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## **Anya Sellsted**

asellste@risd.edu  
425 213 0849

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RISD Teaching Portfolio **Fall 2014**  
Teaching + Learning in Art + Design

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Teaching Philosophy  
Course Proposals  
Syllabus  
Mid-Term Feedback Form  
Class Assessment Rubric  
Sample Class Project

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## **Education**

**Cornish College of the Arts**  
BFA Interior Architecture  
2004 - 2008

**Rhode Island School of Design**

MA Masters of Architecture  
2012-2015

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## **Values**

Honesty  
Design Creativity  
Enthusiasms  
Ambition

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## **Experience**

World Architectural History  
Teaching Assistant **Fall 2013**

Modern Architectural History  
Teaching Assistant **Spring 2014**

World Architectural History  
Teaching Assistant **Fall 2014**

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## **Personal Objectives**

To cultivate an open and creative environment for learning design methodology

To generate thought and action provoking questions/ problems that lead to active methods of implementing design solutions

To create an interdisciplinary academic discourse about writing, drawing and making



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## Teaching Philosophy

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As creative individuals, we are constantly being influenced and driven by our surrounding environment in order to maintain and give meaning to our work, process or practice. Frank Gehry once said; "You've got to bumble forward into the unknown". Although the conviction of the word bumble is uncertain, what is clear is that there is a dire need to keep progress and evolution at the brink of our design practice and every day life.

At the heart of my own experience in education, professional career or daily life, there is always a strive for improvement and an internal drive for discovery to further develop my work. Effective teaching lies between the moment of discovery and self-assurance. When the student is confident in the knowledge they have through understanding and learning the primary concepts of design, then they are able to use these tools to implement their own ideas in an effective manner.

Establishing boundaries and allowing for challenges to drive the progress of an assignment typically, in my experience, has created the most successful projects and work. Within this framework, as the facilitator in an educational setting, it is critical to hone, perfect and sharpen the primary tools necessary for success. This will allow design students to approach the more immediate problem thoroughly and with confidence as well as be prepared to undertake the challenges of their own projects and discoveries in the future.

The types of tools necessary in design practice are conversations reflecting and analyzing precedent works of architecture and design as well as research and written texts that support them. To complement this, it is also imperative to have physical skills like drawing and building. Representation, the documentation of process and final product are critical forms of self-expression within the academia of design. A student cannot simply focus on one aspect of design analysis and theory. Without implementation of ideas, the student will not fully comprehend the potential of their education and design practice.

From a young age, I was classically taught to draw, paint and sculpt. Basic principles of scale, proportion, composition, texture and color were my weapons of choice. As any young student, there was an innate desire to rebel. Within this rebellion I was able to create works that spoke to my interests at the time. To this day, I believe that critical moment is what truly led me on the path I am on today. Without the skills that were nearly perfected at a young age, susceptible to knowledge, the ideas that I tried to convey would not have led me through the deep struggle and eventually success within the process and final results.

In my own practice, at any level of academia, having a set of principles and tools for students and their personal design evolution is of the essence. These tools can be achieved at any level or time in the life-cycle of the student. A continuous learning



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environment will establish an atmosphere of questioning and reason that will have greater potential in the final stages of iteration. This is why it is critical to pair all disciplines and skills when attempting to design, either in an undergraduate or graduate level.

When a rigorous course structure is present, the assessment of the students' progress and development becomes more effective and clear. Within this framework, flexibility to cater the students' needs and goals is also extremely important. As a multi lingual and multi cultural individual I understand that everyone has their own background and method of learning. In any teaching practice having a diverse range of teaching methods, oratory, visual and tactile are of utmost importance, especially in a design decree. In a studio setting with a variety of students, it is valuable to have a range of learning opportunities, lecture, small group projects and individual attention. This way, the students will be able to express and project their voice on different platforms and have an opportunity to have their voice heard on multiple scales.

Engaging the students to continually question their own work and processes paired with engaging assignments throughout the semester, the student will develop a sense of identity and purpose in their own work and to the educational institution. This conclusion stems from my own education and experience. By having an open forum between the instructor and student

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where communication is established, allowing trust and understanding to flourish within the educational hierarchy. It is key to set a boundary where both parties have a sense of respect without suppressing their own voice. This type of class structure will harness a productive and meaningful educational experience that they will be able to bring to their professional careers in the future.



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### # 1

#### DE 305 Studio III **FALL 2015**

Instructor: Anya Sellsted  
Capacity: 15  
Credits: 6  
Lab Fee: \$150  
Class Time: Tuesday/Thursday (1pm-5pm)  
Academic Level: Undergraduate / Required  
for Interior Architecture third year

\*Not open for non-majors

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This design-build core studio explores a careful balance and examination of design theory and principles in pair with fabrication of the physical in terms of establishing a visual language. In our immediate present, more and more we are developing methods for digital and machine fabrication, where the art of hand making is getting lost and replaced. This type of visual language is imperative to understand innate behaviors of materials and their texture, limits and performance in contextual settings. For example, when building a wooden object (model or a piece of furniture) to know how the grain effects the structural strength or that wood expands and contracts in different weather climates becomes crucial to the way one would build.

This course is heavily driven on the development and deep understanding of architectural principles, theories and histories that will later manifest in a built object or model (ie. space, machine/mechanism, furniture, model etc.). We will incorporate texts written by Jorge Luis Borges, Adolf Loos, and Jun'ichiro Tanizaki and others as a way of mediating language and form that will then translate into fabrication, derived from their theories, concepts and principles. It is an exploratory course in the transformation of thought into reality, offered for Junior Interior Architecture studio design students.

Primary focus of this studio is to identify the process of making with the language

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of thought. This course will be mainly set in the shop environment, creating and building. However, lectures, readings and conversation will drive the direction of the course and its progress in the making and re-making phases.

Throughout this studio, students will encounter a set of two-three week long generative projects addressing the information covered utilizing the shop equipment for creating their objects, models, furniture etc. The final project will be a self-driven exploration where the student will choose a literary work, an essay or a poem to create a direction for their work.



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## **# 2**

*DE 333 INTERIOR ARCHITECTURE HISTORY*  
**SPRING 2015**

Instructor: Anya Sellsted

Capacity: 25

Credits: 3

Class Schedule: Wednesday (9am-12pm)

Academic Level: Undergraduate Interior  
Architecture Elective

\*Open for non-majors

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## **How To Peel A Skyscraper:**

A dialogue about the skin of a building and what is on the inside.

This lecture-based elective history course covers a thorough analysis and history of the skyscraper, specifically the relationship and logic behind the skin and the interior core. A general history and functions of construction methodology will also be covered. However, a more in depth analysis will be the focus of the lecture series, covering socioeconomic influences and how figures in power drive our economy and the relationship to urban construction methodology. Topics such as urban sprawl, politics, economy and cultural biases will be greatly influencing the direction of the lecture and further investigation of the topic. Sample readings of Kate Ascher, William Aiken Starrett, and Judith Dupre will support historical context and further understanding of the functions of this monolithic structure through out time. \*Field trips to the Columbia Tower and Smith Tower will also be arranged for site visits to further understand specific performance and organization qualities



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### **# 3**

*DE 451 URBAN SEMINAR FALL 2015*

Instructor: Anya Sellsted

Capacity: 25

Credits: 3

Class Schedule: Monday (1pm-5pm)

Academic Level: Undergraduate Interior

Architecture Elective

\*Open for non-majors

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### **Scales Of Inhabitation**

The Modern Vernacular in The United States.

This seminar will cover the current urban housing conditions present in the United States. How do new technologies, social and cultural diversification become drivers of change within the current developing housing communities? Literature and examples of modern housing typologies and their influence on urban and suburban trends for the last fifty years will be the primary focus for discussion and analysis. Although the structure of the class will rely primarily on readings, discussion and lecture, supplemental drawing assignments will be assigned to further create a personal stance on the topic. Investigations of this subject will also be prompted by concepts of economy, ecology and how they influence our current urban fabric in relation to the individual home. This course will also explore the different scales of urban environments and their direct impact on social, political and economical constraints. Class discussions will be based on the readings and lectures, where students will be able to develop strategies to effectively understand the present conditions and how to implement new ideas in our ever-emerging American communities through writing response papers to reflect their own opinion and stance on the subject.



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## DE 305 Studio III

*A Discourse on Architectural Design:  
Implementation of Language, form and the  
art of remaking* **FALL 2015**

Instructor: Anya Sellsted

Capacity: 12

Credits: 6

Lab Fee: \$150

Class Schedule: Tuesday /Thursday (1pm-5pm)

Academic Level: Undergraduate / Required  
for Interior Architecture third year

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## Course Description

This design-build core studio explores a careful balance and examination of design theory and principles in pair with fabrication of the physical in terms of establishing a visual language. In our immediate present, more and more we are developing methods for digital and machine fabrication, where the art of hand making is getting lost and replaced. This type of visual language is imperative to understand innate behaviors of materials and their texture, limits and performance in contextual settings. For example, when building a wooden object (model or a piece of furniture) to know how the grain effects the structural strength or that wood expands and contracts in different weather climates becomes crucial to the way one would build.

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Primary focus of this studio is to identify the process of making with the language of thought. This course will be mainly set in the shop environment, creating and building. However, lectures, readings and conversation will drive the direction of the course and its progress in the making and re-making phases.

Throughout this studio, students will encounter a set of two-three week long generative projects addressing the information covered utilizing the shop equipment for creating their objects, models, furniture etc. The final project will be a self-driven exploration where the student will choose a literary work, an essay or a poem to create a direction for their work.

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## Aims

- 01** To strengthen conceptual and critical thinking
- 02** To develop a language and set of principles that will be implemented in the produced work
- 03** To challenge others in their design to deepening your understanding and their progress
- 04** To analyze written works as well as your own to transpose in the architectural discourse
- 05** To strengthen craft and making/creating skills



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Lab Fee: \$150  
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Academic Level: Undergraduate / Required  
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## Materials

Sketch book  
Drawing material as pencil, pen, charcoal,  
CAD drafting etc.  
Model making materials will be introduced  
during class wood, clay, plastic, etc.

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## Objectives

- 01** Critically analyze the assigned reading (4 readings)
- 02** Actively participate in conversation and debate / critical dialogue skills (4 formal discussions)
- 03** Use the iterative process as a method of refining project objectives (4 projects)
- 04** Maintain safety and stringent shop etiquette
- 05** Demonstrate individual progress and development

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## Grading + Assessment

Students will be assessed based on their process and final product. Factors like iterative form making, attendance and participation in lectures are key for final grade consideration. There are four projects throughout the semester upon which this criteria will be applied to. The grade breakdown is as such:

- + Projects #1, 2, 3 - 20% each
- + Final Project - 30%
- + Attendance + Participation - 10%

- A** 90-100%
- B** 80-90%
- C** 70-80%
- F** Anything below 70%

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## Health + safety

All students will be trained on the shop equipment, as these tools could be potentially dangerous if not used properly. The use of safety equipment like eye and ear protection will be strictly enforced. Students will have to provide their own safety equipment. Safety kits will be located in shop as a precautionary.

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## Attendance

Students are expected to be present in studio and attendance will be recorded each class. Exceptions are illness and family or personal related emergencies.

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## Documentation

Submission of digital documentation of work done throughout the semester is required for final grade consideration. Please submit one CD with copies of work no later than three days after the last day of class.

\*Grades will be suspended until all documentation is received.



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## Schedule

**WEEK 1** September 15/17

Introductory lecture on the history of craft  
and the process of making.

Shop etiquette and equipment training.

Reading: Beatriz Colomina "The Mechanical  
Eye"

**WEEK 2** September 22/24

Project 1: "The Mechanical Eye". Practice  
the iterative process of writing based on  
assigned reading, in class discussion and  
analysis (two week assignment)

Outcomes of Project: To establish a class  
standard for communication, analysis and  
the overall discourse of Architecture.

**WEEK 3** September 29/October 1

Project 1: Working week.

Discussion, desk critique, shop.

**WEEK 4** October 6/8

Project 1: Review

Lecture, reading, discussion on  
Tanizaki's "In Praise of Shadows"

Project 2: "In Praise of Shadows" In-  
fo-graphic assignment to map the senses  
of the body in an enclosed and sensory en-  
vironment.

Outcomes of Project: To develop a strong  
sense of different information communi-  
cation methodologies within the practice  
of Architecture.

**WEEK 5** October 13/15

Project 2: Working week.

Discussion, desk critique, shop.

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## Schedule

**WEEK 6** October 20/22

Project 2: Review

Lecture, reading, discussion on  
Adolf Loos's "Ornament and Crime"

Project 3: "Ornament and Crime" Create/  
Fabricate a hand-held object, no larg-  
er than 6" x 6" x 6". Use different media to  
communicate your argument or problem.

Outcomes of Project: To develop an un-  
derstanding of fabrication methods and  
communication of ideas in a three di-  
mensional way.

**WEEK 7** October 27/29

Project 3: Working week.

Discussion, desk critique, shop.

**WEEK 8** November 3/5

Project 3: Review

Lecture, reading, discussion on  
Luis Borges's "Labyrinths"

Project 4: "Labyrinths" Establish a stance  
and develop an argument from the read-  
ing. Use all three methods of expression;  
writing, drawing and making to develop a  
visual that explains your ideas.

Outcomes of Project: To utilize and im-  
plement all three methods of communi-  
cation in the most efficient and strategic  
manner: language, drawing, and making.

**WEEK 9** November 10/12

Project 3: Working week.

Discussion, desk critique, shop.



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Capacity: 12

Credits: 6

Lab Fee: \$150

Class Schedule: Tuesday /Thursday (1pm-5pm)

Academic Level: Undergraduate / Required for Interior Architecture third year

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## Schedule

**WEEK 10** November 17/19

Project 4: Review

Class discussion about final project and interests

Project 4: Final Project Personal choice of writing and representation methods.

Outcomes of Project: To synthesize the lessons and different methods of communication into a single cohesive concept and develop it by taking a personal initiative and direction of project development.

**WEEK 11** November 24/26

Thanksgiving Break \*no class

**WEEK 12** December 1/3

Project 4: Working week.

Discussion, desk critique, shop.

**WEEK 13** December 8/10

Project 4: Working week.

Discussion, desk critique, shop.

**WEEK 14** December 15/17

Final Presentation and Review with guest outside critics

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## Academic Code of Conduct

The College recognizes the need for risk-taking and experimentation in a challenging art, design, and liberal arts education. Moreover, the long history of appropriation, subversion, and other means of challenging convention in the arts may, at times, complicate attempts to definitively codify forms of acknowledgment/attribution. That said, forms of experimentation that do challenge these boundaries must at all times adhere to the fundamental value underlying academic conduct at RISD: honesty in the creation and presentation of one's work as well as in one's relations to others and their work. Academic writing must follow conventions of documentation and citation. Others' ideas—whether quoted directly or paraphrased, whether taken from a book, website, or lecture—must be clearly attributed both to provide a record of the writer's research and to avoid plagiarism, or presenting another's ideas as one's own. Liberal Arts faculty will often explicitly address documentation expectations, including preferred styles, in class. In the studio culture the conventions governing the use and reference to others' work are less clearly defined than in academic writing. These conventions are often defined by particular disciplinary histories and practices and are best addressed in the context of the particular studio experience.

*RISD Academic Code of Conduct*



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## DE 305 Studio III

*A Discourse on Architectural Design:  
Implementation of Language, form and the  
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Instructor: Anya Sellsted

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## Performance of Instructor

**01** Does your professor effectively assist and communicate the objectives and learning outcomes of the course?

**02** Does your professor allow for open communication and help develop the implementation of ideas through fabrication?

**03** What and how can the instructor improve the direction or practice of the discourse within the classroom setting?

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## Performance of Student

**01** Describe your personal achievements and progress that you have gained through out the course.

**02** What could you have done differently to produce work more efficiently, effectively and more thorough?

**03** If you were to change one aspect of the class, what would it be?

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## Goals

- 01** To strengthen conceptual and critical thinking
- 02** To develop a language and set of principles that will be implemented in the produced work
- 03** To challenge others in their design to deepening your understanding and their progress
- 04** To analyze written works as well as your own to transpose in the architectural discourse
- 05** To strengthen craft and making/creating skills

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## Evaluate the Instructor

Circle one (4 as most valuable)

Allows for open communication

1 2 3 4

Clearly communicates all aspects of pertinent information of the course

1 2 3 4

Challenges Students

1 2 3 4

Creates a cultivating design environment

1 2 3 4

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## Evaluate Yourself

Circle one (4 as most valuable)

Allows for open communication

1 2 3 4

Clearly communicates all aspects of pertinent information of assignment outcomes

1 2 3 4

Challenges and supports peers

1 2 3 4

Creates a cultivating design environment

1 2 3 4



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## **DE 305 Studio III**

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Instructor: Anya Sellsted

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### **Reading + Writing**

- 0** Does not complete the assigned reading and writing assignments
  - 1** Completes some of the assigned reading and writing assignments
  - 2** Completes all of the assigned reading and writing assignments
  - 3** Exceeds on all of the assigned reading and writing assignments, though provoking and analytical writing and in-class conversation
- 

### **Drawing**

- 0** Does not complete the assigned drawing assignments
  - 1** Completes some of the assigned drawing assignments
  - 2** Completes all of the assigned drawing assignments
  - 3** Exceeds expectation of all of the assigned drawing assignments, experiments with media and conveys critical parts of concepts
- 

### **Making + Remaking**

- 0** Does not complete the assigned shop and fabricating assignments
  - 1** Completes some of the assigned shop and fabricating assignments
  - 2** Completes all of the assigned shop and fabricating assignments
  - 3** Exceeds expectation on all of the assigned shop and fabricating assignments, experiments with media and conveys critical parts of concepts
- 

### **Proficiency + Quality**

- 0** Sloppy and poor craftsmanship and attention to detail
  - 1** Minimal attention to detail and overall care for presentation of work
  - 2** Displays an effort toward creating a well crafted project
  - 3** Excellent presentations and attention to detail and organization
- 

### **Professionalism**

- 0** Does not hold any professionalism or show respect to the Academic Code of Ethics
- 1** Understands aspects of professionalism and shows some respect to the Academic Code of Ethics
- 2** Proficient in all aspects of professionalism and shows respect to the Academic Code of Ethics
- 3** Exceeds in all areas of professionalism and has great respect for the Academic Code of Ethics



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**LAEL-LE05**  
**World Architecture History**  
 RISD FALL 2014

*This history course introduces key ideas, forces, and techniques that have shaped world architecture through the ages prior to the modern period. Given the vastness of this material, the course does not attempt to be comprehensive, but instead explores a series of topics that represent critical categories through which we can conceptualize world architecture. Each topic will be examined during lectures and in section discussions using case studies accompanied by relevant texts which present systems of thought, practice, and organization, emphasizing both historical and global interconnectedness, and critical architectural difference and anomaly.*

Instructor: Peter Tagiuri, Michelle Charest, Katharina Galor

\* TA for World Architectural History  
 Graduate Level: Anya Sellsted

**Infographic Assignment**

*To create a visual image such as a chart or diagram used to represent information or data*

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**Project Description**

Individually (not in groups), create an info-graphic that illustrates the concept behind your project. This can be one large info-graphic that illustrates multiple conditions or parts (like a map) or it can be a set of individual info-graphics that tell a story behind your idea (a filmstrip, a sequence). Primary drive is to communicate your sense of “something”. ie. smell, sight, touch, sound etc. The use of color in the visual is prohibited.

**Final Outcomes**

Submit in PDF format. Upload to the Shared Google Drive folder under your name by WED NOV 12 by 10am. Label your file in this format: Last Name \_First Name\_ INFORGAPHIC\_11.12.14.pdf

**Goals**

- 01** To implement a graphic language to personal research of assigned area of Providence
- 02** To cohesively and clearly communicate the sense that is applied to each assigned area of Providence
- 03** To isolate and reinforce concept or research in order to strengthen visual communication

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**Assessment**

**BASIC ATTAINMENT**

Student completes basic requirements outlined in criteria for evaluation:

- + concept integration
- + project direction
- + visual representation

**ADVANCED ATTAINMENT**

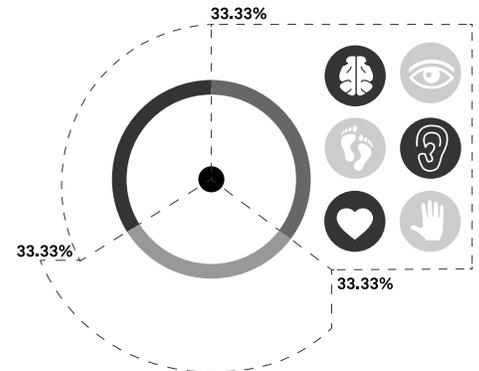
Student exceeds basic requirements outlined in criteria for evaluation:

- + concept integration
- + project direction
- + visual representation

Student uses accurate data to illustrate major components of research

Student is able to implement their own individual visual style as a strategy to strengthen communication of concept

**Criteria for Evaluation**



- 33.33% CONCEPT INTEGRATION
- 33.33% RELEVANCE + DIRECTION OF PROJECT
- 33.33% VISUAL REPRESENTATION



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## LAEL-LE05 World Architecture History RISD FALL 2014

### Infographic

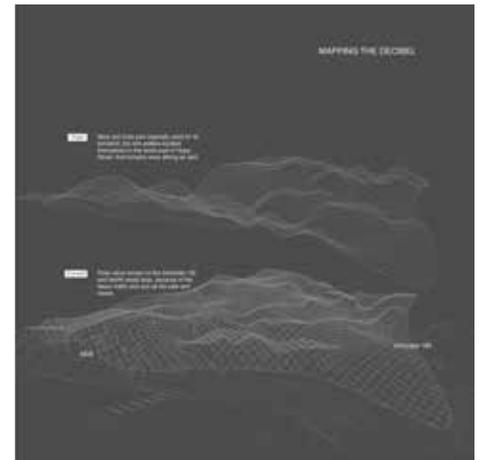
To create a visual image such as a chart or diagram used to represent information or data

\* TA for World Architectural History  
Graduate Level: Anya Sellsted

## Samples of Student Work: Infographic Assignment



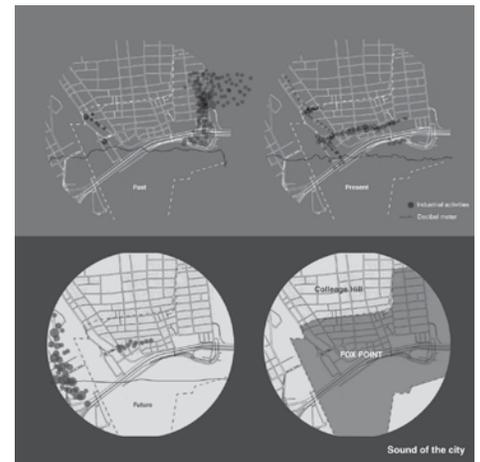
Amelia Milan Osma MArch '17



Xichen Que MArch '17



Fan Muyi MArch '17



Wei-Chun Cheng MArch '17