

# TEACHING PORTFOLIO

Adam Chuong

MID Industrial Design 2019 | Rhode Island School of Design

## Teaching Philosophy // Diversity Statement

Designers are tasked with creating the very built environment that individuals engage with on a day to day basis. From luxury goods, to medical devices, to something as humble as a toothbrush, people from all walks of life experience design. As such, it is my goal as a designer and educator, to empower my students to be conscious designers who are engaged with society and observant. My role includes creating clear goals and expectations, providing clear technical and conceptual direction, fostering a fruitful learning environment, and most importantly, inspiring my students to utilize their curiosity and pursue knowledge and self-awareness through design. My teaching practice stems from the diverse range of educational settings I have experienced over my own life & my journey to design from a degree in psychology and my identity as a community organizer. Because of these diverse experiences, I think of my role as an educator as providing students with an understanding of how learning is a matter of shifting perspectives and growth. Together these learning experiences have shaped the way I engage with the learning process of my students.

The best faculty in my education have been the ones who expected the most of me and recognized my humanity and individuality, without fail these were the same professors from whom I could expect the most. Experience in the field is important to teaching any subject, but recognizing your students as individuals of diverse backgrounds and the role of education in shaping their social identities will best inspire them to learn. bell hooks puts this philosophy best in *Teaching to Transgress: Education as a Practice of Freedom*: "As a classroom community, our capacity to generate excitement is deeply affected by our interest in one another, in hearing one another's voices, in recognizing one another's presence." A teacher must consider how every detail will affect the student's desire and ability to learn. This includes how the classroom is set up, how well planned the demonstrations are, how clear the objectives of the course are, how thoughtful the feedback is, how flexible the teacher is to students' varied needs and abilities and many other things.

Having arrived at industrial design from a career as a clinical research psychologist and a community organizer, I have great reverence for the importance of context in design and education. Central to my teaching is the decolonization of the industrial design discipline — challenging the canon and methodologies of industrial design to include non-traditional, non-western, precedents and expanding what we consider to be design. For example, at RISD, I co-taught a wintersession course titled "(re)Designing Self-Care." The course challenged students to look critically at the adoption of self-care by designers, examining the commodification and decoupling of the self in current "self-care" products. It incorporated readings from outside of design, recognizing that design occurs within a social context and many precedents and design imperatives come outside of design literature. Students created projects that demonstrated an understanding of the complexities and intersections of identity necessary for

designing for self-care — self-care means something different for people of different classes and other backgrounds. (add potential team-teaching, bringing in other departments)

Moreover, a demand I make of myself and my students, in understanding context and scale, is a modest proposal: that they be mindful of their communities, environments, and backgrounds. I consider my role as a faculty member not only in the classroom community, but also within the institution and the institution situated within a city. All colleges, universities, and teaching institutions are based in places, each with their own strengths and nuances. I model this for my students, having made it my priority to continually engage myself not only in teaching environments outside of the institution, but, specifically, in a myriad of non-traditional venues. In the summer of 2018, I was a RISD Maharam STEAM Fellow, a selective fellowship that provides support for RISD students to craft an experience that will highlight and strengthen the role of visually acute critical thinkers and problem solvers in helping to improve public policy and tackle large social issues. As part of the fellowship, I worked with Direct Action for Rights and Equality on prison abolition and rent stabilization initiatives, teaching these organizations the role of design thinking as a strategic plan for the dissemination and understanding of their causes. Additionally, this understanding of community context was important in a class, for which I was a teaching assistant, on Civic Impact Through Censor Driven Design. A student had been interested in the idea of how to enforce and surveil a smoking ban in Providence. However, having lived in Providence for six years, I urged the student to reconsider all the perspectives of the ban and why community members did not support it. He took into account the perspective of homeless who were disproportionately affected by the ban and developed a solution that was sensitive to the needs of multiple stakeholders.

My six years of teaching—both in and out of the university—illustrate range in content and method, providing me the skills necessary to be a competent and successful interdisciplinary educator. As many of the classes I offer are understood as “marginalized knowledges” (including racial formations and trans/queer/disability studies), my students are offered an experience beyond formal education in which they can be empowered to develop their own voices. I also believe that the spaces outside the classroom, such as office hours, independent studies, or public forums, are vital educational sites, and leverage the full capacity of teaching to stage learning experiences and not merely learning materials. In balancing the fluid movements between a school and the spaces it inhabits, I work to build context as the consistent practice through which to ground my students’ learning—situating them in their institutional, local, and personal communities.

## Course Descriptions

### **Fabricating Play : Introduction to Digital Making (3 Credits)**

**Industrial Design - Interdisciplinary**

**Elective**

**Sophomores and Above**

**Estimated Materials Cost: \$175**

**Seats: 20**

Design has seen a renaissance in its processes with the advancement of digital fabrication methods, from 3D printing of large structures to growing of responsive materials. Digital fabrication exists at many stages of the design process - from prototyping to finishing. This course will use "play" as a starting point for exploration of these methods — students will play with these methods, as well as make designs within the general purpose of play. Through technical demos and class projects, students will gain a mastery of 3D printers, laser cutters, 4-axis CNC mill, plotter cutter, CNC embroidery machine, UV printer, and related software.

Class time will be spent on slide presentations, readings, class critique, and visiting artist lectures, encouraging students to think critically about the role of digital tools in contemporary design and in their own practices. Using hybrid approaches, incorporating both "traditional" and "new" processes, students develop 3 projects — a board game, a toy, and a final of their choosing. Class projects encourage experimentation, innovation, and interdisciplinary collaboration as well as provide opportunities for individual exploration. No prior experience with 3D modeling or digital fabrication is required.

### **(re)DESIGNING SELF-CARE (3 Credits)**

**Industrial Design**

**Elective**

**Junior majors and Above**

**Estimated Materials Cost: \$100**

**Seats: 20**

"Caring for myself is not self-indulgence, it is self-preservation, and that is an act of political warfare." -- Audre Lorde

"Self-care" has seen a resurgence in the cultural zeitgeist, and subsequently designers have identified it as a new "design opportunity." In its adoption by some designers, however, self-care has been abstracted, commodified, and de-personalized; it has been removed from its original radical origins as a practice of resistance and healing for marginalized groups. How might designers utilize the cultural momentum of the concept of "self-care" in service of those in need of it? How do we return self-care to the personal, and

discuss its manifestations for different intersections of race, gender, class, and ability? How might new approaches to self-care look?

This course will look critically at the adoption of self-care by designers, examining the commodification and decoupling of the self in current "self-care" products. Over the course of the semester students will develop two relevant studio projects (one speculative design and one of their own choosing) and contribute to the class discussion by each assigning an article or book chapter on identity/care. Class time will consist of reading discussions, research, technique demonstrations and communal critique sessions. Students will be evaluated on willingness to experiment, proficiency in execution and participation in class critiques.

## **Identity (and) Design (3 Credits)**

### **Graduate Studies**

### **Elective**

### **All**

**Estimated Materials Cost: \$150**

**Seats: 25**

Within the design process, designers are often asked to put aside the self and fully empathize with the needs of their users. However, doing so ignores histories of power that affect our perspectives and engender biases. This class concerns the exploration of identity and design, centering the identity of the designer at the design process. How can we understand the historical context of design and the power dynamics of the designer-user binary? If we shift perspectives to emphasize the role of the designer's identity, can we create more meaningful designs that bridge communities?

The class will queer the designer-user binary, considering the identity of the designer and its relationship to its end user. Students will be asked to consider the designer not only as an individual, but also as a member of communities, one with a social identity. Over the course of the semester students will develop two relevant studio projects and contribute to the class discussion by each assigning an article or book chapter relevant to their identities. Class time will consist of reading discussions, technique demonstrations and communal critique sessions. Through the studio projects, students will first engage with designing for their own communities and from their identities; students will then apply the knowledge gained as a starting point for their second project, designing for an assigned user group. Students will be evaluated on willingness to experiment, proficiency in execution and participation in class critiques.

# [re]Designing Self-Care

Wintersession 2019

3 credit studio

ID 500 & RISD Co-Works

Monday, Wednesday (every other), Thursday 1:00-6:00PM

Adam Chuong and Rebecca Erde --- [achuong@risd.edu](mailto:achuong@risd.edu) / [rerde@risd.edu](mailto:rerde@risd.edu)

Office Hours: Monday & Wednesday 9:00 AM - 12:00PM, by appointment

## Course Description

"Caring for myself is not self-indulgence, it is self-preservation, and that is an act of political warfare." -- Audre Lorde

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## Course Goals

- To learn & practice critical design / design fiction
- To define presentation and communication skills
- To practice approaching real world problems through design thinking
- To develop ideation and sketching skills

- To originate and evaluate prototypes

## Learning Outcomes

- Critical design (20% of grade)
- Investigation of self-care for intersections of race/gender/class/ability (20% of grade)
- Self-care grounded in radical activism --- self-care to restore and then return to community work (20% of grade)
- The crossover from self-care into selfishness & analysis when forms of self-care become maladaptive or harmful (20% of grade)
- Discussion of moving past self-care. How would a post-self-care period look? (20% of grade)

## Course Plan

- Class 1: Introduction / Self-Care
  - Review syllabus, Intro to self-care, testing self-care products, introduce Pecha Kucha assignment, go over products students bring in
  - Learning outcomes: Presentation skills, understanding self-care and Identity
  - Assignment for next class: Read assigned articles on Self-Care, research precedents, review Pecha Kucha assignment
- Class 2: Self-Care
  - Review presentation skills, discuss possible topics, Adam or Rebecca to give example Pechakucha
  - Learning outcomes: Presentation skills
  - Assignment for next class: Prepare your Pechakucha, read assigned articles on Self-Care
- Class 3: Self-Care and Identity
  - Pechakucha presentations, discuss intersections of race/gender/class in respect to self-care
  - Learning outcomes: self-care and intersections of identity, critiques of current self-care products
  - Assignment for next class: Prepare your Pechakucha, read assigned articles on Mental Health, introduce second assignment on subversive self-care
- Class 4: Self-Care and Mental Health

- Pechakucha presentations, discussion on Mental Health and self-care
- Learning outcomes: Responsible Design
- Assignment for next week: Prepare your Pechakucka, read selected chapters in The Design Activist's Handbook: How to Change the World
- Class 5: Radical Self-Care
  - Pechakucha presentations, discuss self-care grounded in radical activism
  - Learning outcomes: history of design and activism
  - Assignment for next week: read chapters selected from Speculative Everything and Disobedient Objects, research precedents
- Class 6: Critical Self-Care
  - Pechakucha presentations, discuss critical and speculative design, in class work time for subversive self-care assignment
  - Learning outcomes: Critical Design
  - Assignment for next week: prepare for final critique on critical self-care assignment
- Class 7: Emotional Labor and Radical Empathy
  - Group critique for assignment on subversive self-care – begin with cold read critique
  - Learning outcomes: Integrative awareness of emotional labor and self-care, critical design
  - Assignment for next week: read assigned articles on Selfishness and self-care
- Class 8: Selfishness & Self-Care
  - introduce final assignment
  - Learning outcomes: Understanding concepts of maladaptiveness
  - Assignment for next week: come next class with a few ideas for your final assignment
- Class 9: Post-Self-Care
  - Review everyone's ideas for final assignment in class, group Discussion on what comes after the state of current self-care
  - Learning outcomes: A deeper knowledge of critiques of self-care
  - Second part of class, work on final project
- Class 10: Work Day

- In class preparation for final critique, one on one desk critiques
- Class 11: Work Day
  - In class preparation for final critique, one on one desk critiques
- Class 12: Final Critique

### Course Organization/Method of Instruction

- Lectures, group discussions, student presentations, one on one critiques, small group critiques

### Course Requirements & Critique Statement

- Students are expected to finish 3 assignments in a timely manner
- Students are expected to participate and to give feedback in critiques
- Graduate students are expected to develop higher fidelity prototypes and to act as mentors to their undergraduate classmates

Critiques are an opportunity for students to learn to articulate and verbalize their concepts. It is intended that it be a learning opportunity both for those presenting and those listening. All students are encouraged to discuss their peer's work in an intentional and respectful way. Students are encouraged to provide feedback and concrete suggestions on how to move a project forward. The advice may take form of additional knowledge that can advance concept, or formal suggestions to better convey concept.

Design is an intuitive process and the ability to convey one's concepts and thinking to broader audiences is one of the most important skills a designer may develop. Using one technique or focusing on one formal aspect of a design may be logical to the presenter, but the rationale must be conveyed to the audience clearly. Please be generous with your peers and ask for further reasoning behind decisions in order to help them better communicate.

### Grading Policy/Evaluation Criteria

- The grade in this course will reflect the student's motivation, participation, personal growth, assignments, and risk-taking. The student is expected to closely follow the schedule and finish assignments based on the week they are due.

### Course Policies and Expectations

This course deeply encourages dialogue and open communication - participation, reflection and respect is key. Any racism, sexism, homophobia, transphobia, or ableism will not be tolerated, but we understand that all students come from different backgrounds and are constantly learning and growing.

- Attend all classes, critiques and required field trips. Attendance will be at the beginning of class, and anyone not present for attendance will be considered absent for that day. If you arrive under 15 min late, you'll be marked as such. More than two tardies count as one absence. Do not make vacation plans or appointments during class time.
- Complete all assigned projects and reading on time.
- Use class time wisely. The internet can be a distracting resource, use it sparingly and with focus.
- Participation in discussions and critiques is key. Listen respectfully to others' ideas and points of view.
- Act as a mentor to your peers, provide constructive feedback and seek their feedback.
- Always show respect for the person or persons for whom you are designing. No savior complexes.
- No cellphone use in class. Cellphones are out of site.
- Show up and be amazing!
- Try to practice self-care in your everyday life.

## Reading Materials

### Books

- A. Dunne and F. Raby. *Speculative Everything: Design, Fiction, and Social Dreaming*. MIT Press, 2013.
- C. Flood and G. Grindon. *Disobedient Objects*. Harry N. Abrams, 2014.
- N. Scalin and M. Taute. *The Design Activist's Handbook: How to Change the World (Or at Least Your Part of It) with Socially Conscious Design*. Adams Media, 2012.

### Internet Articles and Blogs

- "Audre Lorde thought of Self-Care as an "Act of Political Warfare""  
<https://www.bitchmedia.org/article/audre-lorde-thought-self-care-act-political-warfare>
- "A History of Self-Care"  
[http://www.slate.com/articles/arts/culturebox/2017/04/the\\_history\\_of\\_self\\_care.html](http://www.slate.com/articles/arts/culturebox/2017/04/the_history_of_self_care.html)
- "The Politics of Self-Care" <https://www.newyorker.com/culture/culture-desk/the-politics-of-selfcare>
- "The Millennial Obsession with Self-Care" <https://www.npr.org/2017/06/04/531051473/the-millennial-obsession-with-self-care>

- “Selfcare as Warfare” <https://feministkilljoys.com/2014/08/25/selfcare-as-warfare/>
- “Healers of Color on Why Self Care is not Self Indulgence”  
<https://www.colorlines.com/articles/healers-color-why-self-care-not-self-indulgence>
- “Self-Care is a Radical Act” <http://www.flare.com/living/self-care-is-a-radical-act/>
- “Generation Treat Yo’self: the problem with self-care”  
<https://www.theguardian.com/lifeandstyle/2017/jan/12/self-care-problems-solange-knowles>
- “We need to put an end to Wellsplaining” <http://metro.co.uk/2017/02/04/we-need-to-put-an-end-to-wellsplaining-6427232/>
- “The Self-Care Cult Comes to Design” <https://www.fastcodesign.com/90108978/the-self-care-cult-comes-to-design>
- “The Intersection of Self Care and Design” <https://medium.com/@melasuarezrex/at-the-intersection-of-self-care-and-design-4f030aa982c1>
- “Why I am not a Maker” <https://www.theatlantic.com/technology/archive/2015/01/why-i-am-not-a-maker/384767>
- “The Maker Movement: DIY culture in a time of hyper-detachment” <https://arena.org.au/the-maker-movement-by-susie-elliott-and-mark-richardson/>
- “Plus Factor: Is Self-Care Becoming too Selfish?” <https://www.wellandgood.com/good-advice/plus-factor-is-self-care-selfish/>
- “Is Self-care Selfish?” <https://www.psychologytoday.com/us/blog/the-legacy-distorted-love/201302/is-self-care-selfish>

#### Precedents to Study

- <https://www.dezeen.com/2017/04/13/office-design-change-combat-epidemic-stress-unstudio-ben-van-berkel-reset-pods-milan-design-week-2017/>
- [https://www.dezeen.com/2017/02/20/university-bergen-students-design-furniture-prison-inmates-stockholm-furniture-fair-2017/?li\\_source=LI&li\\_medium=bottom\\_block\\_1](https://www.dezeen.com/2017/02/20/university-bergen-students-design-furniture-prison-inmates-stockholm-furniture-fair-2017/?li_source=LI&li_medium=bottom_block_1)
- <https://www.dezeen.com/2017/11/04/sexual-healing-tools-provide-therapy-women-suffering-sexual-trauma-design-dutch-design-week/>
- <https://www.dezeen.com/2017/11/02/yi-fei-chen-excuse-me-stool-chair-furniture-social-anxiety-dutch-design-week/>
- <https://www.dezeen.com/2016/11/02/tear-gun-yi-fei-chen-design-academy-eindhoven-dutch-design-week-2016/>
- <http://www.dunneandraby.co.uk/content/projects/71/0>

- o <http://agelab.mit.edu/agnes-age-gain-now-empathy-system>
- o <http://noamtoran.com/NT2009/projects/accessories-for-lonely-men>
- o [https://www.essentialbracelet.com/product/essential-oil-fidget-spinners/?attribute\\_pa\\_color=pink&gclid=EAlaIQobChMI95iBouTI2QIVVz2BCh15uQCLEAQYAyABEgJ-cfD\\_BwE](https://www.essentialbracelet.com/product/essential-oil-fidget-spinners/?attribute_pa_color=pink&gclid=EAlaIQobChMI95iBouTI2QIVVz2BCh15uQCLEAQYAyABEgJ-cfD_BwE)

**Assignments (see individual assignment sheets for details):**

- Critical Self-Care
- PechaKucha Presentations
- Final Assignment

**Assessment Rubric**

	Extraordinary Project	Developing Project	Basic Project
Concept	Clear and deliberate concept present upon which the projects are developed.	Concept present but not clearly developed or deliberate.	No clear concept present.
Critical Thinking	Student shows complex analysis of chosen topic and applies said thinking to prototype	Student shows some analysis of chosen topic, relates to prototype	Student shows very little analysis of chosen topic
Craft and Technique	Fully polished final prototypes	Acceptable final prototype	Unfinished prototype
Experimentation	Student take risks, fails and tries again, iterates	Student gets slightly out of their comfort zone	Student does not experiment or try anything new
Presentation	Going beyond the presentation, showing all required deliverables, well designed graphically, perhaps a video? Advertisements?	Clear, concise presentation showing all required deliverables, well designed graphically	Simple powerpoint with deliverables

**Sample Course Assignment**

**ASSIGNMENT: CRITICAL SELF CARE**

Critical Design deals with possibilities, implications, counterfactuals. It’s less concerned with finding out or suggesting what’s probable in the near future, but in widening our thinking about what’s possible. So

we extrapolate and exaggerate some aspect of the issue we're interested in, and create scenarios, stories, objects, that are intended to draw our audience in, and to let them explore the implications for themselves. The point is to shine a light on the present, by designing a future (be that a near, far, or alternative timeline). A good design fiction is a balancing act in two ways. Firstly, it needs to be eye catching and stimulating enough to be interesting (and after all, if you're talking about the future and you're not saying outlandish things, you're not saying much that's different to now), but the fiction shouldn't be so outlandish that it becomes science fiction. Secondly, it needs to balance revealing and explaining with intrigue and poetics; how much to give away, and how much to leave unsaid and unrevealed.

Your assignment: Identify a social issue/a trend/a technology within the context of self-care and use it as a springboard from which to extrapolate and exaggerate it into a future product or service. Present objects. Create 'evidence' of this product. This evidence could be prototypes, promotional videos, images or film. Your designs can be deadly serious or humorous, they could be dark in tone or utopic or realistic.

- Who made it and why?
- Who commissioned you to make it and why?
- Who bought it? What did they do with it?
- Who is your user? What happens to them when they use your object?
- Is your object from the future? What has changed about society in the future that makes your object make sense?
- Is your object unique, or can you imagine it as a hugely successful mass produced product? Why?
- Who buys it, who manufactures it?

Not all of these questions may be explicitly answered in your final product(s), but some consideration of these questions will likely lead to a more successful project.

## GOALS

1. To gain an understanding of critical/discursive design.
2. To develop skills in design fiction.
3. To utilize design as a lens to examine social issues.

## LEARNING OUTCOMES:

1. A short written story of your product creating the environment for it. 20%
2. A presentation of your product or design. 20%
3. A final object and other materials used to create the environment around your design. 60%

**Methods:**

1. Using some of the readings covered, PechaKucha topics, or your own research, select a topic within the realm of self-care that you think needs to be more carefully considered.
2. Begin to answer the questions listed in the prompt - write a paragraph or two about your concept. Create the story behind your product.
3. Make sketches of potential products, plan out the environment and promotional materials that might be of use to create your fiction.
4. Prepare a presentation of your project. A slide deck would suffice, but try to be creative and engaging.

**Assessment:****Basic achievement:**

- All elements are completed: written story, presentation, final materials.
- Multiple materials are created for the story (object, video, graphic design, etc.).

**Advanced achievement:**

- The presentation is creative, and goes beyond a regular slide deck.
- Critical thinking integrated with technical ability is in evidence in the project.
- There is experimentation and attempt to use multiple methods to create an immersive design fiction.
- Supporting information is clear and considered and adds richness to the design fiction.

**RESOURCES****Practitioners:**

<http://superflux.in/#>

<http://www.cohenvanbalen.com/work/75-watt>

<http://www.materialbeliefs.co.uk/biojewellery/project6.html>

<http://situationlab.org/archive/>

<http://www.davidbenque.com/stories/ultra-diamond-super-value/>

<http://www.flong.com/projects/free-universal-construction-kit/>

<http://www.onkarkular.com/index.php?/project/spy-toys/>

<http://www.extrapolationfactory.com/Projects>

<https://www.itsnicethat.com/features/ones-to-watch-2017-marguerite-humeau-030117>

<http://www.unknownfieldsdivision.com/summer2014china-aworldadriftpart02.html#7>

<http://www.formafantasma.com/Ore-Streams-objects>

<https://www.theverge.com/2016/10/24/13379204/black-mirror-season-3-episode-1-nosediverecap>

Links to bodies of work:

<http://archive.aec.at/prix/> (Ars Electronica, Austria. Check out the Hybrid Art prix)

<http://www.core77.com/discursive-design> (The core77 blog archives)

<https://www.media.mit.edu/groups/design-fiction/overview/> (Design Fiction at MIT)

<http://www.domesticfutures.com/> (2015 Exhibition)

MOMA Exhibitions (Show catalogues are also in the RISD Library):

Design and Violence (2015):

<https://www.dezeen.com/2014/05/15/not-all-design-is-for-the-general-good-says-momas-paolaantonelli/>

<https://www.moma.org/interactives/exhibitions/2013/designandviolence/commoditized-warfareyosuke-ushigome/>

Talk to Me (2011)

<https://www.moma.org/interactives/exhibitions/2011/talktome/objects/#category=all&tag=critical-design>

<https://www.moma.org/interactives/exhibitions/2011/talktome/objects/146230/>

Design and the Elastic Mind (2008)

<https://www.moma.org/interactives/exhibitions/2008/elasticmind/#>

# Midterm Feedback Form

[re]designing Self Care

ID-1543-01 or IDISC-1543

Adam Chuong and Rebecca Erde

Student Name (optional): \_\_\_\_\_

## Course Goals

- To learn & practice critical design / design fiction
- To define presentation and communication skills
- To practice approaching real world problems through design thinking
- To develop ideation and sketching skills
- To originate and evaluate prototypes

Professor Review (on a scale of 1 [strongly disagree] to 5 [strongly agree] please rate our performance)

In this course, the professors

\_\_ are well prepared for class..... 1 2 3 4 5

\_\_ demonstrate thorough knowledge of subject.....1 2 3 4 5

\_\_ clearly communicate subject.....1 2 3 4 5

\_\_ provide insightful/helpful comments.....1 2 3 4 5

\_\_ encourage and lead class discussions.....1 2 3 4 5

\_\_ are friendly and approachable.....1 2 3 4 5

\_\_ are overall helpful teachers.....1 2 3 4 5

Other comments on professors:

Self Reflection:

What have you enjoyed most about the class so far? Why?

Is there some part of the class that you have disliked? Why?

How do you think you are doing so far in this course?

“When I signed up for this class, I thought/hoped we were going to...”

“And now that we’re halfway through, I wish we could still cover...”

Which of the following are true in your opinion? (please check)

Assignments are:

not focused enough on the practice of Industrial Design

not focused enough on the concept of Self-Care

too broad

too narrow

other:

The readings are

- too difficult
- too long
- too esoteric
- need more explanation
- other:

Critiques are  too long  too nit-picky  too short

- not critical enough
- generally unclear  generally clear
- too focused on concept and not focused on work quality
- too focused on work quality without enough focus on concept
- other:

What are your preferred methods of talking about your work so far? (check all that apply)

- End of project group critique
- Midterm group critique
- Paired pin ups
- Desk critiques (one on one)
- Desk critiques (with pairs/small groups)
- Peer reviews
- Small group conversations
- Other:

Any other comments:

