept in a material state. “Form” can also be used in place of the word “shape” when describing a three-dimensional object.

**Formal:** concerning the form, shape, appearance, arrangement, or external qualities of an object (as opposed to its “meaning”, for example.)

**Found Object:** in an artwork, any object that was not made “from scratch” by the artist. The term usually refers to a recognizable “thing” more often than a “raw material.”

**Function:** the goal that must be achieved by a design, or the work to be done by a designed object (a chair’s function is usually to seat a person more or less comfortably.)

**High-Profile Materials:** in a piece of artwork, materials that maintain a clear identity even after being manipulated to form the artwork. An example would be Tim Hawkinson’s use of orange extension-cords as a material from which to crochet a pair of shorts.

**Hybrid:** a fusion of two unlikely or incongruous elements; the new, unnamed form created by the blending of two recognizable forms.

**Illusionistic space:** the illusion of “real”, three-dimensional space created on a two-dimensional surface by painting, drawing, photography etc.

**Installation Art:** “A kind of art making which rejects concentration on one object in favour of a consideration of the relationships between a number of elements or the interaction between things and their contexts.”

**In-the-round:** viewed from all angles. When we say that a piece of sculpture or a designed object functions well in the round, we usually mean that it doesn’t have an obvious “front” or “back” --- it is equally interesting from any angle.

**Juxtaposition:** placement side by side; relationship of two or more elements. in a composition.

**Kinetic:** construction that contains moving elements set in motion by air, motors or gravity.

**Kitsch:** “Kitsch” artworks are artworks designed to have mass appeal, often through the use of “cute” or sentimental imagery. Kitsch is associated with cheapness, marketability, and gaudiness.

**Lamination:** the connection of two or more layers of a given material into a larger unit, by means of
glue. The process of gluing multiple “plies” of wood into a curved form is known as “bent lamination.”

**Low-Profile Materials**: materials that seem to lose their distinct identity as they are manipulated to become a piece of artwork. Clay is a low-profile material, which is often used to mimic the textures of a variety of other materials.

**Maquette**: a small, scale model for a work intended to be enlarged.

**Material**: the substance that an object or a work of art is made from, whether steel, stone, wire, wood, etc. In the past century, artists and designers have often “celebrated” materials by designing for a given material, rather than hiding it under surface treatments.

**Meaning**: the idea that a piece of art conveys, or aspires to convey. Often, viewers will see a variety of meanings in the same piece, based on their differing experiences.

**Mechanical fastening**: connecting two parts using hardware or interlocking joinery, instead of adhesives.

**Medium, media (pl)**: The material(s) and tool(s) used by the artist to create the visual elements perceived by the viewer.

**Minimal**: in art, characterized by the use of simple or primary forms, structures, etc., often geometric and massive.

**Modular**: involving the systematic use of a single unit of design, repeated and varied in position, angle, or combinations creating larger forms or units.

**Multiple**: a single unit repeated many times to form an artwork. A multiple may be produced by a moldmaking process, printmaking process, or by another means of mechanical reproduction.

**Nonrepresentational**: works of art that are purely self-referential, as opposed to those that allude to known things in the world.

**Object**: anything that is visible or tangible and stable in form. A thing.

**Objective** (adjective): an objective description of a piece of art refers to undisputable “facts” about the artwork, as opposed to opinion. “The sculpture is made of stainless steel and is six feet long” would be an objective description.

**Presentation**: The way a piece of art is displayed to the viewer, including its method of support. Methods of presentation include mounting a piece of sculpture to the wall, “plopping” it on a pedestal, or hanging it by fishing line. Methods of presenting a two-dimensional work like a drawing include framing it or pinning it directly to the wall.

**Process**: In art, the means by which an object is produced. Sometimes, the obstacles posed by a particular fabrication process influence the look and even the meaning of the final work of art.

**Representational**: forms that resemble other known objects, figures etc (as opposed to entirely abstract, non-representationnal forms.)

**Self-supporting**: In sculpture, an object’s ability to present itself to the viewer by standing directly on the floor or ground surface, rather than relying on a pedestal or other external means of presentation to support it.

**Scale**: the relationship between the size of an object and the size of its surroundings.

**Sculpture**: the art of expressive shaping of three-dimensional materials.

**Site**: “a particular place or location in the world at large”.

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**Site-specific:** a site-specific project is one that was conceived and fabricated specifically for a given site. The piece may or may not still function if moved elsewhere (and will probably not have the same meaning once moved.)

**Subjective:** dependent on interpretation, not clearly quantifiable or easily verifiable. ("The sculpture is beautiful", is a subjective statement, as opposed to “the sculpture is shiny and red,” an objective statement.)

**Structure:** The means by which an object is put together; a system of connections of parts.

**Style:** the specific artistic character and dominant trends of form noted during periods of history and art movements. Style may also refer to artists' expressive use of media to give their works individual character.

**Stylization:** The simplification of a form to emphasize its design qualities. In representational drawing or sculpting, stylization can mean working from preconceived ideas about the figure as opposed to drawing or sculpting "what is there."

**Symbol:** "conventionalized images that convey commonly held cultural values" (Stephen Luecking). An example is the flag of the United States.

**Tableau:** In O'Doherty’s use of the term, a tableau is like a perspective picture made three-dimensional—or like a self-contained diorama which, according to O'Doherty, "impersonates" other spaces. In most tableaux, the viewers do not have access to wander among the objects and figures as in some installation art.
## ART 002 / Medium and Message, Fall 2013, Course Schedule

The following schedule is subject to change with fair notice—by announcement(s) made in class

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Topics, Readings, Assignments, Deadlines</th>
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<tbody>
<tr>
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<td>TUE 2/2</td>
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<td>TU 2/9</td>
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<td>TU 2/23</td>
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<tr>
<td>5</td>
<td>TH 2/25</td>
<td>Visiting Lecturer Historical Remake Critique, day 1.</td>
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<td>TU 3/1</td>
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<td>6</td>
<td>TH 3/3</td>
<td>Historical Remake Critique, day 2. Historical Remake Critique, day 3.</td>
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<td>TU 3/8</td>
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<tr>
<td>7</td>
<td>TH 3/10</td>
<td>Discuss proposals for Project 2. Discuss proposals for Project 2.</td>
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<td>TU 3/15</td>
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<td>8</td>
<td>TH 3/17</td>
<td>Video: Gregory Crewdson, Brief Encounters. Demos as needed for project 2</td>
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<td>TU 3/22</td>
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<td>9</td>
<td>TH 2/22</td>
<td>Lecture: responding to calls for Public Art opportunities. Demos as needed for Project 2</td>
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<td>TU 3/24</td>
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<td>TH 3/26</td>
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<td>TUE 3/29</td>
<td><strong>Spring Break</strong></td>
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<td>11</td>
<td>TH 3/31</td>
<td><strong>Spring Break</strong></td>
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<td></td>
<td>TUE 4/5</td>
<td><strong>Project 2 Critique, day 2</strong></td>
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<td>12</td>
<td>TH 4/7</td>
<td><strong>Project 2 Critique, day 3</strong></td>
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<td>TUE 4/12</td>
<td>Present final project. Elizabeth King: sculpture into stop-action animation.</td>
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<td>13</td>
<td>TH 4/14</td>
<td>Advancement to Candidacy Presentations in MLK Library</td>
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<td>TUE 4/19</td>
<td>Demos as needed for projects</td>
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<td>14</td>
<td>TH 4/21</td>
<td>Work day for Project 3</td>
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<td></td>
<td>TUE 4/26</td>
<td>Demos as needed for projects</td>
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<td>15</td>
<td>TH 4/28</td>
<td>Beauty is Embarrassing: The Wayne White Story (video)</td>
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<td>TUE 5/3</td>
<td>Work day for Project 3</td>
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<td>16</td>
<td>TH 5/5</td>
<td><strong>Project 3 critique, day 1</strong></td>
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<td>TUE 5/10</td>
<td><strong>Project 3 critique, day 2</strong></td>
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<td><strong>Project 3 critique, day 3</strong></td>
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<td>Final Exam</td>
<td>TH 5/12</td>
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<td>TH May 19</td>
<td><strong>Project 3 critique, day 3</strong></td>
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<tr>
<td></td>
<td>7.15-9.30</td>
<td>Clean up and photo shoot</td>
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