

TEACHING PORTFOLIO

JEWEL201

Material project: Jewelry come frome another object

Philosophy

Teaching means activities that impart knowledge or skill. When we talk about teaching, we often think of methods, teacher, students and so on. Methods have often been regarded as the most important factor in determining the success of a language program. However, if there is the best teaching method in the world, does every student can learn very well? Maybe or maybe not. Similarly, imagining there is the best teacher in the world, does she or he teach all students well? Here are some ideas and beliefs summarizing my teaching philosophy.

I believe creating multiple means of study such as making the field trip, involving outside guests or asking students to experiment outside of the classroom can help students absorb knowledge, as well as building comprehensive skills better. Similarly, having different modules such as setting the different time length of projects, balancing teaching time and self-studying time also contribute to making the studying experience more healthy.

As a jeweler who has Chinese, American varied studying backgrounds in this field, I found it is crucial to develop an individual studying and creating process. What I expect from the student of my class is having the ability to generate appropriate research in response to different context and concept, across a breadth of sources to inform subsequent design development. Also, be able to utilize research, materials, and techniques to build models, have the ability to transfer 2D ideas into 3D work and solve problems. During this process, what will help would be students doing self or peer review and critique in response to what they have so far.

I plan to empower each student with the necessary tools to grow and develop his or her artistic process beyond our coursework. To do this, I will assist each student in developing productive methods of critique, promote an understanding of art history and contemporary art, and encourage students to develop sustainable ways of problem solving and self-awareness within the studio context. Developing productive ways of critique during a course will allow each student to leave with an understanding of how to evaluate his or her future work. My critical philosophy places importance on the intentionality of work, the formal qualities, and the way that the work operates conceptually in a larger social or artistic context. The best way for students to learn to critique work is to participate actively and to

contribute their arguments within a safe yet rigorous classroom environment. By acting as a generous moderator, I maintain a stance of enthusiastic objectivity. I put forth an understanding of how a given work might be criticized by various schools of thought or about pre-existing work, while at the same time championing the nature of each student's practice, and working towards the achievement of his or her unique potential.

This project introduces a variety of potential field helped students to explore the breadth of the discipline, most importantly, this project enabled students to generate a diverse body of work and guided students to consider the type of work they wished to pursue for the future. It challenged and questioned ideas by designing and creating responses to some different contexts to concept, function, materials, and scale. A feature of one project is never just for its own; it is an element of a continuous education system. Using each aspect wisely and efficiently makes the system coherent, and also helps students to be more confident, more clear about their path.

Diversity Statement

I never thought I would be a teacher, before the first the teaching, as a volunteer taught one month in a small high school in the east of China. This month's experience had a significant impact on me. It was a mountain school with no proper teaching facilities, no extensive displays, and a crowded classroom full of people, We taught those kids painting lessons for a month, and I saw their changes when they were exposed to art and painting, it was like opening up a new world for them. It makes me feel happier than I've ever felt before. I make someone else's life worth living. This also urges me to absorb new knowledge and refresh my mind.

This experience for me was a start for teaching. In the later life of a school, I no longer absorb knowledge from the perspective of a student, but also analyze the teacher's curriculum dialectically from the standpoint of an educator. What can I learn from or improve in the future? At the same time, I also participated in the British summer courses and felt the education methods and systems of different countries. Finally, I decided to come to the United States to accept postgraduate education after finishing my undergraduate study. The experience was precious to me.

The learning experience of different countries gives me a more rational perspective to become an educator and find a more effective teaching method for different students. In my teaching philosophy, I will build a stable platform for students, absorb basic knowledge, and explore their interests as much as possible, so that they can learn to expand their knowledge with appropriate tools.

Course Description

JEWEL201

Material project: Jewelry come from another object

Instructor: Jiayi Lao, jlao@risd.edu

Course requirement: Non-major elective.

Course time: September 8 - December 12, Friday 1:10PM - 6:10PM.

Lab fee: \$150

Location: Metcalfe Building 205.

Credits: 3

This course allows students to make wearable pieces used by some souvenirs or some object have different means. In this class, they will be able to create objects like Barbie dolls, legos, poker cards into wearable jewelry. By utilizing the model making skills and learning basic metalsmithing skills, you can show your esthetics whenever and wherever by presenting them on the human body.

The class will be separated into two part. In the first part, students will be taught basic metalsmithing techniques including annealing, soldering, filing, and riveting. Chain and attachment will be provided. The second part is about souvenir jewelry making. The student is asked collected ten pieces of their daily life objects. Five slices of them will be practice work; the student needs to do several experiments on their chosen objects. The course includes three kick-start and fast exercises; students need to try as many quick tests as possible such as deconstructing and collage and have twenty models made after each of the practices. For the next assignment, students will spend some time building the form, connections and the wearability of your jewelry. They have the chance to make models and try the structure on mannequins. For the final assignment, combining the outcome of the structure building and the jewelry techniques, students need to create a collection of at least five professional, wearable pieces. During the class, I also will introduce some contemporary jewelry 's artist work, which will help you explore you creative in jewelry making.

<http://chaijichang.wixsite.com/frank/about-me>

JEWEL202

Some jewelry you can't visualize

Instructor: Jiayi Lao, jlao@risd.edu

Course requirement: major elective, non-major students can be registered after taking Introduction to Jewelry.

Course time: September 8 - December 12, Friday 1:10PM - 6:10PM.

Lab fee: \$150

Location: Metcalfe Building 205.

Credits: 3

Besides metals and stones, things like silicon, resin, and leather have also be used very wisely in contemporary jewelry. This course is based on the experiments and connection of materials, it will span the breadth of how a material can be used in a self-directed way to make contemporary jewelry.

The course will be divided into a number of stages. Students will be taught some advanced metalsmithing techniques including riveting, joining attachment and chain making, they are also encouraged to create their own attachments and connections. They need to choose one material and do several experiments on them, remember to keep doing test on the connection points and the wearability while testing materials, ten different experimental models are required. The next stage will concentrate on the interaction between materials. Through experimentations, students will understand how materials interact with each other and the outcome of that interaction. For the final assignment, using the final outcome as basic elements, as well as the jewelry making skills they have learned, they are required to create a collection of no less than three wearable jewelries.

JEWEL203

How To Make Dynamic Jewelry

Instructor: Jiayi Lao, jlao@risd.edu

Course requirement: major elective, non-major students can be registered after taking Introduction to Jewelry.

Course time: September 8 - December 12, Friday 1:10PM - 6:10PM.

Lab fee: \$150

Location: Metcalfe Building 205.

Credits: 3

“How to make jewelry movement?” “what the structure in dynamic jewelry.” This course has mainly introduced the technology of chain mail and some dynamic structure. Chain maille is a kind of traditional jewelry technology, which is widely used in jewelry and apparel industry. Its soft fabric and various preparation techniques can realize the possibility of different jewelry creation. This course will use this technique to explore the diversity of jewelry forms. Create more chain maille jewelry with this technology. The course will teach six to eight chain maille techniques, for example, Turkish chain maille, half Persian chain maille, helm weave chain maille, box chain maille, dragonscale chain maille, and so on. These technical methods will provide students with a variety of tools to choose from, so they can execute their ideas and creativities in a more productive and high-quality way. Students can use their creativity to combine different materials with chain maille to realize new jewelry forms.

This is an intensive advanced class that students are expected to have basic knowledge of chain maille and dynamic structure. This class will be divided into two sessions. In the first session, we will go over many chain maile and magnetic composition, from simple folded form to more complex methods. These technical methods will provide students with a variety of tools to choose from, so they can execute their ideas and creativities in a more productive and high-quality way. In the second session, we will mainly focus on the ideas and executions of each student’s work. Working from their themes. We will visit a contemporary jewelry gallery Ornamentum. This travel can help students building a deeper understanding of the contemporary and having a clear direction of developing their works.

Syllabus

JEWEL201

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will introduce some contemporary jewelry 's artist work, which will help you explore you creative in jewelry making. JiChang Chai

Material List

- Friedrich Dick 6-Piece 4" Needle File Sets• Saw frame, Saw blades (#4.#3), stick lubricant,
- Blue Heron™ #00 stainless steel pattern tweezers (115012).
- Third Hand base with tweezers (502066).
- Stainless steel fiber-grip cross-lock tweezers.
- Titanium soldering pick set; pkg/3.
- Rio Pickle-It™ starter kit.
- Hard charcoal soldering block, 3-1/8".
- Solderite™ pad, 6" x 6" x 1/2.
- My-T-Flux™ soldering flux, 1 pint.
- Stop-Ox II™ anti-firescale coating spray, 8 oz.
- Rio flux dispenser kit with needle tips.
- Non-contaminating flux brush, #1; pkg/6.
- Non-contaminating flux brush, #8; pkg/6.
- Proxxon microflame butane torch
- Butane cartridge
- Safety goggles
- Dust mask
- A basic metalsmithing tool kit (it would be possible to buy the kit at the 3D store at a discount)



Book List

- Elyse Zorn Karlin(2015): Maker and muse: women and early twentieth century art jewelry.
- Liesbeth den Besten(2011): On jewelry: a compendium of international contemporary art jewellery.

Aim

- To practice a design process that puts the material and the interaction with it in the center.
- To challenge and question ideas by designing and creating responses to a number of different contexts in relation to concept, function, materials, and scale.

- To develop a conceptual approach through intellectual engagement and to broaden experience, perceptions and understanding of the breadth of possibilities within the field.

Objectives

- All projects show an effective use of techniques demonstrated in class, and experimentation, effort and enthusiasm. (30%)
- Development of a personal voice, shown through each project that effectively and successfully applies new vocabulary of techniques to students' own focuses. (35%)
- Student work displays evidences of relief techniques, which lead more developed art forms and thinking modes. (15%)
- Oral presentations include discussion about artists working in the medium of relief, and show the influence and relationship between students' and artists' work. (5%)
- A willingness to participate in class activities and contribute to classroom discussions. Receptiveness to peer's works, ideas and entire classroom environment. (15%)

Course Outcomes

- A trust in your own intuition and through it recognize your personal artistic expression. 10%
- Selective observation for identification and location of an object/experiment that can be potentially developed into a distinguished and well-defined piece of art or design. 20%
- The discovery the utility of materials, processes and techniques enabling innovative design development across two and three dimensions. 30%
- An innovative series of "high quality" professionally finished work which illustrate a personal vision and a mastery of unusual/non-traditional materials. 40%

Methods

- Demonstrations on riveting, joints, jump ring, chain making, several different brooch pin back making methods.
- Presentations on joints, connections which will include a large range of contemporary jewelry pieces from jewelers as reference.
- Long-format critiques on midterm and final.

Attendance

Attendance is mandatory. It is your responsibility as a student to inform your faculty about your absences and make sure that you catch up on any information you missed in order to be

fully prepared to work upon returning. Attendance will be taken at the beginning of each class. You are expected to arrive to class on time, and remain in the studio until the class is over. Three late arrivals equal an absence. If you are more than 30 minutes late, you will be considered absent. Two or more absences can affect your final grade and/or can result in your removal from the course. Class attendance is critical to your success.

Three unexcused absences = removal from the course/grade of F

One unexcused absence = a lower letter grade

Three lateness = one absence

Lateness greater than 30 minutes = one absence

Evaluation Criteria

- A One who meets all course requirements and performs at a level far above average.

This grade may be earned only through great effort combined with outstanding performance in relation to the grading criteria.

- B One who meets all course requirements and whose performance is above average in most grading criteria.

This grade may be earned only through considerable effort combined with evident ability.

- C One who meets all course requirements and performs adequately.

This is the standard of competence and maybe earned only through effort.

Health And Safety

Some of the tools and materials you will be using can be dangerous if used incorrectly.

We will be reviewing the proper use of all the facilities and techniques, please do not hesitate to ask if you are uncertain about the use or safety of anything, the monitor timetable will be sent to students after the semester begins and the monitor will be in the Lecture Lab.

WEEK PLAN

Please note that this summary is only a rough plan of the schedule and assignments of the course, there might be slight changes during the course according to the progress of the course and its needs

WEEK 1 - Sep. 7

- Introduction of the course syllabus.
- Group meeting on the material you might chose or interested in.
- Lecture on brooch and different types of brooch pins of jewelry in both traditional and contemporary fields. Please pay attention to those artist: Stefaan Heuser, Gilbert Stach, Tsukasa Kobayashi.
- **Home Assignment:**

Choose five different materials base on today's learning and collect a mount of them. Make five fast and intuitive investigatory experiments with every material you choose. Each experiment should be made in the time frame of not more than 30 minutes. No use of additional materials.
- **Learning outcomes:**

A basic understanding of how material function in contemporary jewelry and have a broader knowledge about the subject.

WEEK 2 (Sep.14)

- Group review of home assignment. Discuss in group which material and which outcome you like or dislike the most. Choose three materials which you want to keep working on.
- **Demos:** riveting and brooch pin back making such as basic single pin and double pin.
- **In-class assignment 1:**
Do 10 experiments of the three materials. Create a mind mapping of the experiment.
- **Home assignment:**
Making brooch prototypes (two of each materials, six in total) out of the experimental outcome from class.
- **Learning Outcomes:**
First hand experience of making models and build material into 3D forms. A sense of making fast models and catch first impression of materials.

WEEK 3 (Sep 21)

- One on one meetings of home assignment.
- **In-class assignment 2 :**
Making one well-finished brooch building from the most satisfying prototypes.
- **Home assignment:**
Making two finished brooches from the other two materials you did not choose during class. Try to think about why you did not choose it and how can you improve, will they react differently if they are made into wearable jewelers?
- **Learning outcomes:**
Critically think about wearables and the “chemical reaction” while found materials be worn on human body. Gain knowledge and future reference for the final assignment.

WEEK 4 (Sep. 28)

- Group review of home assignment (three finished brooches). And you will from now on narrow down your three materials into two.
- Lecture on necklaces in both traditional and contemporary fields, Please note these artists: Barbara Schrobenauser, Nicola Scholz, Fei Liu.
- **Home assignment:**

Do research on jewelers' work which represent your concept. Make three necklace-form experiment out of your two materials. Think about why you decide to give up one specific material, and will there still be anything you can use or take from that material?

- **Learning Outcomes:**

Self experiments and self-evaluation about materials. A Building knowledge and breadth of discipline about them by repeatedly observation.

WEEK 5 (Oct. 5)

- One on one meeting of home assignment.
- **Demos** : jump ring and different methods of necklace chain making such as miscellaneous chains and bead chains.
- **Home assignment:**
- Making four necklace prototype as an outcome of your material experiments and a reflection of the chain making skill you learned. Write 150-word statement about your necklaces.

WEEK 6 (Oct. 12)

- Introduction on mid-term critic.
- **Demos** : hinges such as basic hinge, candle hinge, and spring hinge.
- **Home assignment:**
Make two necklace by using the methods you learned from the last two weeks. Keep using the material and the experiment outcome previously.

WEEK 7 (Oct.19)

Midterm critic on two brooches and two necklaces.

WEEK 8 (Oct. 26)

- Group review of necklaces.
- Students do presentation about their experiment outcomes and their statement. Each person has 15 minutes presentation time and 5 minutes discussion time.
- **Demos** : box catches, buckles and clasps, end caps and bails.
- **Home assignment:**
Choose three different kinds of clasps or catches and make three jewelry pieces, no matter which vision, either brooch, necklace, or bracelet are allowed. The material

should be wisely used, with contextual research, images, and concept maps created previously.

For next class: Each student should prepare an object with no limit on size and weight. Since the object cannot be recycled, please consider carefully when selecting the object.

- **Class objectives:**

Students design to access a breadth of sources to inform subsequent design development.

WEEK 9 (Nov. 2)

- **Class project: A piece made by 5 people**

5 people work as a group of people, students exchange their selected items with each other, and each student has an hour and a half to make. When the hour and a half to make is over, the next student can make the work, until the fifth student completes the work. Students can use what they have learned in class to create. The form of the work is brooch or necklaces.

You can have two rounds of working time in class. Try to finish the production independently and start from the object.

- **Home assignment:**

Each member of the group exchanged items to complete a piece

WEEK 10 (Nov. 9)

- Group discussion of Home assignment.

- **One on one talks :** The outcomes of the making techniques you have after weeks of studies and the questions and answer you have for the assignment.

- **Home assignment:**

Make material experiments with specific aim: in which way you want to develop your material and make it into jewelry? Write a 150 word proposal about your design of final collection. Please mainly concentrate on the concept and context.

- **Class objectives:**

Principles in designing jewelry in respond to 2D research, 3D models and their concept. Being more contextual, conceptual and self-directed and keep sequence.

WEEK 11 (Nov. 16)

- Introduction of the final project of the course to create a series of jewelry pieces that are a direct outcome of the previous experiments. It should be no less than 3 pieces in each collections and 6 in total.
- **One on one talks:**
The outcomes of the jewelry you want for the final project. Your concept and the using of materials of your final collection.
- **Home assignment:**
Bring to the next class a conceptual idea, inspiration sketches of the jewelry series that you would like to create (which includes five different pieces with no less than two different visions).
- **Course objectives:**
The self-working ability to transfer 2D design into 3D, broaden experience and perception of material utilizing.

WEEK 12 (Nov. 23)

- In-class review of all the experiments of materials so far.
- Group discussion about the experiment outcomes.
- **Home assignment:**
Review the feedback from the class and make inventory of your ideas, outcomes etc.

WEEK 13 (Nov. 30)

- One on one talks: progress and questions of your work. Discussion on your inventory.
- **Home assignment:**
Final project. Name your collections and prepare a 200-word artist statement.
- **Course outcomes:**
Generate your process and concept into artist statement, providing viewers appropriate, professional information of work by using your word language.

WEEK 14 (Dec. 7)

- Lecture on academic writing on artist statement.
- **One on one talks:** progress and questions of your work.
- **Home assignment:**
- Final project. Bring final irritation of your artist statement for the final review.

WEEK 15 (Dec. 14)

Final review. snacks and drinks for your effort to this class and well done!

Proposed Project: A piece made by 5 people

5 people work as a group of people. The number of students can be increased or decreased according to the change of the total number of students in the course. Each student should prepare an article with no limit on size and weight. However, since the object cannot be recycled, please consider carefully when selecting the object. Wu Ming students exchange their selected items with each other, and each student has an hour and a half to make. When the hour and a half to make is over, the next student can make the work, until the fifth student completes the work. Students can use what they have learned in class to create. The form of the work is brooch.

This cooperative mission is designed to foster students' ability to communicate, negotiate and cooperate with others. What challenges do students have when working with different artists? How do students integrate different styles? What do students learn from each other? What is the challenge?

Goals

- To experiment and apply relief techniques to students' own concentrations.
- To develop a deeper understating of knowledge learned in class
- To Develop the ability to grasp large size objects, change from small to large size, and cultivate students' attention to detail.
- To cultivate students' ability to use comprehensive materials, and to use a variety of materials on the basis of metal structure.

Class Objectives

- Ingenious relief techniques applied to the project.
- The process of developing initial idea to a new work
- Ability to research of different materials and experiment on it

Assessment

- Basic: all elements are completed. Show basic understanding of the project goals. Apply relief techniques to final work. Finished project shows some evidences of experiment and self-improvement.

- Advanced-competency: excel and go beyond basic competency. All elements are completed and presented to class with clear and thoughtful ideas, good technical skills. A great improvement has been made in final project.

Grading Rubric

Addressed project criteria	Ingenuity/Creativity	Rigor/Initiative	Skill/Quality	Grading
Does not address or bear any relevance to project	Shows no signs of conceptual or material thought	Displays lack of effort and self understanding on materials	Does not show a demonstration of material usage or refinement	0
Project criteria were considered, but minimal self-reflection is shown	Student shows some level of self realization of the project	Student engages with the project but does not respond to material's special property	Student shows a basic understanding of materials and techniques	1
Uses the project as a begin thinking or making/progress and have self-assess on their own development	Keeping interests in questions about process/material/concept are raised during experiments	Student goes beyond assignment to bring in new concepts, develop in support of their experience	Student shows progress in material experiments and design in development	2
Critically develop the core concept of the project, highly aware of the experiment they make	Project radically uses concept/process/materials in an unexpected yet resolved way	Student defines the project self-directed, be exploitive and keep on solving problems	Student's level of engagement with the materials is refined and shows a sustained level of quality	3

1-2/D

3/D+ 4C-

5/C 6/C+

7/B-

8=/B 9/B+

10/A- 11-12/A

Midterm Feedback

Instructor: Jiayi Lao

Course Number: JEWEL201

Please rate the following on a scale of 1 (strongly disagree) to 5 (strongly agree)

The instructor:

1. Comes to class prepared.

1 2 3 4 5

2. Demonstrates knowledge of the subject matter clearly and efficiently.

1 2 3 4 5

3. Encourages class discussion and critical thinking.

1 2 3 4 5

4. Is responsive to students questions.

1 2 3 4 5

5. Is friendly and approachable.

1 2 3 4 5

The course:

6. Is well organized and challenging.

1 2 3 4 5

7. Is moving smoothly.

1 2 3 4 5

8. The teaching and self-directed study strongly connected.

1 2 3 4 5

9. Maintains a good balance between the theoretical and the practical learning.

1 2 3 4 5

How do you think about the class overall?

Do you have any suggestions for the instructor?

How do you think about the class structure and the time management of the class?

Please list any additional comments you have.