

Emma Fague  
Teaching Portfolio  
efague@risd.edu

RISD MFA Furniture Design Candidate 2020  
Anticipated Collegiate Teaching Certificate Recipient 2020

Portfolio Prepared as part of Nancy Friese's Collegiate Teaching  
Preperation Course  
RISD Fall 2019

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## Teaching Philosophy

As an educator, I must never forget my role as a continuous learner. My classroom is a collaborative space where both the educator and students are encouraged to pursue routes of curiosity, inquiry, and challenging defaults. Students should feel challenged but also confident throughout the learning and making process. I strive to be an active instructor and continue to grow and learn conceptually as an educator. My teaching style incorporates hands on learning, visual demonstrations, and concept building exercises. Teaching is connected with my artistic/design practice, through my work, I welcome new perspectives and challenged norms. Critiques are an opportunity to voice opinions, advice, and reactions based on physical objects produced and conceptual ideas portrayed. Critiques will strengthen interpersonal interaction. In my classroom, critical thinking, curiosity and inquiry are emphasized; perceived “mastery” of a subject is not the end goal, but rather continued learning and questioning. Personal inquisition through writing will be actively explored, connecting hands on making skills and conceptual and critical thought. I am reminded that I am a service provider and a point of knowledge/inquiry for students; I must provide students with a service, opportunity, experience and demonstration. I promise to meet a student where they are, encourage and assist them to grow to a fuller potential as a student, thinker, writer, and artist.

## Inclusivity Statement

### *Identity+Inclusion+Community*

As a queer non-binary teacher, the classroom must be a safe space where all feel comfortable and names/pronouns/identities//cultures/religions/abilities are respected.

A course on gender/sexuality/race/identity will most likely bring up difficult or controversial topics, but as a class we can establish a safety protocol should you wish to opt out of a particular conversation or exploration, that may prove triggering.

The artists and references will we examine are as diverse as research allowed, and I welcome any additional names/references to be added to our catalogue that students may suggest.

Acknowledgement that no matter how radical or “of the times” I may be, there are constant changes to identity, politics, and language. I am fully aware that my perspective may be outdated and while I do my best to stay up to date and aware, I am open to correction, critique, and conversation

Critiques and classroom policies will be explored through a community lens, with a collaborative engagement and decisions about how we, as students and educators, want this space to reflect our needs, desires, and productivity. Critiques will function in a variety of ways to offer some anonymity of critical feedback, while also promoting healthy and productive critique approaches.

### *General*

Every member of this class – faculty, staff, or student – has a right to freedom from discrimination in the class by another faculty, staff, or student member because of race, ancestry, place of origin, color, ethnic origin, citizenship, creed, sex, sexual orientation, gender, gender expression, age, record of offenses, marital status, family status, or disability.

Students and Faculty will be addressed by the name(s) you provide and referred to by the gender pronoun(s) you determine. It is expected that students will update their professor(s) should your name and/or pronoun(s) change as the semester

proceeds. Always address your peers in this class with the names and pronouns they determined.

RISD respects the religious beliefs of all members of the community, affirms their rights to observe significant religious holy days, and will make reasonable accommodations, upon request, for such observances. If one's religious observance is in conflict with the academic experience, the student is welcome to inform his/her/their instructor(s) of class or other school-functions that will be affected. It is the student's responsibility to make the necessary arrangements mutually agreed upon by the instructor(s).

All students with disabilities are encouraged to make an appointment to meet with a member of the staff of the Office of Disability Support & Academic Support, even those who have done so in the past. Students may make an appointment at the beginning of the semester with the instructor to discuss accommodations. This information is requested on a voluntary basis, only.

Emotional well-being is essential to personal development and integral to the creative process. RISD's office of Counseling and Psychological Services (CAPS) provides a range of mental health services to help students improve emotional, interpersonal, and academic functioning. CAPS provides individual and group counseling to any matriculated undergraduate or graduate student, free of charge. Referrals to outside providers are available when indicated. For more detailed information, please visit: <https://risdcounseling.wordpress.com>

In addition, all standing RISD policies including those addressing attendance, grading, conduct, intellectual property, and non-discrimination are to be honored in this class. For more information, please see <http://www.risd.edu/Students/Policies/>

Introductory Course Description:

*3D Formal Explorations*

*Instructor: Emma Fague ([efague@risd.edu](mailto:efague@risd.edu))*

*Foundation Department*

*Fall 2020*

*Tues and Thurs, 1-6pm*

*Location: Metcalf Building*

*Est cost of materials: \$150*

*Major Required Elective*

*Open to Undergraduates*

*Open to other departments, pending availability*

3D Formal Explorations is a sculpture based course where students are introduced to 3D making. Students will gain practical making skills, both structural and formal. This course will serve as a backbone for future modes of making, such as furniture building, structural interiors, or sculptural practices. We will explore work by various makers both in art and design, utilizing 3D making. Students will complete the course with a new mindset of “thinking 3D”. We will utilize drawing and 3D digital modeling to find forms. We will also look to real life forms and existing objects observed in daily life for form finding. This course will advance the fabricating techniques of students, and can be applied to future making in other materials, as well as provide moments of inquiries relating to assembly, structure, function, and connection, in relation to 3D forms and materials. Presentations and readings will provide reference of historical and contemporary works/makers and inspire studio projects. Class time will largely consist of studio demos and hands on working, supplemented by relevant artist presentations and lectures/readings.

## Advanced Course Description

### *And/Neither: Non-binary Objects*

*Instructors: Emma Fague (efague@risd.edu) and Winslow Funaki (efunaki@risd.edu)*

*Department of Furniture Design*

*Wintersession 2020*

*W, Th, Fr 1-5pm*

*Locations: Bank Building and CoWorks*

*Est cost of materials: \$100*

*Non Major Elective*

*Wintersession courses open to all levels and majors*

This interdisciplinary course welcomes object makers of all kinds working in a variety of mediums who wish to work between disciplines, prefer “and” over “or,” or want to eschew categories altogether. Examining the in-between of categorization, both as it pertains to personal identity and object, this course will identify and produce objects that both communicate and embody hybridity and non-binary thinking. Students will challenge assumptions/defaults related to intersectional identities of race, gender, and sexuality as well as object identities of art, design, sculpture, and furniture. The introduction of some fundamental fabrication methods as well as training on the safe use of select Co-Works and Department of Furniture Design machines will help students realize concepts in physical form. Presentations and readings will provide reference of historical and contemporary works/makers and inspire studio projects. Class time will consist of lectures, discussions, critiques, demos, studio time and one on one meetings.

Alternative Course Description:

*Experimental Moldmaking and Casting Studio*

*Instructor: Emma Fague (efague@risd.edu)*

*Department of Sculpture*

*Spring 2020*

*Mondays 1-5pm*

*Location: Metcalf Building*

*Est cost of materials: \$150*

*Non Major Elective*

*Open to Sculpture students, and other majors with permission of instructor*

Through the exploration and experimentation of mold making and casting techniques, this course will utilize new and invented materials and methods. As experimental course, the outcomes of such experiments cannot be predicted. An emphasis on experimentation, and failure, are encouraged. Students are encouraged to try ideas that are not guaranteed to succeed. Multiples are encouraged but not required, and we will discuss using mold making techniques for one-off sculptures. We will explore digital fabrication and technology and its relation to mold making; we will also explore sustainability of materials. This course is best suited for an advanced mold maker, and safety protocols will be emphasized. This course is designed to encourage experimentation, failure, formal realizations, and material explorations. Presentations and readings will provide reference of historical and contemporary works/makers and inspire studio projects. Class time will largely consist of studio demos and hands-on working, supplemented by relevant artist presentations and lectures/readings. Projects will be largely self directed, with individual meetings weekly.

## Syllabus

RHODE ISLAND SCHOOL OF DESIGN  
DEPARTMENT OF FURNITURE DESIGN

Course: FD ##### - ***And/Neither: Non-binary Objects***

Professors: Winslow Funaki ([efunaki@risd.edu](mailto:efunaki@risd.edu)) and Emma Fague ([efague@risd.edu](mailto:efague@risd.edu))

Winter 2020 ◦ 3 Credits ◦ Schedule B: Wed-Fri 1-6pm ◦ Location: Co-Works, Bank Bldg

### **COURSE DESCRIPTION**

Examining the in-between of categorization, both as it pertains to personal identity and object, this course will identify and produce objects that both communicate and embody hybridity and non-binary thinking. This interdisciplinary course welcomes object makers of all kinds working in a variety of mediums who wish to work between disciplines, prefer “and” over “or,” or want to eschew categories altogether. Students will challenge assumptions/defaults related to intersectional identities of race, gender, and sexuality as well as object identities of art, design, sculpture, and furniture. The introduction of some fundamental fabrication methods as well as training on the safe use of select Co-Works and Department of Furniture Design machines will help students realize concepts in physical form. Presentations and readings will provide reference of historical and contemporary works/makers and inspire studio projects. Class time will consist of lectures, discussions, critiques, demos, studio time and one on one meetings.

### **COURSE GOALS/OBJECTIVES**

Students will:

- ♣ Expand their critical thinking skills through engagement with theoretical texts, art/design history, and peer discussion
- ♣ Develop conceptual based work
- ♣ Write critically in response to their own work, peers’ work, and contemporary and historical objects
- ♣ Make use of a wide variety of materials including found and familiar, as well as new methods of making
- ♣ Re-consider assumptions/norms/defaults

### **LEARNING OUTCOMES**

- ♣ Students will learn basic concepts relating to queer theory, hybridity, and non-binary thinking, and gain an ability to articulate these topics
- ♣ Through research, students will gain knowledge of historical and contemporary artists/writers who use these concepts in their work
- ♣ Students will utilize basic making skills to convey concepts
- ♣ Students will gain a basic understanding of proper/safe use of select machines at Co-Works and the Furniture Dept. (Bank Bldg)

- Students will gain familiarity with methods of construction

### **COURSE ORGANIZATION/METHOD OF INSTRUCTION**

Non-binary thinking and conceptual making will be the framework for this course. Students will be engaged in lectures, discussions, reading/responses, in class activities, demos, and larger take home projects. During Wintersession, each week will be supplemented with readings (or similar: videos, podcasts, etc), relevant artist or object presentations, demos on methods and tools of construction, and physical in class crafting exercises that applies learned concepts to materials. Emphasis is placed on student involvement via discussions, exercises, and critiques, to spark individual concept development and making within the proposed framework. The goal is for students to learn through discourse and making, with the intent of developing lasting conceptual knowledge through examination of context.

Resisting categorization and non-binary thinking is a concept that is applicable to various disciplines within and beyond art and design.

### **COURSE REQUIREMENTS/EXPECTATIONS**

Students are required to attend class regularly and on time in accordance with RISD's attendance policy. Students will be responsible for completing outside work and managing the deadlines for projects. In class, students are required to participate in discussions and critiques.

Students are expected to respect the ideas of their classmates and engage constructively with the work of others. Students should feel welcome to express themselves while also respecting their classmates identities, pronouns, boundaries, etc.

### **EQUITY POLICY/NON-DISCRIMINATION/ACCOMMODATIONS**

Every member of this class – faculty, staff, or student – has a right to freedom from discrimination in the class by another faculty, staff, or student member because of race, ancestry, place of origin, color, ethnic origin, citizenship, creed, sex, sexual orientation, gender, gender expression, age, record of offenses, marital status, family status, or disability.

The following staff members handle other/general inquiries regarding bias/discrimination:

Maggie Balch + Anthony Johnson

Dean of Student Affairs + Assistant Dean for Student Affairs

Carr House | 3rd floor Carr House | 2nd floor 401 454-6655 401

454-6638 [mbalch@risd.edu](mailto:mbalch@risd.edu) [ajohnson@risd.edu](mailto:ajohnson@risd.edu)

**Names and Pronouns:** Students and Faculty will be addressed by the name(s) you provide and referred to by the gender pronoun(s) you determine. It is expected that students will update their professor(s) should your name and/or pronoun(s) change as the semester proceeds. Please address your peers in this class with the names and pronouns they determined.

**Religion Policy:** RISD respects the religious beliefs of all members of the community, affirms their rights to observe significant religious holy days, and will make reasonable accommodations, upon request, for such observances. If one's religious observance is in conflict with the academic experience, the student is welcome to inform his/her/their instructor(s) of class or other school-functions that will be affected. It is the student's responsibility to make the necessary arrangements mutually agreed upon by the instructor(s).

**Students with Disabilities:** All students with disabilities are to make an appointment to meet with a member of the staff of the Office of Disability Support & Academic Support, even those who have done so in the past. Students may make an appointment at the beginning of the semester with the instructor to discuss accommodations. This information is requested on a voluntary basis, only. For more information contact:

Brittany Goodwin  
Director of Disability Support & Academic  
Support Carr House | room 311 401  
709-8460 [bgoodwin@risd.edu](mailto:bgoodwin@risd.edu)

**Academic and Classroom Misconduct:** Academic misconduct, including cheating and plagiarism, is considered a serious offense and will incur consequences including disciplinary probation, suspension, or expulsion. Classroom misconduct includes behavior that disrupts a positive learning environment. For further information:  
[http://www.risd.edu/Policies/Academic/Code\\_of\\_Conduct/](http://www.risd.edu/Policies/Academic/Code_of_Conduct/)

**Student Development and Counseling Services:** Emotional well-being is essential to personal development and integral to the creative process. RISD's office of Counseling and Psychological Services (CAPS) provides a range of mental health services to help students improve emotional, interpersonal, and academic functioning. CAPS provides individual and group counseling to any matriculated undergraduate or graduate student, free of charge. Referrals to outside providers are available when indicated. For more detailed information, please visit their: <https://risdcounseling.wordpress.com>

In addition, all standing RISD policies including those addressing attendance, grading, conduct, intellectual property, and non-discrimination are to be honored in this class. For more information, please see <http://www.risd.edu/Students/Policies/>.

## **FIRST AID/SAFETY/ EMERGENCIES**

**In the case of minor accidents go to RISD Health Services:** 401-454-6625 Homer Hall 55 Angell Street

**In the case of a major accident call 911 and RISD Public Safety: 401-454-4848** This number is the line to RISD Emergency Services. When on the RISD Campus, they can respond faster than 911. **Put this in your cell phones now.**

**After-hours emergencies:** If there is a psychological emergency after office hours and you would like to speak with a counselor, please call Public Safety at 401 454-6666 so that an on-call counselor can call you back. If you have immediate safety concerns about yourself or another person, please call 911 or Public Safety at 401 454-6666.

## **EVALUATION + GRADING**

30% attendance + participation\*

35% exercises/assignments\*

35% final project\*

\*percentages are estimated

Class work and participation will be graded based on a display of student growth and engagement with the material. The final project will be evaluated on the basis of the Furniture Department's grading policy.

An "A" student will be on time, present in class, prepared with responses to the readings and ready to engage in the subject matter. They will challenge themselves during class time and in-class exercises. Their attention in class along with personal commitment to the subject matter and making will be noticeable in their presented work. Ultimately, they will present a final project that displays an understanding of class concepts, utilizes making skills demonstrated in class, and be prepared to discuss their work in a way that reflects a strong conceptual basis.

## **SHOP POLICIES/CRIT POLICIES/DEPT GRADING POLICIES**

Students are expected to adhere to all Co-Works and Dept. of Furniture shop policies. To create workspaces that are safe, pleasant, and usable for our class as well as the many other students we share with, students are expected to maintain work areas in a neat and organized manner. Failure to use facilities safely and respectfully will be reflected in grading. More information can be found here:

<https://coworks.risd.edu/access-reserve>  
[placeholder furniture department policies](#)

## **COURSE SCHEDULE**

### **Week 1**

1/3/20 Class 1: Introduction (Co-Works/Bank Bldg)

- ♣ Review syllabus and class policies
- ♣ Introduction + emphasis on pronoun respect
- ♣ Questionnaire on students' experience/current knowledge with queer theory/language, machine experience?
- ♣ Lecture and discussion: What is non-binary thinking? Brief examples of non-binary objects
- ♣ In-class exercise: Quick Assemblage Activity

- ♣ Introduce Project 1: Found and Familiar - Redefining Object Language through Assemblage
- ♣ Homework: Read Gordon Hall's Object Lessons and written response; Bring in an object to discuss through the lens of non-binary thinking

## **Week 2**

1/9/20 Class 2: (Co-Works)

- ♣ Lecture: The work of Eileen Grey\* *\*presentations on specific artists work TBD*
- ♣ Demo laser cutter, UV printer, vacuum former
- ♣ Discussion of homework objects
- ♣ Introduce research/presentation assignment (due in week 4-5)
- ♣ Homework: Past Work presentation

1/10/20 Class 3: (Co-Works)

- ♣ Lecture: The work of Jessi Reaves\*
- ♣ Demo sewing machines
- ♣ Lighting demo
- ♣ Student presentations of past work
- ♣ Homework: Cont. work on Proj 1, reading+response TBD

## **Week 3**

1/15/20 Class 4: (Bank Bldg)

- ♣ Critique Project 1: Found/Familiar
- ♣ Introduce Project 2: Form/Function project using skills demo'ed
- ♣ Homework: Sketch ideas/model/mockup for Proj 2, reading+response TBD

1/16/20 Class 5: (Bank Bldg)

- ♣ Lecture: The work of Jess Fan\*
- ♣ Mold making demo--alginate and plaster
- ♣ Demo check off on bandsaw/drillpress?
- ♣ Homework: Cont work on Proj 2, reading+response

1/17/20 Class 6: (Co-Works)

- ♣ Critique Assignment 2
- ♣ Introduce Final Project (TBD)
- ♣ HW reading+response, Final Proj proposal

## **Week 4**

1/23/20 Class 7: (Co-Works?)

- ♣ Student research presentations
- ♣ Lecture: Designer TBD
- ♣ In class rounds/working time/individual check ins
- ♣ Individual skill shares/demos
- ♣ HW reading+response

1/24/20 Class 8: (Co-Works)

- ♣ Student research presentations

- ♣ Lecture: The work of Hannah Levy\* (\*= presentations on artists work TBD which artists, included are examples of some we would like to share)
- ♣ Full size mockup for Final due -- mini group crit share of mockups
- ♣ HW reading+response

### **Week 5**

1/29/20 Class 9: (Co-Works)

- ♣ Student Research Presentations
- ♣ Discuss critique schedule
- ♣ Demo/discuss basic installation/photo documentation/packet in drive with work from WS
- ♣ HW reading+response

1/30/20 Class 10: (Bank Bldg)

- ♣ Cont work day
- ♣ Lecture: Artist TBD
- ♣ Individual Rounds
- ♣ HW reading+response

1/31/20 Class 11: (Bank Bldg)

- ♣ In Class Work Day
- ♣ Lecture: TBD
- ♣ Individual Rounds
- ♣ HW reading+response

### **Week 5**

2/6/20 Location TBD

- ♣ Final Critique

## CLASS PROJECT ASSIGNMENT

And/Neither: Non-binary Objects

New Object Project

Select a furniture object out of the following list:

Table

Chair

Shelf

Bed

Cabinet

Couch

Using your chosen object, identify the object in your own home that relates -- ie a dresser, nightstand, side table, dining table, kitchen cart, bed frame, seating etc. Keep a list of every instance you notice this object in your home, others' homes, in stores or in public. Research historical and contemporary versions of this object made by others. Identify important/interesting/necessary features of the object and what is required for it to have the title of Table, Chair, Shelf, Bed, Cabinet, Couch. Reflecting on your list, write a 200 word statement on your emotional/personal/cultural attachment and associations with the object.

Using your writings as a basis and any process/materials you wish, create a new "and/neither" object that is related to the original object chosen from the list. For example, consider what the opposite of that object could be, what is required, what can be left behind, if function is needed, what it would look like/be without function, the historical/contemporary aesthetics of the new object, the cultural significance of the new object.

Finally, name your object and write a brief 150 word biography of the object. How would it describe itself in a resume, dating profile, artist statement? Consider where this object lives, who owns it, where it sits contextually in its time/place.

### Goals

1. Identify, question, research and write about existing objects as a point of reference
2. Create a new object as a result of that writing + research
3. Name and personify the new object via writing

### Outcomes:

1. Research, Resources, Pre-Writing 30%
2. A Completed Physical New Object 50%
3. Naming + Post-Writing (Contextualization) 20%

### Assessment

#### Basic competency:

- All elements are completed: observation, research, pre-writing, physical object, identifier, post-writing
- Research and observations are expansive and open, on-going (not done all at one time)
- Material/process of physical new object is related to its final form and necessary
- New object challenges/inquires/investigates chosen object in a way that is coherent
- Post-writing contextualizes object in time/place

#### Advanced competency:

- All elements are completed and developed fully: observation, research, pre-writing, physical object, identifier, post-writing
- Critical thinking integrated with technical ability is in evidence in the project.
- Object could *only* be made of what it is made of, material and process choices are intentional and defended
- New object has a higher conceptual value and investigation beyond just aesthetics or function
- Post-writing contextualizes object and utilizes research to situate it in history/contemporary, post-writing incorporates maker into object

ASSESSMENT RUBRIC -- AND/NEITHER: NONBINARY OBJECTS

Weights and scaling of grades based on Department and Academic Guidelines. This rubric is used to determine overall participation, work, projects, and comprehension. Values calculated in this rubric do not necessarily add up to final grade.

%	5 -- Outstanding	3 -- Competent	1 -- Requires Improvement	
10% Attendance/ Participation	Student was present for all class meetings and working times, actively participated aloud in group discussions, lectures, critiques and/or used participation cards to make notes and feedback. Student asked questions often.	Student was present for most class. Student's participation in class dialogue and critiques was occasional and often required prompting. Student did not actively take advantage of notecard system without prompting. Student asked questions occasionally.	Student missed many class meeting times or disappeared during studio working time with no notice. Student actively did not participate in class discussions or critiques or notecard system. Student seldom asked questions.	
30% Physical Work - Scale, Material Explorations, Techniques Used	Student worked at full/appropriate scale during model making and prototyping phases. Student's final work was a full scale realized object. Student explored materials and processes and created a catalogue of various material explorations including "failures". Student did appropriate material research before deciding on a final material. Student utilized techniques taught in final project and demonstrated skill with technique.	Student worked in varying scales during model making and prototyping. Student's final project was of an appropriate scale or smaller. Student's object was realized but not fully. Student explored some materials and processes. Student decided on final materials and techniques without proper research first. Student did not demonstrate samples of exploration. Student's project utilized some learned skills.	Student's project was not fully realized, finished or of an appropriate scale. Student did not do material or process research. Student's material choice was inappropriate given the project. Student did not utilize learned skills. Student did not complete project adequately.	
30% Conceptual Work - Ideas Presented, Ideas Explored, Concepts Present in Work	Student demonstrated inquiry and a range of ideas and concepts during the course of the class. Student's final work implemented conceptual ideas that correlated with the physical aspects of the work.	Student demonstrated some inquiry but was limited. Student did not challenge known concepts or assumptions. Concept in work was not clearly linked to physical properties.	Student did not inquire. Student did not incorporate or relate a concept to their work.	
30% Personal Development, Research Skills + Examples, Writing + Thinking Growth	Student grew throughout course of class. Student utilized research to expand ideas, concepts, techniques, skills, etc. Student comprehended subject taught and challenged assumptions. Student began to create their own reference sources of other artists and materials etc. Student has grown personally and professionally via this course.	Student improved during this course but stuck to old ideas/ways of making. Student was not as open as they couldve been. Student did not actively challenge assumptions. Student referenced artists already known. Student did not utilize research fully.	Student did not improve during this course. Student did not demonstrate comprehension of skills or materials or concepts. Student did not utilize research. Student did not show growth via this course.	

## CRITIQUE STATEMENT

- Critiques will take various forms from experimental and alternative to traditional
- Critiques can be formal and planned or impromptu
- “Critique” is a placeholder for any critical feedback provided
- Critiques can involve compliments but that cannot be the focus
- Critiques involve active investigation with objects, materials and concepts
- Critiques require inquiry and attention
- Critiques also require necessary background documentation/materials to support work presented
- Critiques, in addition to verbal discussion, will involve written feedback cards should you not have a chance to say something, or need more time to formulate your feedback
- Critiques are a collaborative space where voices of guest critics, instructors and students are equally valued
- Critique space is to be occupied with constructive (helpful) criticism to advance students’ work or thinking, personal opinions, experiences, or subjective views are welcome but caution should be used to not attack or diminish the student’s work, experience, or future making