

**RUTGERS FILMMAKING CENTER**  
BFA, FILMMAKING

# SENSORY ETHNOGRAPHY

SPRING 2020

07:211:301:01, 3 CREDITS

## COURSE INFORMATION

---

**INSTRUCTOR:** Jen Heuson

**EMAIL:** jen.heuson@rutgers.edu

**TIME:** Thursdays, 9:50am-12:50pm

**LOCATION:** CSB 327

**OFFICE HOURS:** by appointment only

## COURSE DESCRIPTION

---

As an emerging practice, sensory ethnography is roughly defined as the confluence of art and anthropology, primarily articulated through the senses. This course introduces students to sensory ethnography as both a research method and aesthetic approach to filmmaking. Students learn the historical context and theoretical framework of sensory ethnography while also confronting overarching questions concerning its practice: *How is ethnography unique from documentary? What is it about filmmaking that translates an embodied way of being? Can/should the senses be apolitical? Can aesthetics and anthropology coexist? What is the future of sensory filmmaking?*

Through in-class screenings, production workshops, and seminar, students are exposed to the key terms and debates fundamental to ethnographic filmmaking, the films and filmmakers crucial to its evolving practice, and the tools and techniques used to produce sensory films. The course will continually interrogate the relationships between film form, content, and ethnographic method. As a means of problem solving, students produce two short production assignments, a detailed written ethnographic treatment, and a rigorous sensory ethnographic film.

## LEARNING GOALS

---

Upon the successful completion of this course, students will be able to:

- Identify and discuss the political and ethical implications of making ethnographic work.
- Execute and master technical strategies key to producing sensory films.

- Grasp the distinction between documentary, ethnographic, and sensory ethnographic films.
- Learn research tools for both producing and proposing sensory ethnography films.

## **CRITERIA & PROCEDURES FOR ASSESSING LEARNING GOALS**

---

1. Students will complete three production assignments, one project proposal, and a detailed fieldwork journal. The students' level of engagement with their projects, as well as their commitment to experimentation and creative inventiveness will be considered. The students' work will also be assessed based on whether or not they demonstrate a sophisticated, good, satisfactory or unsatisfactory understanding of sensory ethnography as a method and its ethical underpinnings as a practice, and their technical competency with regard to the principles taught in class.

2. The Instructor will evaluate the student's ability to respond effectively to editorial feedback from the instructor and peers through revisions. The Instructor will evaluate technical, artistic and theoretical progress by comparing the developments between presentations.

## **GRADING**

---

ASSIGNMENT	% GRADE
ASSIGNMENT 1: SONIC ETHNOGRAPHY	10%
ASSIGNMENT 2: LONG TAKE SENSORY FILM	20%
ASSIGNMENT 3: ETHNOGRAPHIC TREATMENT	20%
ASSIGNMENT 4: FIELDWORK JOURNAL	10%
ASSIGNMENT 5: SENSORY ETHNOGRAPHIC FILM	20%
ATTENDANCE & PARTICIPATION	20%

## **ATTENDANCE**

---

Attendance is very important for success in this class. **Students are expected to attend all classes and be on time.**

**3** absences = half letter deduction (A → B+)

**5** absences = automatic F

All absences require students to give prior notification and require students to reach out and make up all work.

If after two absences a student believes they should be excused because of a medical emergency, students must meet with the Dean of Students and then provide a letter from the Dean to the instructor.

Attendance will be taken at the beginning of class.

**3** late arrivals will count as **1 absence**.

**1** very late arrival (**exceeding 30 minutes**) will be counted as ½ an absence.

## **IMPORTANT**

Inform me ahead of time if you know that you will miss class. Students are expected to attend all classes: if you expect to miss a class please use the University absence reporting website (<https://sims.rutgers.edu/ssra/>) to indicate the date and reason for your absence.

If you are concerned with the number of absences you have accrued, you should make an appointment to speak with me regarding the matter. **I will not automatically notify you of your lateness and/or absences status.**

## **CLASS PARTICIPATION**

---

Students are expected to **turn off** cell phones, laptops, and iPads before coming to class. Eating is not allowed during class.

A significant part of your grade will be determined by showing up and participating in class discussions. Make it your job to come to class and talk.

This is a workshop. This means the responsibility of feedback is on all of us. Please take this seriously and give constructive feedback in class. Commit to learning about, understanding, and supporting your peers. Recognize and value the experiences, abilities, and knowledge each person brings to class. Value the diverse ideas, practices, and creative approaches of others in class.

The best environment in which to produce meaningful, thoughtful, and at times emotionally risky work is an environment that is positive and supportive. This classroom will maintain a protocol of giving productive feedback to all works shown. The content of the work produced in this classroom cannot be sexist, racist, ethnocentric, classist, heterosexist, ageist, or disparaging of any religion.

## **EQUIPMENT CHECK OUT**

---

Students should reserve equipment in advance. Please visit the equipment check out in room 307 to familiarize yourself with the process.

## **EDITING ROOMS**

---

**NO FOOD OR DRINK ALLOWED IN THE EDITING ROOM.** Also, this room is under video surveillance to protect against theft and vandalism.

## CLASS OUTLINE:

---

### WEEK 1: JANUARY 23

#### WHAT IS SENSORY ETHNOGRAPHY?

Introduction to the course. How can filmmaking be a form of understanding or writing culture? What is an ethnographic film, and how does it differ from other forms of non-fiction filmmaking? Is ethnography a method or discipline? What is unique about sensory ethnography?

##### WATCH (IN CLASS):

The Seahorse. Jean Painlevé. 1934.

The Room. Chantal Ackerman. 1972.

Trypps #Z. Ben Russell. 2010.

Swimmer. Lynne Ramsay. 2012.

##### READ:

"Making the Rounds: Ethnographic Film in Circulation." Melissa Lefkowitz and Alia Ayman. 2018.

"Making Sense of Sensory Ethnography." Karen Nakamura. 2013.

### WEEK 2: JANUARY 30

#### EARLY (SENSORY) ETHNOGRAPHIC EXPERIMENTS

Continued discussion on how to define/describe sensory ethnography. We discuss the pre-history of sensory ethnography and look at early ethnographic filmmaking, colonialism, and indigenous representation. How did early ethnographic films document and exploit sensation?

##### WATCH:

In the Land of the Headhunters. Edward S. Curtis. 1914.

Nanook of the North. Robert Flaherty. 1922.

##### READ:

Tell My Horse (excerpt). Zora Neale Hurston. 1938.

"The Camera and Man." Jean Rouch. 1974.

"Playing Primitive." Catherine Russell. 1999.

### WEEK 3: FEBRUARY 6

#### SENSORY ANTHROPOLOGY + THE BODY

What is sensory anthropology, and how does it attempt to understand the lived experience of others? We discuss links between sensory ethnography and sensory studies and explore how to shape works that provoke sensory immersion or examine embodied sensory worlds. What do we know through the senses? And, what are the ethics and politics of sensory ethnographic films?

**WATCH:**

Koyaaniqatsi. Godfrey Reggio. 1983.

Fake Fruit Factory. Chick Strand. 1986.

**READ:**

"The Body as the Main Attraction." Catherine Russell. 1999.

"Doing Sensory Anthropology." David Howes and Constance Classen. 2010.

**ASSIGNMENT 1: SONIC ETHNOGRAPHY**

**DUE FEBRUARY 20**

Using sound recording tools and techniques introduced in class, students produce a sonic ethnography between 3 and 5 minutes in length. This project should not have any visual components. Rather, sound alone will articulate a sensory experience of people or place.

**WEEK 4: FEBRUARY 13**

**SOUND ETHNOGRAPHY**

We continue our exploration of sensation as a means to translate ways of being with a focus on sound. We listen to works that use sound to articulate an embodied ethnography of place or to understand how modes of hearing and listening are inherited. How can sound ethnography be more descriptive than written or visual ethnography? Does it help us engage sensory politics?

**LISTEN:**

Electrical Walks (excerpt). Christina Kubisch. 2008.

God Listens to Those Who Praise Him. Peter McMurray. 2012.

Sounding Western (excerpt). Jen Heuson. 2015.

Mycological. Ernst Karel. 2015.

**READ:**

"Doing Anthropology in Sound." Steven Feld and Don Brenneis. 2004.

Traveling Home: Sacred Harp Singing and American Pluralism (excerpt). Kiri Miller. 2008.

**WEEK 5: FEBRUARY 20**

**CRITIQUE: SONIC ETHNOGRAPHY**

We listen to and critique students' sound ethnographies in class.

**WEEK 6: FEBRUARY 27**

**SENSING PLACE, ETHNOGRAPHIES OF BEING T/HERE**

How does sensory ethnography help us to understand lived experiences of place? Do sensory ethnographic films recreate experiences of being there or here? Should they? We examine a core presumption of anthropology: ethnographies can document sensory experiences of place.

**WATCH:**

Forest of Bliss. Robert Gardner. 1986.

Sweetgrass. Ilisa Barbash and Lucien Castaing-Taylor. 2009.

**READ:**

"An Occupied Place." Kathleen Stewart. 1996.

"Out of words; The aesthesodic cine-eye of Robert Gardner." Ilisa Barbash. 2010.

**ASSIGNMENT 2: LONG TAKE SENSORY FILM**

**DUE MARCH 26**

Making use of tools and techniques introduced in class, students produce a sensory film comprised of a single take. The film should be between 3 and 5 minutes in length, ambulatory, and carefully choreographed to express an embodied experience of space and time.

**WEEK 7: MARCH 5**

## **ETHNOGRAPHY, TIME, DURATION**

Writing time is part and parcel to writing culture in the time-based medium of filmmaking. What are the distinctions/advantages of synchronic versus diachronic ethnography? How do duration and the “long take” provide sensory ethnographic access to (temporal) embodied experience?

### **WATCH:**

13 Lakes. James Benning. 2011.

Manakamana. Stephanie Spray and Pacho Velez. 2013.

### **READ:**

“Time and the Other.” Johannes Fabian. 1983.

“The Terrain of the Long Take.” Laura Kissel. 2008.

## **WEEK 8: MARCH 12**

### **ECSTATIC + SURREALIST ETHNOGRAPHY**

The roots of sensory ethnography can be seen as growing from early attempts to use filmmaking to document the trance experience. Perhaps sensory ethnographic filmmaking itself could be called a trance experience or what Jean Rouch would call the “cine-trance”? Some contemporary filmmakers have adapted this methodology as “psychedelic ethnography.” Early surrealists likewise used film to capture the sensorial worlds of the un/subconscious.

### **WATCH:**

Land Without Bread. Luis Buñuel. 1933.

Les Maîtres Fous. Jean Rouch. 1955.

### **READ:**

“Ecstatic Ethnography” and “Surrealist Ethnography.” Catherine Russell. 1999.

## **ASSIGNMENT 3: ETHNOGRAPHIC TREATMENT**

**DUE APRIL 9**

As they prepare for their final project, students will submit a 7-page written treatment for a sensory ethnographic film. The treatment should include a detailed description of the rationale, theoretical framework, research methods, tools and production techniques, as well as a descriptive narrative pre-visualization. Students will also present their treatment in class, along with any relevant fieldwork.

## **WEEK 9: MARCH 26**

### **CRITIQUE: LONG TAKE**

We watch and critique students’ long take films in class.

## **ASSIGNMENT 4: FIELDWORK JOURNAL**

**DUE APRIL 30**

As they begin production on their final project, students will take detailed notes during fieldwork. This journal should not be simply technical in nature, but should be a place for students to work through and troubleshoot processes and methodologies. Students may include photographs, sketches, or other pertinent forms of process writing.

## **WEEK 10: APRIL 2**

### **INDIGENOUS CINEMA, ETHNOFICTION + ANTI ETHNOGRAPHY**

In an attempt to subvert the paradigm of ethnographer and the other, many indigenous peoples have taken control of their own representation, creating ethnographic films that defy traditional fiction/non-fiction divisions. How do “ethno-fictions” resist colonial paradigms while also offering glimpses into the unique lived worlds of others?

### **WATCH:**

Night Cries: A Rural Tragedy. Tracey Moffatt. 1990.

Atanarjuat: The Fast Runner. Zacharias Kunuk. 2001.

### **READ:**

Tristes Tropiques (excerpt). Claude Levi-Strauss. 1973.

“On Ethnographic Allegory.” James Clifford. 1986.  
“Talking Back to Primitivism.” Lucas Bessire. 2003.

#### **ASSIGNMENT 5: FINAL PROJECT: SENSORY ETHNOGRAPHIC FILM \_\_\_\_\_ DUE APRIL 30**

For their final project, students produce a sensory ethnographic film between 5 and 10 minutes in length. The parameters are intentionally open to allow students to experiment and pursue whatever sensory forms seem appropriate to their subject matter. However, this film must be rigorously executed and demonstrate a sophisticated understanding of ethnographic method.

#### **WEEK 11: APRIL 9**

##### **STUDENT PRESENTATIONS: ETHNOGRAPHIC TREATMENT**

Students collectively present ethnographic treatments in class and any relevant fieldwork.

#### **WEEK 12: APRIL 16**

##### **EXPERIMENTAL ETHNOGRAPHY + THE POLITICS OF TRUTH**

As a non-fiction form, ethnographic filmmaking is steeped in the politics of truth and representation. Many ethnographers have met this challenge by making structuralist films with thick methodology and self-reflexivity. Sensory ethnography moves us away from that trend, yet builds upon this history. Sensory ethnography borrows heavily from avant-garde filmmaking traditions. As such, we could easily describe it as a fusion of ethnography and experimental filmmaking. We look into the past and future of sensory filmmaking that experiments with form.

##### **WATCH:**

*Soft Fiction*. Chick Strand. 1979.  
*Reassemblage*. Dir. Trinh T. Minh-ha. 1982.  
*50 Feet of String*. Leighton Pierce. 1995.

##### **READ:**

“Notes on Ethnographic Film by a Film Artist.” Chick Strand. 1978.  
“The Totalizing Quest of Meaning.” Trinh T. Minh-Ha. 1991.  
*A Field Guide to Getting Lost* (excerpt). Rebecca Solnit. 2005.

#### **WEEK 13: APRIL 23**

##### **NON-HUMAN SENSING, ETHNOGRAPHIES OF THE POST-HUMAN**

Anthropology in the 21st century is not only more accepting of the co-mingling of research and aesthetics, but also of “post-human” research subjects, such as objects and animals. Can sensory ethnography help us to understand ways of being from the perspective of an animal or an object? What do we learn from examining other modes of sensing? How might we document or recreate these experiences? Why? We also explore post-human sensory transformations.

##### **WATCH:**

*Bestiaire*. Denis Côté. 2012.  
*Apollo 11*. Todd Douglas Miller. 2019.

##### **READ:**

“Zoology, Pornography, Ethnography.” Catherine Russell. 1999.  
“Atmospheric Attunements.” Kathleen Stewart. 2011.

##### **CRITIQUE:**

Watch and critique final project rough cuts.

#### **WEEK 14: APRIL 30**

##### **FINAL CRITIQUE**

We watch and critique students’ sensory ethnographic films in class.

---

Additional short films will be shown and discussed during class time each week.

## **COURSE RESOURCES**

---

- “Atmospheric Attunements.” Kathleen Stewart. 2011.
- “The Body as the Main Attraction.” Catherine Russell. 1999.
- “The Camera and Man.” Jean Rouch. 1974.
- “Doing Anthropology in Sound.” Steven Feld and Don Brenneis. 2004.
- “Doing Sensory Anthropology.” David Howes and Constance Classen. 2010.
- “Ecstatic Ethnography.” Catherine Russell. 1999.
- “On Ethnographic Allegory.” James Clifford. 1986.
- A Field Guide to Getting Lost (excerpt). Rebecca Solnit. 2005.
- “Making Sense of Sensory Ethnography.” Karen Nakamura. 2013.
- “Making the Rounds: Ethnographic Film in Circulation.” Melissa Lefkowitz and Alia Ayman. 2018.
- “Notes on Ethnographic Film by a Film Artist.” Chick Strand. 1978.
- “An Occupied Place.” Kathleen Stewart. 1996.
- “Out of words; The aesthesodic cine-eye of Robert Gardner.” Ilisa Barbash. 2010.
- “Playing Primitive.” Catherine Russell. 1999.
- “Surrealist Ethnography.” Catherine Russell. 1999.
- “Talking Back to Primitivism.” Lucas Bessire. 2003.
- “The Terrain of the Long Take.” Laura Kissel. 2008.
- “Time and the Other.” Johannes Fabian. 1983.
- “The Totalizing Quest of Meaning.” Trinh T. Minh-Ha. 1991.
- Traveling Home: Sacred Harp Singing and American Pluralism. Kiri Miller. 2008.
- Tell My Horse (excerpt). Zora Neale Hurston. 1938.
- Tristes Tropiques. Claude Levi-Strauss. 1973.
- “Zoology, Pornography, Ethnography.” Catherine Russell. 1999.



## COURSE FILMOGRAPHY

---

- 13 Lakes. James Benning. 2011.
- 50 Feet of String. Leighton Pierce. 1995.
- Apollo 11. Todd Douglas Miller. 2019.
- Atanarjuat: The Fast Runner. Zacharias Kunuk. 2001.
- Bestiaire. Denis Côté. 2012.
- Electrical Walks. Christina Kubisch. 2008.
- Fake Fruit Factory. Chick Strand. 1986.
- Forest of Bliss. Robert Gardner. 1986.
- God Listens to Those Who Praise Him. Peter McMurray. 2012.
- In the Land of the Headhunters. Edward S. Curtis. 1914.
- Koyaanisqatsi. Godfrey Reggio. 1983.
- Land Without Bread. Luis Buñuel. 1933.
- The Mad Masters. Jean Rouch. 1955.
- Manakamana. Stephanie Spray and Pacho Velez. 2013.
- Mycological. Ernst Karel. 2015.
- Nanook of the North. Robert Flaherty. 1922.
- Night Cries: A Rural Tragedy. Tracey Moffatt. 1990.
- Reassemblage. Dir. Trinh T. Minh-ha. 1982.
- The Room. Chantal Ackerman. 1972.
- The Seahorse. Jean Painlevé. 1934.
- Soft Fiction. Chick Strand. 1979.
- Sounding Western. Jen Heuson. 2015.
- Sweetgrass. Ilisa Barbash and Lucien Castaing-Taylor. 2009.
- Swimmer. Lynne Ramsay. 2012.
- Trypps #7. Ben Russell. 2010.

## STUDENT RESPONSIBILITIES

---

### Academic Integrity

It is your responsibility to adhere to the principles of academic integrity requirements for all Rutgers University student located here: <http://academicintegrity.rutgers.edu/academic-integrity-at-rutgers/>.

If you have any questions regarding plagiarism or related topics please ask. Cheating, fabrication, facilitating academic dishonesty or plagiarism will be reported. Depending on the individual case, you might fail the assignment or the class, be required to take an ethics seminar, be placed on disciplinary probation, or be suspended from Rutgers for a semester or more. You are also responsible for watching this short, online, 3-part, interactive video on plagiarism produced by the Paul Robeson Library (Rutgers-Camden), with examples and information about citing sources: <http://library.camden.rutgers.edu/EducationalModule/Plagiarism/whatisplagiarism.html>.

### Turn It In

Students agree that by taking this course all required papers may be subject to submission for textual similarity review to [Turnitin.com](http://Turnitin.com)(directly or via learning management system, i.e. Sakai, Blackboard, Canvas, Moodle) for the

detection of plagiarism. All submitted papers will be included as source documents in the [Turnitin.com](https://turnitin.com) reference database solely for the purpose of detecting plagiarism of such papers. Use of the [Turnitin.com](https://turnitin.com) service is subject to the Usage Policy posted on the [Turnitin.com](https://turnitin.com) site. Students who do not agree should contact the course instructor immediately.

### **Office of Disability Services**

Rutgers University welcomes students with disabilities into all of the University's educational programs. In order to receive consideration for reasonable accommodations, a student with a disability must contact the appropriate disability services office at the campus where you are officially enrolled, participate in an intake interview, and provide documentation: <https://ods.rutgers.edu/students/documentation-guidelines>. If the documentation supports your request for reasonable accommodations, your campus's disability services office will provide you with a Letter of Accommodations. Please share this letter with your instructors and discuss the accommodations with them as early in your courses as possible. To begin this process, please complete the Registration form on the ODS web site at: <https://ods.rutgers.edu/students/registration-form>.

### **Do Something**

Rutgers is a community that cares. We do something when we are concerned about one of our community members. We understand that there are times when a student's journey of learning and growth may have some rough points along the way. These rough points may be personal, emotional, psychological, academic, substance use or other challenges that may interfere with the ability to succeed and thrive at the university. There are times when people may observe a behavior and feel concerned. These concerns may be part of a larger story for a student facing challenges. Please visit this website to share a concern: <http://health.rutgers.edu/do-something-to-help/>

### **University Resources**

At some point in the semester, you may require assistance for a variety of issues. Following is a brief list of helpful University resources.

Rutgers Health Services: <http://health.rutgers.edu>

Medical <http://rhsmedical.rutgers.edu>

Counseling, Alcohol & Other Drug Assistance Program & Psychiatric Services (CAPS) <http://rhscaps.rutgers.edu>

The Scarlet Listener: <https://rutgers.campuslabs.com/engage/organization/scarletlisteners>

Pharmacy <http://rhspharmacy.rutgers.edu>

Health Outreach, Promotion & Education (H.O.P.E.) <http://rhshope.rutgers.edu>

Learning Centers: <http://lrc.rutgers.edu/>

Writing Centers: <http://wp.rutgers.edu/tutoring/writingcenters>

Math & Science Learning Centers: <http://mslc.rutgers.edu/>

Office of Violence Prevention & Victim Assistance: <http://vpva.rutgers.edu/>

Center for Social Justice Education & LGBTQ Communities: <http://socialjustice.rutgers.edu/>

Office of Disabilities Services: <https://ods.rutgers.edu>

Public Safety: RUPD <http://publicsafety.rutgers.edu/rupd/>; Department of

Transportation Services <http://rudots.rutgers.edu/>

Assessment of Learning Outcomes Rubric:

Student's work demonstrates an understanding of theoretical concepts with a commitment to artistic experimentation.			
OUTSTANDING (A)	ABOVE AVERAGE (B+/B)	AVERAGE (C+/C)	UNSATISFACTORY (F)
Excellent work. Demonstrating an outstanding understanding of concepts and/or approaches, and exceptional creative and/or analytical skills. The student's work demonstrates superior command of theoretical concepts. Student's work shows a sophisticated ability to communicate such concepts. Student presents compelling arguments in support of his or her techniques, based on information provided in course material. Extremely diligent and vigorous artistic process that pushes conceptual and artistic boundaries through experimentation, perseverance and ingenuity. Very ambitious as evidenced in commitment to research, strong curiosity, and elaborate concepts and thoughts.	Good work. Illustrating a strong understanding of concepts and/or approaches, and good creative and/or analytical skills. The student's work demonstrates a good command of theoretical concepts. Student's work shows a competent ability to communicate such concepts. Student effectively presents arguments in support of his or her techniques, based on information provided in course material. Strong and spirited artistic process demonstrated in suggestions of experimentation, persistence, and inventiveness. Ambitious, as shown in research, thoughts and ideas, and a visible curiosity.	Below average work illustrating little understanding of concepts and/or approaches, hardly any creative elements, and/or analytical skills. The student's work demonstrates a basic command of theoretical concepts. Student's work shows an acceptable ability to communicate such concepts. Student adequately discusses techniques in support of information provided in course material. Some degree of curiosity is present. Inconsistent artistic process, very little indication of experimentation, risk taking, persistence, and inventiveness. Ambition needs improvement, as very little research, thoughts and ideas are present.	Seriously inadequate work illustrating no understanding of concepts and/or approaches, No creative elements, and/or analytical skills. The student's work fails to demonstrate adequate knowledge of theoretical concepts. Student's work is unable to effectively communicate such concepts. Student is unable to present and support information provided in course material. No degree of curiosity is present. Stalled artistic process, no indication of experimentation, risk taking, persistence, or inventiveness. No ambition, as practically no research, thoughts and ideas are present.

Student's work exhibits technical understanding of sensory filmmaking techniques and ethnographic methodology.			
OUTSTANDING	ABOVE AVERAGE	AVERAGE	UNSATISFACTORY

(A)	(B+/B)	(C+/C)	(F)
<p>The student's work shows complete understanding and technical competency. Student is fully prepared and shows evidence of meticulous planning. The work is well organized, and is delivered in a clear manner. Shows a superior ability to use the principles and techniques studied in the course. Meets the time requirement.</p>	<p>The student's work shows a good understanding of the technical skills presented in the course. Student is prepared and shows evidence of planning. The student's work is organized, and is delivered in a clear manner. Shows a competent ability to use the principles and techniques studied in the course. Meets the time requirement.</p>	<p>The student's work shows a basic understanding of the technical skills presented in the course. Student is prepared and shows evidence of planning. The student's work is organized, and is delivered in a clear manner. Shows some accurate ability to use the principles and techniques studied in the course. May be unable to complete the work within the time requirement.</p>	<p>The student's work shows an inadequate understanding of the technical skills presented in the course. Student is unprepared and shows little or no evidence of planning. The student's work is disorganized, and/or is delivered in an unclear and confusing manner. Shows an inadequate understanding of principles and techniques related to the course. The student's work does not meet the time requirements.</p>