

Paolo Morales
Teaching Portfolio

Teaching Philosophy

I believe, practice, and teach photography from a belief that pictures make pictures, a line I learned from a teacher on first day of school during my sophomore year of college. “Pictures make pictures” is a tenet that intuitively trusts the more pictures one makes the further a person can explore the nuanced medium of photography.

The purpose of an education is to become a more informed, competent and articulate individual in a chosen field. The purpose of a photographic education is to do all those things with a camera in hand. At the conclusion of a formal photographic education, it is my philosophy as an educator that an individual should possess the following three qualities: 1) a working knowledge of contemporary photography and history, 2) technical competency, and 3) the ability to articulate the technical, conceptual, and formal strengths and weaknesses of his or her visual work. Those are the qualities that I believe the best photographers and best educators possess. I want the students in my classes to have those same things, too.

In order for students to possess the qualities listed above, I believe in applying continuous pressure to student work in order to practice the philosophy of pictures making pictures. If students are shooting digitally, I will require them to cover the LCD screen or viewing monitor on the back of the camera to encourage students to concentrate on picture making rather than reviewing images immediately after it is made. This mimics the way a photographer using film experiences shooting where the final product is secondary and the experience of responding to a situation to make a good photograph is primary. The exercise necessitates trusting one's intuition and opens up the potential for surprise, one that may have been missed if the student was preoccupied reviewing photographs on the back of the camera.

Students are expected to produce and print no less than seven photographic prints per week, which would amount to a photograph or print per day. More is of course always better. I am looking for seven images from seven distinct situations the student made pictures in. Each week, students will present new work in either a group critique or an individual meeting. Together, we will isolate strengths and weaknesses. My goal is to transform weaknesses into strengths. One of the ways I do that is by asking students to practice deliberate change. If a student brings in seven photographs all made at noon, I will ask that particular student to not shoot at noon for at least one week and make photographs at night and during sunrise or sunset. Making work on a regular basis allows a student to practice and refine his or her skills while improving weaknesses.

As a teacher I want to encourage an engagement with contemporary photography and its history. Oftentimes I ask students struggling to find content to look for a picture or a photographer whose work he or she likes or aspires to make via internet or library research. Perhaps a student likes a picture or photographer because the work has similar subject matter. If that happens to be true then I would suggest using a particular image as starting point to create a new interpretation. For those students who have found subject

matter I like to recommend photographers who are working in a similar vein and ask them to make pictures which directly or indirectly respond to a specific photographers work. I would suggest isolating what is attractive about a particular photograph and try and utilize that or respond in new photographs.

Back in elementary school I thought the goal of a teacher was to prepare students to enter the following grade. They were like prep cooks, cutting the onions and marinating the steak so it could be cooked and served. As I grew older I realized that my favorite teachers treated me (the student) as an individual and didn't apply a recipe to me. My goal as a teacher is to treat all students as individuals to prepare them to be more informed and better picture makers out in the world.

Proposed Class Descriptions

Cameras Effecting Picture Making: How a Camera Informs How You Photograph

PHOTO 5300-01

Proposed class

Faculty: Paolo Morales (pmorales@risd.edu)

Rhode Island School of Design

Photography Department, Division of Fine Arts

Instructional method: Studio

Elective course

No prerequisites

Academic level: Undergraduate

Credits: 3.00

Fridays, 1-6 p.m.

Lab fee: \$300

Lab deposit: \$100

Estimated materials fee: \$150

Cameras need to support—not undermine—the vision of a particular photographer. Whether its using stealth 35mm rangefinder or a digital SLR cameras to make photographs quickly or taking time to produce high-resolution photographs using a large format camera, students will explore the idiosyncrasies of various camera formats and the ways in which camera choices can dictate the kind of photographs one produces.

The first half of the semester is devoted to photographing a single topic of choice where the variable is changing camera formats each week to analyze which format best serves the topic. Students will also see examples of photographers who have successfully utilized the specific camera format we are studying. The second half of the semester will allow students the freedom to utilize one camera to develop a series of photographs. The goal is to develop a working understanding using one camera format. Students are encouraged to pursue long-term projects that will take them beyond the confines of the semester. Five (5) to eight (8) new photographs are required for review at every class meeting.

Students may check out equipment from the photography cage at RISD for three-day (two-night) periods. Black and white and color (negative or slide) film are welcome.

Photographing a Geographical Place PHOTO 5401-01

Proposed class

Faculty: Paolo Morales (pmorales@risd.edu)

Rhode Island School of Design

Photography Department, Division of Fine Arts

Instructional method: Studio

Elective, Photography Majors Only

Prerequisites: Junior Studio

Academic level: Undergraduate

Credits: 3.00

Wednesdays, 1-6

Estimated materials fee: \$150

This senior elective studio course focuses on making photographs of and about a specific place. The class will begin by looking at examples of the long tradition of photographing a particular geographical location. We will analyze Robert Frank's *The Americans*, Joel Sternfeld's *American Prospects*, I-Hsuen Chen's *Nowhere in Taiwan*, Alec Soth's *Niagara* and *Dog Days Bogata* and Susan Lipper's *Grapevine*. Two guest speakers and critics will visit the class to suggest various strategies for producing pictures as well as their own experiences photographing a particular place.

The aim of this class is to produce photographs confined to a geographical area. For the first half of the class, students will be guided with general assignments such as "make a portrait," "make a landscape photograph," "use flash," and "approach a stranger to gain access to a place you wouldn't normally have access to." The goal of these assignments is to guide students to cast as wide a net as possible to allow for a multiplicity of paths an individual project can take. During the second half of the class, students will choose a specific path—portraits, for example—and will continue to make more nuanced pictures confined to the place he or she chose. The scope of "place" may be as limited as an apartment, block or building or as wide as a country. The only requirement is that the place a student chooses is accessible for the duration of the class. Students are expected to produce and show new photographs weekly for review.

How to Execute a Project: Developing a project from start to finish PHOTO 5304-01
Proposed class

Faculty: Paolo Morales (pmorales@risd.edu)
Rhode Island School of Design
Photography Department, Division of Fine Arts

Instructional method: Studio
Major Requirement, Photography majors only
Prerequisites: Sophomore Studio
Academic level: Undergraduate
Credits: 3.00
Thursdays, 1-6
Estimated materials fee: \$150

In order to advance and build upon basic concepts and techniques obtained as sophomores, this junior studio will support and accelerate students to produce a more integrated, coherent, individuated and ambitious group of photographs.

We will explore two strategies to develop a project. One strategy is to make pictures intuitively where the constant is the subject matter and the variables are the composition, type of light, and point of view. The second strategy is to make pictures using a methodical and repeatable approach where the variable is the subject and the constant is the composition, type of light, and point of view. Students will research photographers and artists based on recommendations given in review to learn about the artistic canon in which his or her work is similar or different. We will visit the Siskind Center at the RISD Museum and Special Collections at 15 West to view physical works for inspiration. After exploring the two suggested strategies for producing projects students will commit to one and will spend the remainder of the semester creating new pictures for the series.

Each week students will present a minimum of eight (8) new photographic prints for review. Both digital and film are welcome.

Syllabus

How to Execute a Project: Developing a project from start to finish PHOTO 5304-01

Proposed class

Faculty: Paolo Morales (pmorales@risd.edu)

Rhode Island School of Design

Photography Department, Division of Fine Arts

Instructional method: Studio

Major Requirement, Photography majors only

Prerequisites: Sophomore Studio

Academic level: Undergraduate

Credits: 3.00

Thursdays, 1-6 p.m.

Estimated materials fee: \$150

In order to advance and build upon basic concepts and techniques obtained as sophomores, this junior studio will support and accelerate students to produce a more integrated, coherent, individuated and ambitious group of photographs.

We will explore two strategies to develop a project. One strategy is to make pictures intuitively where the constant is the subject matter and the variables are the composition, type of light, and point of view. The second strategy is to make pictures using a methodical and repeatable approach where the variable is the subject and the constant is the composition, type of light, and point of view. Students will research photographers and artists based on recommendations given in review to learn about the artistic canon in which his or her work is similar or different. We will visit the Siskind Center at the RISD Museum and Special Collections at 15 West to view physical works for inspiration. After exploring the two suggested strategies for producing projects students will commit to one and will spend the remainder of the semester creating new pictures for the series.

Each week students will present a minimum of eight (8) new photographic prints for review. Both digital and film are welcome.

Goals

- Practice various strategies for picture making with weekly deadlines
- Find or hone a personal vision where the photographs are a combination of nuanced content and technical expertise
- Develop a work ethic which allows students to make new work with or without inspiration
- Develop research skills and knowledge of historical and contemporary photographic works

- Practice oral presentation skills when presenting new work and reviewing the work of peers

Objectives

- Production of a coherent series of photographs by the end of the semester
- Synthesize two rigid strategies for picture making into one that is comfortable for the individual artistic vision of each student
- Evaluate weekly developments of long term projects as part of a theoretical, larger whole
- Identify historical and contemporary artists relevant to student interests

Methods

- Look at and deconstruct formal strategies for picture making from photographers whose work is qualified as intuitive (photograph)
- Look at and deconstruct formal strategies for picture making from photographers whose work is qualified as methodical
- Select topics of individual interest to commit to and pursue throughout the semester
- Produce new work weekly utilizing strategies learned in class
- Isolate strengths and weaknesses of new work during weekly critiques
- Discuss strategies to maintain strengths and uproot weaknesses in projects

Critique Statement

Criticism [krit-uh-siz-uh m]

1. The act of passing judgment as to the merits of anything.
2. The act of passing severe judgment; censure; faultfinding.
3. The act or art of analyzing and evaluating or judging the quality of a literary or artistic work, musical performance, art exhibit, dramatic production, etc.
4. A critical comment, article, or essay; critique
5. Any of various methods of studying texts or documents for the purpose of dating or reconstructing them evaluating their authenticity, analyzing their content or style, etc.

Dictionary.com (Retrieved October 9, 2013)

Critique in this class will occur weekly. Students will pin-up new photographs for review each week. Each critique will last for 15-20 minutes per student. All students are expected to participate when reviewing the work of his or her peers.

All questions should be directed towards clarifying the maker's intentions. It would be appropriate, for example, to ask what the rationale is behind using a specific type of camera. When making comments about photographs, it is important to explain why. Please do not simply state "I like your photographs." Instead, say "I like your photographs because..." When giving negative comments, please suggest solutions. Offer different ways to solve problems occurring in the photographs. The aim of weekly critique is to delve deeper into each person's photographic practice to develop a coherent and nuanced series of pictures.

Weekly review in this repetitive format allows each student to clarify his or her thoughts in a predictable forum without surprises. Students learn to control and navigate his or her critique in a formalized structure. Furthermore, it allows for a distinctly privileged discussion among the class where we approach each other's work from a position of knowing and seeing the work develop and change week after week. In order to have different voices and opinions we will have guest critics visit the class to create a collision of ideas different than our own. We are here to talk about and make pictures.

Assessment

Each week the aim is to achieve 100 points. There are eleven (11) weeks in this class for a total of 1,100 points. To receive an A in this class you must earn 1,100 points.

If you do not attend class you will receive 0 points for attendance and class participation. Please submit assignments to be before the following class to receive points on parts 3 and 4. *There are no negative points.*

Each week you will assigned points on the following criteria:

Part 1. Attendance – 10 points

Part 2. Class Participation – 30 points

Part 3. Homework (completed, technically proficient) – 40 points

- Is the work technically well-printed?
- Does the work meet the criteria and point structure outlined in the assignment?

Part 4. Your work developed or changed from the previous week – 20 points

- Did you photographs change based on the comments made previously?
- Can you defend your choices for changing or not changing your work?

Weekly Schedule

Week One – Introduction

1. Review syllabus
2. Students will present up to fifteen (15) recent photographic prints for review. Please be prepared to discuss your photographs. Twenty (20) minutes per student.
3. Review two strategies we will explore in the class

Objective:

- Familiarize each other with past work
- Look at examples of the types of strategies we will explore as a class for picture making

Week Two – Developing a series of intuitively (street/documentary-style photography)

1. Look at examples of street/documentary photographers who develop a series of pictures intuitively
 - a. Robert Frank “The Americans”
 - b. Alec Soth “Niagara,” “Sleeping by the Mississippi,” and “Dog Days, Bogota.”
 - c. Susan Lipper “Grapevine”
 - d. Taryn Simon “An American Index of the Hidden and Unfamiliar”
 - e. Tod Papageorge “Passing Through Eden”
2. Discuss formal strategies for making pictures intuitively
 - a. Potential successes and failures of changing camera formats
 - b. Potential successes and failures of using one camera format
3. In-class shooting exercises
 - a. In groups of two find different ways of photographing each other where the photographs are formally different
4. Discuss possible subject matter each student would like to explore

Objective:

- Isolate common photographic qualities between the work we looked at
- Articulate the various ways a photographer can visually portray a singular subject
- Practice photographing in class with partners to challenge the way a subject can be framed in a photograph

Assignment #1:

Choose a topic/subject that you have access to. Produce eight (8) photographic prints.

Week Three – Developing a series of pictures intuitively (portrait photography)

1. Review new photographs. Fifteen (15) minutes per student.
2. Look at examples of portrait photographers who make pictures intuitively
 - a. Emmet Gowin “Photographs”
 - b. Harry Callahan “Eleanor”
 - c. Collier Schorr “Jens F”
 - d. Mark Steinmetz “South Central,” “South East,” “Greater Atlanta”
 - e. Jen Davis “Self-Portraits,” “I Ask in Exchange”
3. Discuss strategies for making portraits intuitively
 - a. How does one gain access to a constant subject?
 - b. Challenging photographs formally once access is granted
4. In-class shooting exercise
 - a. Find a stranger on the street and make photographs of that person in two (2) formally different (frame, distance, type of light, etc.) on the street

Objective:

- Identify strengths and weaknesses of new photographs produced this past week
- Articulate the different ways a photographer can photograph a person in various, formal ways
- Practice portrait skills in a time-sensitive environment where the student must approach a stranger to make pictures during class

Assignment #2:

Using the same subject/topic as the previous week, find a person of interest to photograph in at least four (4) different situations. This can be qualified as changing distance, time of day, type of light, physical environment, etc. Produce two (2) photographic prints per situation. Eight (8) total photographic prints.

Week Four – Developing a series of pictures intuitively (landscape photography)

1. Review new photographs. Fifteen (15) minutes per student.
2. Look at examples of landscape photographers who make pictures intuitively
 - a. Alec Soth “Sleeping by the Mississippi”
 - b. Dana Mueller and Bonnell Robinson “No Man’s Land”
 - c. Joel Sternfeld “American Prospects”
 - d. Sarah Muehlbauer “Yard and Ally”
3. Discuss strategies for photographing landscapes intuitively
 - a. Photographing during different times of day, weather conditions, points of view, etc.

Objective:

- Identify strengths and weaknesses of new photographs produced this past week
- Discuss the significance of place when looking at and analyzing landscape photographs

Assignment #3: Two (2) parts.

Part 1: Using the same subject/topic as the previous week, make pictures of various landscapes you can find within your subject. Photograph from different physical points of view, different types of light and different times of day. Eight (8) total photographic prints.

Part 2: Ten (10) minute PowerPoint/Keynote presentation on any photographer we have not discussed in class who make photographs intuitively

- a. Show examples of work you think is successful
- b. Discuss the formal strategies the photographer used to make intuitive photographs
- c. Discuss the successes and failures of the photographic content

Week Five – Developing a series of pictures intuitively – in-class presentations

1. Review new photographs. Fifteen (15) minutes per student
2. Student presentations Fifteen (15) minutes per student. Ten (10) minute presentations and five (5) minute question-and-answer period

Objective:

- Identify strengths and weaknesses of new photographs produced this past week
- Learn about other photographers from fellow students
- Discuss the conceptual and formal strategies of other photographers

Assignment #4:

Using the same subject/topic continue to make pictures intuitively. Explore street/documentary-style, portraiture, or landscape photography. Produce eight (8) total photographic prints. Also bring in *all* previous photographs from past assignments.

Week Six – developing a series of pictures intuitively (individual meetings)

1. Review new photographs and previous photographs. Look at and edit a total of thirty-two (32) photographs
2. Isolate strengths, weaknesses, interests and strategies for picture making

Objective:

- Individually look at the total sum of what photographs have been produced so far
- Discuss successes of your series so far
- Discuss weaknesses and possible solutions
- Leave with a definite plan of different ways to solve formal or conceptual problems occurring in the photographs

Assignment #5:

Using the same subject/topic continue to make pictures intuitively based on the conversation during your individual meeting.

Week Seven – developing a series of pictures methodically (street/portrait photography)

1. Look at examples of photographers who make pictures methodically
 - a. Philip-Lorca DiCorica “Heads”
 - b. Taryn Simon “Contraband”
 - c. Bernd and Hilla Bechr “Water Towers”
 - d. Richard Avedon “In the American West”
 - e. Walker Evans “Subway Portrait”

2. Discuss parameters for making pictures methodically
 - a. Technical consistency: controlling light, point-of-view, distance, etc.
 - b. How limited is the place you are photographing in?
 - c. Is there a type of person/thing you are looking to photograph?
3. In-class shooting exercise
 - a. In groups of two, make portraits of each other with the same formal strategy in three (3) different locations and lighting conditions

Objective:

- Compare and contrast intuitive versus methodical picture making. How do the two strategies differ?
- Define parameters for photographing your specific topic. Create definite rules you cannot break while shooting
- Parse technical choices as a way of informing conceptual concerns of the photographers we looked at during class

Assignment #6:

Using the same subject/topic you photographed previously, define tight parameters for a type of photograph you wish to make. Photograph eight (8) iterations of a single topic/subject in one (1) formal way. The aim is produce a single-type of photograph (type of light, point of view, distance, etc.) where the variable is the subject. Produce eight (8) total photographic prints.

Week Eight – developing a series of pictures methodically (landscapes)

1. Review new photographs. Fifteen (15) minutes per student.
2. Look at examples of photographers who make pictures methodically
 - a. Bruce Myren “The Fortieth Parallel”
 - b. Laura McPhee “River of No Return”
 - c. Todd Hido “House Hunting”
3. Discuss technical and formal strategies to make photographs which are technically and formally consistent
4. In-class shooting exercise
 - a. Photograph three (3) landscapes which appear formally consistent

Objective:

- Identify strengths and weaknesses of new photographs produced this past week
- Explore the problems associated with technical and formal consistency when making pictures
- Analyze different strategies and parameters photographers apply when approaching a subject methodically

Assignment #7:

Using the same subject/topic you photographed previously, continue to execute your project using both **intuitive** and **methodical** approaches. Articulate the pros and cons of each. Which do you prefer and why? Is it possible to produce a series where you do both? Produce ten (10) total photographs.

Week Nine –photographers who utilize both intuition and methods

1. Review new photographs. Fifteen (15) minutes per student.
2. Look at examples of photographers who use both intuition and methods
 - a. Harry Callahan
 - b. Laura McPhee
 - c. Peter Baker
 - d. Amy Elkins
3. What are successes and failures of combining both strategies?
 - a. Deconstruct topics that can benefit from combining both strategies
4. Reflect on your work to write a brief statement describing the aims for your photographs

Objective:

- Identify strengths and weaknesses of new photographs produced this past week
- Prepare a draft for a statement describing the work you have produced in this class
- Look at the work of other photographers whose subject matter can benefit from the photographer approaching his or her subject with both strategies

Assignment #8: Two (2) parts

Part One: Using the same subject/topic you photographed previously, continue to execute your project. If your project necessitates using both intuition and methods, please use both. If your project only requires using one, please use both. Produce eight (8) photographic prints.

Part Two: continue to write your statement. Two hundred and fifty (250) word minimum.

Week Ten – looking at physical prints and theses projects/books

1. Review new photographs. Fifteen (15) minutes per student
2. Peer-review statements
3. Visit Special Collections at 15 West and the Siskind Collection to view physical works from other photographers and alumni of the RISD undergraduate and graduate photography program

Objective:

- Identify strengths and weaknesses of new photographs produced this past week. What are other ways the project can be parsed?
- Review statements. Does the statement describe the project of your peer? If not, what ways to edit the written component to match the intentions of the photographer. Are there elements in which exist in the photographs which are not addressed in the writing? Are there elements in the writing which are not addressed in the photographs?
- Look at finished bodies of work in Special Collections and the Siskind Collection. Isolate qualities of a finished print.

Assignment #9: Three (3) parts.

Part One: Make new photographs if necessary

Part Two: Bring in an edit of ten (10) photographs for individual meetings the following week.

Part Three: Revise statement with comments from peer-reviews.

Week Eleven – lab time and individual meetings

1. Individually discuss proposed edits for final critique and statement
2. Scan negatives and/or make prints in the digital printing labs or darkrooms

Objective:

- Receive feedback on edits and statement
- Prepare prints for final critique

Week Twelve – final critique

1. Review final projects with statements. Ten (10) photographs minimum. Twenty (20) photographs maximum. Twenty-five (25) minutes per student

Objective:

- Review student projects as a finished, coherent body of work. Isolate successes and failures over the past twelve weeks as well as strengths and weaknesses of the project overall. Find ways of developing the project further.

Sample Assignment

Assignment #1: developing a series of photographs intuitively

How to Execute a Project: Developing a project from start to finish PHOTO 5304-01
Faculty: Paolo Morales (pmorales@risd.edu)

Due at the beginning of class in one week

Intuitive picture making, for the purposes of this assignment, will be defined as a particular way of working where the constant is the subject matter and the variable are the type of images one produces. Let's say you are making pictures about your family. Intuitive picture making allows the photographer to make portraits of his or her family members, landscapes around the neighborhood, or still lives in the house.

This particular way of making pictures has a long tradition in the history of photography and allows the photographer to have a significant amount of freedom to make any kind of type of photograph he or she chooses when exploring a subject. Think of it like an adventure to a foreign country. You may know the place you are going to but have no idea what you might see.

The goal of this assignment is to choose a topic/subject of visual, photographic interest and make a group of at least eight (8) photographic prints representing the topic/subject of your choice. The eight (8) images should be an edit of multiple photographs you make. If possible, make two trips to visit the subject/topic. One visit is just the beginning.

When choosing a subject or topic I want you to find something that is both accessible and something you are visually interested in exploring. An accessible subject, for the purposes of this class, will be defined as something that you can go to and/or see on a weekly basis.

Goals:

- Gain experience and practice intuitive picture making skills
- To gain access and/or find a subject you like and are interested in photographing
- To practice photographic skills and finding multiple ways of making photographs on a single topic/subject (landscapes, portraits, different points of view)
- To make editorial decisions when selecting photographs to present in class

Outcomes:

- A group of eight (8) photographic prints
- A topic/subject that you have access to photograph on (at least) a weekly basis
- A varied group of images in point of view and photographic technique (natural light, close-up, wide shot, flash, etc.)
- Well-crafted prints with even tones (highlights, shadows, mid tones, consistent borders on all the prints)

- A consistent and/or purposeful use of aperture (blurry or sharp backgrounds) or shutter speed (frozen or blurry motion)

Methods:

- Find a subject/topic you like (i.e. the street you live on, Providence, a café, your roommates, etc.)
- Make different types/kinds of photographs on this topic
- Select, edit and print eight (8) images for review

Assessment:

- 15 to 20 minute verbal review of each student's work

Basic competency:

- Eight (8) prints presented on the wall
- A single subject/topic is clear from the photographs
- Various types of composition, points of view and technique are employed in the photographs

Advanced competency:

- Eight (8) or more prints are presented on the wall
- A single subject/topic is clear from the photographs
- Various types of composition, points of view and technique are employed in the photographs
- Visual reference and/or inspiration is utilized photographically based on the photographers discussed in class

Your work will be graded on the following criteria. Each part of the assignment is awarded the following point structure.

30 points – Eight (8) technically well crafted prints on the wall

30 points – A clear illustration that you work for this assignment is on a single subject/topic

30 points – Different types of compositions are represented in your prints

10 points – Visual references to the photographers discussed in class

Total: 100 points to get an A

Resources:

Think about the photographers we looked at in class and isolate strengths and weaknesses in that work. I want you to apply the elements you find successful in their photographs to your own. The photographers we discussed and the specific projects are listed below:

1. Robert Frank “The Americans
2. Alec Soth “Niagara,” “Sleeping by the Mississippi,” and “Dog Days, Bogota”
3. Susan Lipper “Grapevine”

4. Taryn Simon “An American Index of the Hidden and Unfamiliar”
5. Tod Papageorge “Passing Through Eden”

If you need to refresh yourself with the work please go to the RISD Fleet Library to look at the books and/or research the photographers online. Please note that these projects are the culmination of years (sometimes decades) of work. I showed this work to you as an example of the potential of a project—not something I expect to see produced for an assignment over a period of one week.

Mid-Semester Evaluation

How to Execute a Project: Developing a project from start to finish PHOTO 5304-01

Name (optional):

The purpose of this evaluation is to gauge each individual student's understanding of lectures, technical skills, photographic critiques, and overall satisfaction or dissatisfaction with the course.

Part One: Please each question with a rating of 1 (completely disagree) to 10 (completely agree).

I am developing a coherent series of pictures week by week in class

1 2 3 4 5 6 7 8 9 10

Additional comments:

I leave each critique with a clear sense of my own strengths and weaknesses

1 2 3 4 5 6 7 8 9 10

Additional comments:

The photographers we discuss and look at in class are good resources to developing a series of pictures intuitively

1 2 3 4 5 6 7 8 9 10

Additional comments:

The PowerPoint presentations taught me more about each photographers work

1 2 3 4 5 6 7 8 9 10

Additional comments:

Part Two

What is useful about this class?

What is least useful about this class?

Please elaborate on what is least useful. What is a solution to make it more satisfactory?

Part Three

What can I do to help your particular learning style?

Please add any additional comments below: