**Visual Social Work**

**Social Work 628**

**Section #60578R**

**3 Units**

*“In the future, illiteracy will not be defined by those who cannot read and write, but by those who cannot learn and relearn.”*

 *~Alvin Toffler*

***Fall 2022***

Instructor: Sara Schwartz with support from Rafael Angulo

Course Day: First & Third Saturdays of the month; optional labs 2nd & 4th Saturdays

Time: 9am -12pm PST

Location: Virtual

Email: saraschw@usc.edu

Office Hours: By appointment

**Course Prerequisites**

SOWK 546; SOWK 630 **OR** SOWK 790a and 790b

**Catalogue Description**

The course explores a method of social work practice that reviews the dominant role of visual input in the way we assess, intervene, and evaluate in social work practice.

**Course Description**

Visual Social Work introduces students to unique approaches for understanding and communicating complex social justice issues. The curriculum explores ways to examine these issues visually, drawing from anthropology, social work, film and archives. Students will identify a social justice issue of focus and develop research questions adopting perspectives promoting diversity, equity, and inclusion. They will build a knowledge base on their social justice topic through gathering evidence from traditional academic resources [e.g., journal articles, textbooks] and will be introduced to alternative, visual forms of evidence via archives [e.g., USC One Archives], digital storytelling [e.g., the Shoah Foundation], digital multi-media projects [e.g., The National AIDS Memorial], photovoice and documentary film. Community-based participatory evidence-gathering strategies will be introduced, and the application of social work ethics addressed. Students will create at the end of the semester an independent visual product that communicates and potentially impacts larger communities around social justice issues.

 **Course Objectives**

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| **Objective #** | **Objectives** |
| 1 |  Build capacity to understand the conceptual principles of visual social work as a tool for assessment, intervention, and evaluation. |
| 2 |  Recognize the multifaceted approaches of visual social work through experiential practice, experimentation, and improvisation. |
| 3 |  Explore the human desire to collect, curate, and appropriate objects for healing, community organizing and historical memory. |
| 4 |  Understand ways to build daily habits that engage your visual skills and cultivate your creative self for holistic social work practice. |
| 5 |  Appreciate how symbols, subject matter, content and context work together to create meaning and inspiration for social change, especially among marginalized communities. |

**Course format / Instructional Methods**

The format of the course will consist of mindful reflections and self-assessments, individual and team-based experiential exercises and activities, trainings, instructor and student led discussions, and lectures. Case vignettes, videos, and role plays will also be used to facilitate student learning. Students are expected to come to class ready to discuss required readings and to apply concepts covered in readings.

**Instructor’s Oath**

*“As your instructor, to each of you, I pledge the following:*

* *To appreciate you, your time and your effort;*
* *To be available and responsible;*
* *To be encouraging and supportive;*
* *To be objective and fair;*
* *To be prompt and timely;*
* *To be respectful, professional and appropriate;*
* *To accommodate when appropriate and within reason;*
* *To try to be an engaging and effective instructor; and*
* *To strive for excellence in carrying out my responsibilities as an instructor as described in the USC Faculty Handbook*

*If at any time you feel I have not honored this oath, please contact me so that I am aware of your concerns and have an opportunity to address them.”*

**Student Learning Outcomes**

The table below presents the nine social work competencies as defined by the Council on Social Work Education’s 2015 Educational Policy and Accreditation Standards. Items highlighted in yellow and in bold font indicate the specific competencies addressed in this course.

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| **Social Work Core Competencies** |
| **1** | **Demonstrate Ethical and Professional Behavior** |
| **2** | **Engage in Diversity and Difference in Practice\*** |
| **3** | **Advance Human Rights and Social, Economic, and Environmental Justice\*** |
| 4 | Engage in Practice-informed Research and Research-informed Practice |
| 5 | Engage in Policy Practice |
| 6 | Engage with Individuals, Families, Groups, Organizations, and Communities |
| 7 | Assess Individuals, Families, Groups, Organizations, and Communities |
| 8 | Intervene with Individuals, Families, Groups, Organizations, and Communities |
| 9 | Evaluate Practice with Individuals, Families, Groups, Organizations and Communities |

\* Highlighted in this course

See **Appendix A** for an expanded table, which details the competencies and dimensions of competence highlighted in this course. The table also shows the course objective(s), behaviors/indicators of competence, and course content and assignments related to each competency highlighted in the course.

 **Course Assignments, Due Dates & Grading**

**Assignments**

The table below presents all course assignments, due dates, and the percent of the final grade. Maximum points for each assignment correspond with the percent of the final grade for that assignment. For example, a maximum of 10 points can be earned for an assignment comprising 10% of the final grade.

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| --- | --- | --- |
| **Assignment** | **Unit Due** | **% of Final Grade** |
| **Assignment 1** | 10 Blog Entries  | Ongoing | 20% |
| **Assignment 2** | Visual Social Work Proposal | 9 | 30% |
| **Assignment 3** | Visual Social Work Product | 13-15 | 35% |
| **Participation** | Ongoing | 1-15 | 10%  |

**Assignments**

**Assignment 1: 10 Blog Entries**

Students are required to post 10 blog entries over the course of the semester in which they will share reflections on assigned course content and thoughts on their visual social work product. The blogs should be 250-500 words (although they can be longer). The Blackboard Forum has a space under Tools for Blogs, where a space for blogging will be provided for all 15 weeks of content. Students are welcome to post reflections and questions each week but are required to post a minimum of 10 blog posts a semester. Students can read and comment on peer blog posts.

**Assignment 2: Visual Social Work Proposal**

Actively engaged with a wide range of visual social work interventions through viewing, readings and guest lecturer presentations during the second part of this class, students will submit a 3-5 page paper on their proposed visual project that they will be both creating and presenting to the class. Students will propose how they are mobilizing ‘affect and effect’, acknowledge the political landscape of their project and how it will be utilized, explore the accessibility to marginalized communities, how it stimulates creativity and, energizes people and organizations.

**Assignment 3: Visual Social Work Project**

Students will create a visual social work project that is intended for actual implementation in the community and meets fundamental criteria that combine the creative power of the visual to move us emotionally with the strategic planning of activism or intervention necessary to bring about social change.

Assignments for the course consist of 3 assignments, including (1) Reflective Blog, (2) Visual Social Work Proposal, and (3) Visual Social Work Product. Assignments are designed to relate to and build on one another. As such, it is imperative that you complete the assignments by their due dates. Written assignments should be submitted at midnight on the specified due date. Guidelines for each of the major assignments will be disseminated and discussed by your instructor.

In addition to the written assignments, course grades will be based on mindful reflection, active and proactive learning, and meaningful class participation. Grading for this component of the course is detailed below.

***Critical Reflection, Active and Proactive Learning, and Meaningful Class Participation (or “Participation”) (15% of Course Grade)***

Given the nature of this class, critical reflection, participation, and interaction of students are essential. To enhance the learning experience for students individually and collectively, students are expected to be active participants in their learning and proactive. This will require mental, physical and emotional effort from students, both inside and outside the formal classroom. Active learning involves assuming responsibility for learning; completing required readings and assignments prior to class; and coming to class with culturally aware, sensitive, and thoughtful comments, reflections or questions about concepts, readings and assignments. Proactive learning involves anticipating workload and challenges, and taking the initiative to reach out to the instructor when concerned about possible challenges in the class. It also involves regular communication with the instructor about the course and my performance as the instructor.

Along with active and proactive learning, students are expected to participate meaningfully in class and to contribute to the development of a positive learning environment. Meaningful participation consists of culturally sensitive, thoughtful, and respectful participation based on having completed required readings, activities and assignments prior to class. For our purposes, contributing “to the development of a positive learning environment” refers to the extent to which students participate in or help create an environment that is professional, engaging, fun, challenging, supportive, brave, interculturally-sensitive, and effective. “Environment” refers to our physical classroom, small group settings, other settings in which learning or teaching might occur, and the overall climate and culture of our class.

**Class participation will be assessed according to the following criteria:**

“A” grade range: Very Good to Outstanding Participation: Contributions in class reflect thorough preparation, and participation is substantial. Ideas offered are always substantive. Regularly provides one or more major insights and comments that provoke deeper thought. If this person were not a member of the class, the quality of discussion and class activities would be diminished markedly.

“B” grade range: Good Participation: Contributions in class reflect solid preparation. Ideas offered are usually substantive, and participation is regular. Provides generally useful insights and some comments that provoke thought. If this person were not a member of the class, the quality of discussion would be diminished somewhat.

“C+” or “C”: Adequate Participation: Contributions in class reflect some preparation. Ideas offered are somewhat substantive. Provides some insights, but seldom offers comments that provoke deeper thought. Participation is somewhat regular. If this person were not a member of the class, the quality of discussion would be diminished slightly. Please note: The minimum passing grade at the graduate level is “C”.

“C-” or “D”: Inadequate Participation: Says little in class and does not adequately participate in activities or present insights or ideas. Does not appear to be engaged. Submits late work. If this person were not a member of the class, the quality of discussion would not be affected.

“F”: Nonparticipant/Unsatisfactory Participation: Misses class. When present, contributions in class, if any, reflect inadequate preparation. Ideas offered are seldom substantive, and behavior may be inappropriate and/or disrespectful. Unable to work effectively on in-class assignments/activities and detracts from the learning process. Regularly misses assignment deadlines, if work is submitted at all.

Additional details and guidelines for each of the assignments will be provided by the instructor and discussed in class.

**Grading**

Class grades will be based on the following:

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| --- | --- |
| **Class Grades** | **Final Grade** |
| 3.85 – 4 | A |  93 – 100 | A |
| 3.60 – 3.84 | A- | 90 – 92 | A- |
| 3.25 – 3.59 | B+ | 87 – 89 | B+ |
| 2.90 – 3.24 | B | 83 – 86 | B |
| 2.60 – 2.89 | B- | 80 – 82 | B- |
| 2.25 – 2.59 | C+ | 77 – 79 | C+ |
| 1.90 – 2.24 | C | 73 – 76 | C |
|   |   | 70 – 72 | C- |
|  |  |  |  |  |

 See **Appendix B** for additional details regarding the definitions of grades and standards established by faculty of the USC Suzanne Dworak-Peck School of Social Work.

**Attendance and Participation**

Students’ active involvement in the class is considered essential to their growth as practitioners. Consistent attendance, preparation for and participation in class discussions and activities, timely completion of coursework and assignments, and personal conduct that fosters a respectful, collegial, and professional learning environment are expected. Having more than 2 unexcused absences in class may result in the lowering of the grade. .

 **Required and supplementary instructional materials & Resources**

**Required Textbooks**

**Tascon, S.M. (2019). Visual communication for social work practice: Power, Culture, Analysis. *Routledge Advances in Social Work***

**Your instructor will provide you a link to a google drive with course reserves.**

***Note:*** Additional required and recommended readings or videos may be assigned by your instructor throughout the course.

**Course Overview**

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| **Unit** | **Topics** | **Assignments** |
| **Part I: Introduction to Visual Social Work**  |
|  **Unit 1 & 2** **8/27/22**  | **Welcome and Overview**Course introduction and significanceCourse framework and approachDefinitions**The Foundations of Visual Social Work**Visual Anthropology/EthnographyVisual SociologyVisual Studies Visual Social Activism |   |
| **No class** **9/3/22** | Labor Day Weekend  |   |
| **Units 3 & 4** **9/10/22** | **Community-Based Participatory Action Research** Definition, Concepts, and Practice Data Collection Methods  Ethics**Diversity, Equity, and Social Justice**Types of Aesthetic/Visual Resistance: Murals, Street Art, Graffiti, etc.Marginalized Communities Methods of Resistance Through the Visual |  |
| **9/17/22** **Lab** **10:30-12** | Professors Schwartz, Angulo and Essman available to answer questions, brainstorm, check-in, etc.  |  |
|  | **Part II: Examples of Visual Social Work Methods**  |  |
| **5 & 6****9/24/22**  |  **Methods: Visual Testimonies** Archives and its Uses for Storytelling and Narrative*Visual History Archives* *Shoah Foundation* *How to engage with them* **Methods: Photo Voice** Photo Voice*Skaters Matter* |  |
| **10/1/22** **Lab** **10:30-12** | Professors Schwartz, Angulo and Essman available to answer questions, brainstorm, check-in, etc. |  |
| **7 & 8****10/8/22**  | **Methods: Community Art** *AIDS Quilt**ACT-UP!**How to use it* **Methods: Oral History**California Social Welfare Archive How to use |   |
|  |  |   |
| **10/15/22****No Class – Fall Recess**  |   |  |
| **Part III: Creating a Visual Social Work Product**  |
| **10/22/22** **Unit 9 & 10**  | **Digital Storytelling***Story Matters*Fundamentals of creating Digital Stories**Methods: Artistic Activism** Black Power!; United Farm Workers, Black Lives Matter, Banksy, etc.Posters, stamps, pamphlets Self-help graphics? | **Assignment 2 Due: Proposal** |
| **10/29/22** **Lab** **10:30-12** | Professors Schwartz, Angulo and Essman available to answer questions, brainstorm, check-in, etc. |  |
| **11/5/22****11 & 12** | **Participatory Video***Visual Exchange*Visual and Sensorial Methods of Creating Dialogue**Evaluating Impact**Identifying impact or outcomes of visual social work?How do we know that the products reach their target audiences? |  |
| **11/12/22****12** |  |  |
| **11/26 /22****No Class** | **Have a great Thanksgiving Holiday**  |  |
| **12/3/22** **14 & 15** | **Visual Social Work Presentationss** **Wrap-up**ReviewNext steps | **Assignment 3 Due: VSW Product** |
|  | **STUDY DAYS / NO CLASSES** |   |
| **EXAM WEEK** |  |   |

**Course Schedule―Detailed Description**

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| **Part I – Introduction to Diversity, Inclusion, and Social Justice** |

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| **Unit 1 Welcome and Overview** |  |
| **Topics** |
| Course introduction and significanceCourse framework and approachReview of syllabus and assignments Establish classroom norms  |

This Unit relates to course objectives\_\_\_\_\_\_\_

**Required Readings**

Course Syllabus

**Required Videos**

|  |  |
| --- | --- |
| **Unit 2 The Foundations of Visual Social Work**  | **1** |
| **Topics**Interdisciplinary scholarship Understanding complex social justice issuesVisual methodology across social science disciplines  |
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This Unit relates to course objectives\_\_\_\_\_\_\_\_.

**Required Readings**

Clark, A. & Morris, L. (2017). The use of visual methodologies in social work research over the

last decade: A narrative review and some questions for the future. *Qualitative Social*

*Work, 16*(1), 29-43. Doi: 10.1177/1473325015601205

Gulbas, L.E., Perry, T.E., Chin, M. & Mathias, J. (2021). Social work and anthropology:

traversing, trading, and translating across boundaries. *Qualitative Social Work, 20*(6),

1415-1425.

Nurius, P.S., Kemp, S.P., Kongeter, S., & Gehlert, S. (2017). Next generation social work

research education: fostering transdisciplinary readiness. *European Journal of Social*

*Work, 20*(6), 907-920

**Recommended Readings**

**Required Video**

|  |  |
| --- | --- |
| **Unit 3 Community Based Participatory Action Research**  |  |
| **Topics** |
| Introduction to Community-Based Participation Action Research * What is it?
* How does it align with this course?
* Examples of CBPR
* Social Work Research Ethics and CBPR
* Diversity, equity and inclusion issues related to CBPR
 |

This Unit relates to course objectives \_\_\_\_\_\_\_

**Required Readings**

Cosgrove, D., Kramer, C.S., Mountz, S., & Lee, E. (2020). The role of identity in motivating and

shaping the experiences of social work participatory action research scholars. *Affilia:*

*Journal of Women and Social WOrk, 35*(4), 522-571. Doi: 10.1177/0886109920913331

Doering-White, J. (2021). Participatory photography and undocumented migration through

Mexico at the intersection of social work and anthropology. *Qualitative Social Work,*

*20*(6), 1536-1551

Kwan, C. & Walsh, C.A. (2018). Ethical issues in conducting community-based participatory

research: A narrative review of the literature. *The Qualitative Report, 23*(2), 369-386.

**Required Video**

**Recommended Readings**

|  |  |
| --- | --- |
| **Unit 4 Diversity, Equity and Social Justice**  |  |
| **Topics** |
| * Windows and Mirrors
* Interculturally competent social work practice
* Cultural humility and social work practice
* Cultural awareness
* Understanding implications of oppression and power in social work practice
 |

This Unit relates to course objectives 1 – 3.

**Required Readings**

Leonardo, Z. (2019). Race(ing)across the disciplines: An introduction. *Equity & Excellence in*

*Education, 52*(1), 7-11.

Style, E. (1996). Curriculum as Window and Mirror:

http://www.nationalseedproject.org/images/documents/Curriculum\_As\_Window\_and\_Mirror.pdf

Brooks, C. M., & Poudrier, J. (2014). Anti-oppressive visual methodologies: Critical appraisal

of cross-cultural research design. *Qualitative Sociology Review*, *10*(4).

**Required Video**

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| **Part II: Example of Visual Social Work**  |

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| **Unit 5: Methods: Archives**  |  |
| **Topics*** What are archives?
* The Shoah Foundation
* The Tenement Museum in New York City
* Why and in what ways would we use archives in visual social work?
* Archives as social action
 |
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This Unit relates to course objectives \_\_\_\_\_\_

**Required Readings**

Wakimoto, D.K., Bruce, C., & Partridge, H. (2013). Archivist as activist: lessons from

three queer community archives in California. *Archival Science, 13,* 293-316. Doi: 10.1007/s10502-013-9201-1

New York Times: *Steven Spielberg on Storytelling’s Power to Fight Hate.* [*https://about.usc.edu/files/2019/06/Insert-Spielberg-R3.pdf*](https://about.usc.edu/files/2019/06/Insert-Spielberg-R3.pdf)

Listen:

[**https://www.npr.org/2021/06/16/1007361916/act-up-a-history-of-aids-hiv-activism**](https://www.npr.org/2021/06/16/1007361916/act-up-a-history-of-aids-hiv-activism)

Explore:

<https://www.tenement.org/about-us/our-collections/>

<https://one.usc.edu/>

<https://sfi.usc.edu/>

<https://actuporalhistory.org/>

|  |  |
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| **Unit 6 Methods: PhotoVoice**  |  |
| **Topics** |
| * Photovoice for purposes of empowerment
* Ethical photography for social change
* Implementing Photovoice in your community
* Critique and reflections of Photovoice
 |

This Unit relates to course objectives \_\_\_\_\_\_

**Read**

Sitter, K. C. (2017). Taking a closer look at photovoice as a participatory action research method.

*Journal of Progressive Human Services*, *28*(1), 36-48.

Desyllas, M. C. (2014). Using photovoice with sex workers: The power of art, agency and

resistance. *Qualitative Social Work*, *13*(4), 477-501.

Cosgrove, D., Bozlak, C., & Reid, P. (2021). Service barriers for gender nonbinary young adults:

Using photovoice to understand support and stigma. *Affilia*, *36*(2), 220-239.

**Watch**

[**https://www.creges.ca/en/immigrant-older-adults/**](https://www.creges.ca/en/immigrant-older-adults/)

[**https://www.youtube.com/watch?v=X8lSw5Cdi8k**](https://www.youtube.com/watch?v=X8lSw5Cdi8k)

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| **Unit 7 Methods: Community Art**  |  |
| **Topics**Folk Art and social change Community building through art The AIDS Quilt |

This Unit relates to course objective\_\_\_\_\_\_.

**Required Readings**

Haskins, E. (2007). Between archive and participation: public memory in a digital age. *Rhetoric*

*Society Quarterly, 37,* 401-422.

Peterson, B. Folk and traditional arts and social change, [**https://animatingdemocracy.org/resource/folk-and-traditional-arts-and-social-change**](https://animatingdemocracy.org/resource/folk-and-traditional-arts-and-social-change)

Shercliff, E., & Holoryd, (2020). Stitching together: participatory textile making as an emerging

methodological approach to research. *Journal of Arts & Communities, 10* (1-2), 5-18.

**Explore:**

[**https://www.aidsmemorial.org/interactive-aids-quilt**](https://www.aidsmemorial.org/interactive-aids-quilt)

**https://lucasmuseum.org/events/past-programs/sewing-circles-may-2020**

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| **Unit 8 Methods: Oral History**  |  |
|  **Topics** |
| * Understanding Oral History: Why do it?
* Types of Oral History: Audio vs. Video
* Oral History as a Social Justice Methodology
* Critique and reflections of Oral history
 |

This Unit relates to course objective 4.

**Required Readings**

Williams, C. C. (2019). Critical oral history: Reflections on method and medium. *Qualitative Social*

*Work*, *18*(5), 787-799.

Janesick, V. J. (2007). Oral History as a Social Justice Project: Issues for the Qualitative Researcher.

*Qualitative Report*, *12*(1), 111-121.

**Required Video**

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| --- | --- |
| **Unit 9 Methods: Art for Activism**  |  |
|  **ASSIGNMENT 2: VSW proposals due** **Topics** |
| * Art and Activism for both Affect and Effect
* Why Visual Art for large social movements?
* Critique and reflections of Art for Activism
 |

This Unit relates to course objective 4.

**Required Readings**

Groys, B. (2014). On art activism. *e-flux journal*, *56*, 1-14.

Adami, E. (2016). How do you watch a revolution? Notes from the 21st century. *Journal of*

*Visual Culture*, *15*(1), 69-84.

Acuff, J. B. (2018). Black feminist theory in 21st-century art education research. *Studies in Art*

*Education*, *59*(3), 201-214.

Rawdon, K., & Moxley, D. (2016). Connecting social work and activism in the arts through

continuing professional education. *Journal of Teaching in Social Work*, *36*(4), 431-443.

**Required Videos**

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| **Part III –Creating a Visual Social Work Product**  |

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| **Unit 10 Digital Storytelling**  |  |
| **Topics** |
| * The seven elements of digital storytelling
* Digital storytelling as both micro and macro intervention
* Critique and reflection on Digital Storytelling
 |

This Unit relates to course objective 5.

**Required Readings**

Chan, C., & Sage, M. (2021). A narrative review of digital storytelling for social work practice.

*Journal of Social Work Practice*, *35*(1), 63-77.

Lenette, C., Cox, L., & Brough, M. (2015). Digital storytelling as a social work tool: Learning

from ethnographic research with women from refugee backgrounds. *The British*

*Journal of Social Work*, *45*(3), 988-1005.

Sunderland, N., Woods, G., & Dorsett, P. (2020). Making the invisible visible: Applying

digital storytelling for immersive, transformative and anti-colonial learning. *The*

*British Journal of Social Work*, *50*(2), 483-505.

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| **Unit 11 Participatory Video**  |  |
| **Topics** |
| * Raising community awareness through participatory video
* Participatory video as a method for social change
* Micro and Macro outcomes for the use of participatory video
* Critique and reflection on participatory video
 |

This Unit relates to course objective 5.

**Required Readings**

Plush, T. (2013). Fostering social change through participatory video: A conceptual framework.

*Development Bulletin*, *75*, 55-58.

Mistry, J., & Shaw, J. (2021). Evolving social and political dialogue through participatory video

processes. *Progress in Development Studies*, *21*(2), 196-213.

Mitchell, C., De Lange, N., & Moletsane, R. (2016). Me and my cellphone: Constructing change

from the inside through cellphilms and participatory video in a rural community. *Area*,

*48*(4), 435-441.

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| **Unit 12 Evaluating Impact** |  |
| **Topics*** Why is evaluating impact important?
* How to think about evaluation in the context of visual social work
* Quantitative vs qualitative methodology
* Strategies for measuring impact
* Refresh on CBPR
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**Required Readings**

Flicker, S., Wilson, C., Monchalin, R., Restoule, J.P., et al (2019). The impact of indigenous

youth sharing digital stories about HIV activism. *Society for Public Health Education,*

doi: 10.1177/1524839918822268.

**Recommended Readings**

|  |  |
| --- | --- |
| **Unit 13 Visual Social Work Presentations**  |  |
| **ASSIGNMENT 3: Presentations Day 1**  |
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This Unit relates to course objective 5.

**Required Readings**

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| **Unit 14 Visual Social Work Presentations**  |  |
| **ASSIGNMENT3: Presentations Day II** **Topics** |
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This Unit relates to course objective 5.

**Required Readings**

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| **Unit 15: Wrap-up** | **4/29/2022** |
| **Topics** |
| ReviewNext stepsProfessional responsibilitiesLife-long learning |

This Unit relates to course objective 5.

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| **STUDY DAYS** |  |
| **NO CLASSES** |  |

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| **EXAM WEEK** |  |
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