

**Steven KP**  
**MFA, Jewelry and Metalsmithing**  
Partial Teaching Portfolio  
TLAD: Collegiate Teaching  
Professor Nancy Friese  
12.13.2019

Teaching Philosophy  
Steven KP

MFA, Jewelry and Metalsmithing

My approach as an educator is rooted in the cultivation of community and centered on developing a deep contextual understanding of our classroom and the work we do together. As an educator, artist, and part of the long and historic lineage of metalsmiths and jewelers, I revel in the opportunity to challenge and continue the development of both the technical and theoretical aspects of my field. Eras of human development are defined by the metals and the craftspersons throughout history who have mastered them. The interrelationship between this field and furthering the understanding of human daily life and experience is critical - preserving this knowledge and perpetuating these skills to a new generation of thinkers, makers, and artists is my imperative as an educator. By learning these skills, examining the conceptual and technical processes that they entail, students will learn to express themselves thoughtfully and critically engage with and impact crucial contemporary dialogues.

Historically, craft fields have favored skillful, technical perfection and repetition of pre-existing creative modes over individual creative expression and conceptual research. I am a strong believer that developing a strong and extensive technical foundation is crucial, but chiefly in the service of providing students the skills and platform to explore their own making imperatives. When confronted with objects of adornment and craft - things often perceived as colloquially trite or trivial - the common reaction is to write off any conceptual or problematic content as incidental. However, throughout history, these objects - particularly bodily adornment - have had drastic political and social implication. It is important that students have the safety and freedom to express themselves, their backgrounds, and their identities through their work but also understand and be exposed to the broader historical and contemporary context within which they are making.

In my assignments, I strive to create space for students to interpret the prompts to suit their conceptual interests while insuring the project fulfills the technical practice they need to fully understand and apply each process. The parameters we set in the classroom are meant to function as simple scaffolding - a starting structure that challenges the student and a set of clear base requirements that are understood and expected to be met - and encourage and challenge them to build far beyond. I recognize that success and effort look different for each student. When evaluating a student's development and performance, I value different approaches to making and make sure to meet each student where they are at and challenge each as an individual maker and learner. It is my responsibility that my classroom serves as a place of reflection for my students and myself as an instructor, where students are encouraged to develop a practice that integrates their passions, craft, and research processes into a multi-valianced, holistic approach to making. Contextuality is the way objects are, the world they live in, and the people and communities that lead to their existence. It is not fixed, non-official, and ever evolving. It is how systems are created and how we break them down, sit with the rubble, and rebuild. My students' critiques serve as an invaluable opportunity for the classroom community to reflect on the culminated knowledge and outcomes the individual student and their peers have learned and produced over the course of a project - it is of vital importance to me as an instructor that these discussions be generative and contemplative rather than strictly evaluative.

It is important that the classroom and studio be a place of discussion and communication - never a site of authoritative dictation. While it is my duty to instruct the students in proper technique and making processes in our craft, I hold listening and adaptability as crucial skills in the more

important charge of mentoring and guiding them to a place of being able to confidently explore their own ideas and foster a platform for their creative voice to be heard.

## Inclusivity Statement

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Growing up as a queer body in a rural, Midwestern school system taught me what it is like to be left out of a conversation. I learned that love is often conditional and inclusion is not a default mode of operating. As a result, I teach from a queer perspective centered around community building and work every day to strive towards better inclusivity in my classroom.

It is my intent that students from all diverse background and perspectives be well-served by my courses, that students' learning needs be addressed both in and out of the class, and that the diversity that students bring to this class be viewed as a resource, strength, and benefit. It is my intent to present materials and activities that are considerate of differences in gender, age, sexual orientation, disability, socioeconomic status, ethnicity, race, culture, perspective, and other background or identity characteristics. I value and encourage suggestions about how to improve the value of the diversity in my teachings, assigned readings, and class schedules.

I believe that in order to learn, we must be open to the views and opinions of those different than ourselves. In the time that students and I share together in the classroom, it is expected that we honor the uniqueness of each other and appreciate the opportunity we have to learn from one another.

The classroom community is dedicated to the advancement of knowledge and the development of integrity. In order to thrive and excel, this community must preserve the freedom of thought and expression of all its members. A culture of respect that acknowledges the rights, safety, dignity, and worth of each individual is essential to preserve this.

I have recently been fortunate enough to teach in a multi-lingual classroom. The distinct personal and cultural perspectives that students were able to bring into discussion and the interpersonal translation that happened when students who shared language helped each other out as they communicated with the entire class enriched our discussions around our topics. After one day of journal reviews, I found that allowing students to write their personal entries in their own language allowed them to more fully develop their ideas for their projects, be more personally invested in their work, and be more confident in the foundations of their artistic investigation.

By allowing and fostering an environment where their bilingualism was not just allowed but encouraged elevated the entire classes experience.

We learn as a community and benefit by raising others up with us.

## Course Descriptions

### **Introduction to Jewelry and Metalsmithing**

Course Description:

This course will teach students to conceptualize, design, draft, and fabricate jewelry using

traditional metal techniques. Through demos and four projects, students will learn basic metalsmithing skills—including sawing, filing, soldering, forming, and finishing—and use them to create wearable, three-dimensional pieces. Contemporary jewelry is an art form and a craft, and it is important to incorporate both concept and technique into each project. Originality, design, function, and wearability are all of equal importance. Taking into account both historic and contemporary examples, students will delve into the world of contemporary jewelry, learning essential skills for creating works of art which relate to the body.

Goals :

- To develop proficiency in basic jewelry fabrication techniques;
- To take an idea from a 2D sketch to a completed 3D object;
- To learn common terminology in the field of jewelry through critical discussion; and
- To develop an individual approach to the techniques materials and subject matter of jewelry.

Outcomes :

- A solid comprehension of the techniques, materials and processes covered in this course.
- A sketchbook documenting thought, sketches models and research relevant to the class.
- Four projects demonstrating a knowledge of hand fabrication processes in jewelry and metals.
- A final project that exhibits a conceptual thought process of body adornment and personal creative expression through jewelry.

## **Adornment and Crime: Lost-Wax Casting for Jewelry**

Course Description:

Adornment and crime have an inseparable history - from storied thefts of Crown Jewels, to provenance debates surrounding plundered artifacts, or mandated identity badges worn by persecuted and criminalized populations. Lost-Wax Casting is one of the world's oldest metal working processes and has a complicated and interwoven history with the development of human civilization. In this course students will explore the interplay

of bodily ornamentation, jewelry, and different takes on "crime" through a series of related prompts. Students will learn and explore the process of lost-wax metal casting, various mold-making techniques, and jewelry-making processes in order to create projects that exercise new techniques while exploring concepts surrounding *Adornment and Crime*.

This course will teach students to consider the conceptual and formal aspects involved in crafting wearable jewelry. In tandem with technical processes, students will critically address the conceptual language imbedded in making adornment and ornamentation. Students will be supported to make work that applies to their independent major or research interests and are required to participate in discussions on readings, writings, and during critiques. In relationship to the crafting of wearable works of art, students will respond to a series of short readings and listenings that will provide historical and contemporary perspectives to objects and their cultural impact. Readings and listening's on Adolf Loos, Michael Foucault, and others will be given to further explore the prompted assignments.

#### Goals:

- To develop familiarity with lost-wax casting, carving, and mold-making within the jewelry context.
- To create a foundation (historical context, material foundation?) more specific) to explore concepts of identity, historical context, and place a student's work within their practice and the broader Contemporary Jewelry field.
- To develop an understanding of traditional casting techniques and their cultural contexts.
- Introduce them to contemporary makers in the Jewelry Field relevant to their interests.
- To promote and encourage the critical and conceptual depth of a student's artwork.
- To be able to connect research methods (visual sourcing, historical and theoretical reading, discussion) and art-making in a complimentary practice.
- Create a space where students can strengthen their ability to articulate creative thoughts through both words and materials.

#### Outcomes:

- Three projects that explore different wax modeling processes and lost-wax casting.
- A familiarity with the vocabulary and processes of lost-wax casting, carving, and mold-making within the context of

jewelry.

- A sketch and notebook that functions as a personal resource and reference, containing a journal, class notes, process images, and project sketches. (Sketchbook to serve as a future reference for students)
- Comfort with and access to a variety of research methods in support of the students practice.
- A final project that considers conceptual and formal expression of the artist and how this can be *contextualized in its documentation and installation*. The goal being a better understand how objects are contextualized on the body.

### **Introduction to the Third-Dimension: Foundations of 3-D Design**

#### Course Description:

This course will bring your work to a new dimension – namely the third. This foundations course will teach students to work through additive, subtractive, mold-making, and casting processes to achieve dynamic compositions and forms in a variety of materials. Students will be encouraged to explore ideas and express themselves in materials that suit their interests while learning valuable skills to execute those ideas into real, physical objects.

#### Goals:

- To develop proficiency in sculptural processes including carving, fabrication, mold-making, and casting in various materials.
- To initiate and encourage the critical and conceptual depth of a student's artwork.
- To develop skills of critique and criticism in a fine arts setting
- To strengthen design and compositional skills
- To be able to thoughtfully articulate an idea in words and material

#### Outcomes:

- Three projects that demonstrate understanding of additive, subtractive, and casting sculptural processes.
- A developed vocabulary of formal, special, and thematic terms to discuss and understand artworks.
- A sketchbook and notebook that will serve a detailed reference for the processes and discussions covered in this course.

## *Casting: Adornment and Crime* 3 Credits

Lost-Wax Casting for Jewelry

Instructor: Steven (KP) Kaplan-Pistiner

Teaching Assistant:

Location: Metcalf, Room 209

Time: 1:10-6:10pm

Office Hours: Fridays, 10am - 12pm (or by appointment)

Contact: Skaplanp@risd.edu

### Course Description:

*Lost-Wax Casting is one of the world's oldest metal working processes and has a complicated and interwoven history with the development of human civilization. Through a series of prompts students will learn and explore the process of lost-wax metal casting, various mold-making techniques, and jewelry-making processes. In relationship to the crafting of wearable works of art, students will respond to a series of short readings and listenings that will provide different historical and contemporary perspectives to objects and their cultural impact.*

*This course will teach students to consider the conceptual and formal aspects involved in crafting wearable jewelry. In tandem with technical processes, students will also critically address the conceptual language imbedded in making adornment and ornamentation. Students will be supported to make work that applies to their independent major or research interests and required to participate in discussions on readings, writings, and during critiques. Readings and listening's on Adolf Loos, Michael Foucault, and others will be given to further explore the prompted assignments.*

Adornment and crime have an inseparable history - from storied thefts of Crown Jewels, to provenance debates surrounding plundered artifacts, or mandated identity badges worn by persecuted and criminalized populations. Lost-Wax Casting is one of the world's oldest metal working processes and has a complicated and interwoven history with the development of human civilization. In this course students will explore the interplay of bodily ornamentation, jewelry, and different takes on "crime" through a series of related prompts. Students will learn and explore the process of lost-wax metal casting, various mold-making techniques, and jewelry-making processes in order to create projects that exercise new techniques while exploring concepts surrounding *Adornment and Crime*.

This course will teach students to consider the conceptual and formal aspects involved in crafting wearable jewelry. In tandem with technical processes, students will critically address the conceptual language imbedded in making adornment and ornamentation. Students will be supported to make work that applies to their independent major or research interests and are required to participate in discussions on readings, writings, and during critiques. In relationship to the crafting of wearable works of art, students will respond to a series of short readings and listenings that will provide historical and contemporary perspectives to objects and their cultural impact. Readings and listening's on Adolf Loos, Michael Foucault, and others will be given to further explore the prompted assignments.

#### Course Objectives:

- To develop familiarity with lost-wax casting, carving, and mold-making within the jewelry context.
- To create a foundation (historical context, material foundation?) more specific) to explore concepts of identity, historical context, and place a student's work within their practice and the broader Contemporary Jewelry field.
- To develop an understanding of traditional casting techniques and their cultural contexts.
- Introduce them to contemporary makers in the Jewelry Field relevant to their interests.
- To promote and encourage the critical and conceptual depth of a student's artwork.
- To be able to connect research methods (visual sourcing, historical and theoretical reading, discussion) and art-making in a complimentary practice.
- Create a space where students can strengthen their ability to articulate creative thoughts through both words and materials.

#### Outcomes:

- Three projects that explore different wax modeling processes and lost-wax casting.
- A familiarity with the vocabulary and processes of lost-wax casting, carving, and mold-making within the context of jewelry.
- A sketch and notebook that functions as a personal resource and reference, containing a journal, class notes, process images, and project sketches. (Sketchbook to serve as a future reference for students)
- Comfort with and access to a variety of research methods in support of the students practice.
- A final project that considers conceptual and formal expression of the artist and how this can be *contextualized in its documentation and installation*. The goal being a better understand how objects are contextualized on the body.

#### Projects and Assessment:

Ongoing Daily Journal, Class Notes, and Sketchbook - 10%  
Project 1: A Ring for a Criminal & A Ring for the Crime - 20%  
Project 2: The Knock-Off Pendant- 20%  
Project 3: The Cover-Up and the Scene of the Crime - 30%  
Writings (Reading Responses and Artist Statements) - 10%  
Participation - 10%

#### Evaluation Criteria:

Each project will be graded the basis of five major criteria: Understanding of project and process, Participation, Creativity/Concept, Technical Skill, and Ambition. See Attached rubric for a more detailed breakdown of how these criteria are defined.

#### The Journal:

Casting is a process that requires experimentation and includes a certain degree of failure or responding to unexpected results. To ensure that your work is not entirely lost due to a casting failure, photo-documentation of your wax model, sprue, and sketches are required to be catalogued in a journal. This journal must be specific to this class and contain your notes, sketches, and process images. The journal will become an invaluable resource as we explore and develop these technique-heavy processes.

#### Attendance:

Attendance is mandatory and essential to your performance. Being more than 30 minutes late to class or leaving class early will be counted as an absence. The information needed to complete assignments properly will be given in class and during demonstrations. These demos will not be repeated to late or absent students. As a student in this class it is your responsibility to make sure that you obtain information covered should you miss a class. Previously absent students must to come to the following class with all of the appropriate work due for that day. Deductions for more than two absences and/or a general lack of participation will be taken from the final grade.

#### Diversity and Inclusion Statement:

- It is my intent that students from all diverse background and perspectives be well-served by this course, that students' learning needs be addressed both in and out of the class, and that the diversity that students bring to this class be viewed as a resource, strength, and benefit. It is my intent to present materials and activities that are respectful of differences in gender, age, sexual orientation, disability, socioeconomic status, ethnicity, race, culture, perspective, and other background or identity characteristics. Your suggestions about how to improve the value of the diversity in this course are encouraged and appreciated.
- In order to learn, we must be open to the views of people different from ourselves. In the time we share together during this course, please honor the uniqueness of your fellow classmates and appreciate the opportunity we have to learn from one another. Please respect each other's opinions and encourage constructive, critical discourse. Finally, remember to keep confidential all issues of a personal or professional nature that are discussed in class.
- The RISD community is dedicated to the advancement of knowledge and the development of integrity. In order to thrive and excel, this community must preserve the freedom of thought and expression of all its members. A culture of respect that acknowledges the rights, safety, dignity, and worth of each individual is essential to preserve this.
- Membership in the academic community places a special obligation on all members to preserve an atmosphere conducive to the freedom to teach and learn. Part of the obligation implies responsibility that each member of the RISD community maintain a productive learning environment in which the behavior of any individual does not negatively impact the well-being or learning process of a fellow community member. We learn as a community and benefit by raising others up with us.

#### Accommodations for People with Disabilities

In accordance with Section 504 of the Rehabilitation Act of 1973, as well as the Americans with Disabilities Act (ADA), RISD attempts to make its classes, programs, events and services accessible to everyone. Reasonable accommodations are made for people with disabilities or special needs who request assistance. These accommodations may include relocation of the class, program, event or service, if necessary; duplication in an accessible location; provision of a comparable substitute at a fully accessible institution; and/or interim measures authorized by federal law.

## Course Plan

Week 1:

Day 1:

Introductions, Syllabus Review, Tool Kit Introduction

**Project 1 Introduction: Ring for the Criminal and Ring for the Crime**

**Introduction of Daily Journal Assignment**

Presentation: Lost-Wax Casting and it's Lineage

Demo: Introduction to Wax Carving, Rings, Finishing Waxes.

Assignments:

Finish Three wax carvings for your first ring. Write your first

journal entry.

Day 2: **BURN OUT 1**

Wax review

Demo: Metal Weight/Wax Weight, Sprueing, Investing.

Assignments:

Reading: Adolf Loos "Ornament and Crime", 250 Word Response. Second Ring Carving

Day 3: CASTING 1 + BURN OUT 2

**Reading 1 Discussion**, casting in class

Demo: Casting finishing and clean-up. Patina/Finishing, Writing Examples.

Assignments:

Finish Project 1, 250-word project narrative about your inspiration, design, and technical execution.

Learning Outcomes:

Emerging:

A developing understanding of wax work, both additive and subtractive.  
A demonstrated knowledge of spruing and investing practices  
A beginning of understanding of the casting process

**Weekend: CASTING 2**

Week 2:

Day 4:

Critique: Project 1: A Ring for a Criminal & A Ring for the Crime

Demo: 2-Part Silicone Mold Making of Found Object, Pouring Wax Models, Wax Manipulation

Introduction to Project 2: Knock-Off (Disruption of an Existing Image) Pendant

**Presentation: Project 2 Introduction: The Knock-Off Pendant**

Assignment:

Bring in Five Possible Objects to "Knock-Off",  
Listen: Discipline and Punish Excerpt by Michael Foucault, Philosophize This! Episode  
**Link:** <http://philosophizethis.org/foucault-power/>  
150-350 Word Response

Day 5:

Group Discussion: Reading/Podcast Discussion. Object Inspiration Discussion.

Individual Mold Making Help/Discussion

Assignment: Begin Mold-Making for Piece (First Part of Two-Part Mold), 25 Pendant Sketches/Gesture Drawings of pendants.

Day 6:

Pendant Design and Suspension Support Design. Mold Progress + Discussion on pendant design.

**MUSEUM VISIT! - Object study, context lecture, research exercise.**

Assignment: Bring in 5 Wax-Models for Pendant Casting. Pendant Support Samples

Learning Outcomes:

Emerging:

A demonstrated understanding of various mold-making and model making techniques

Advancing  
A developing understanding of wax work, both additive and subtractive.  
A clearly demonstrated knowledge of spruing and investing  
practices  
A further of understanding of the casting process

Week 3:

Day 7: BURN OUT 3  
Model Review, Sprueing, Investment. Discuss hanging mechanisms  
for pendants.  
Presentation: Pendants and Knock-Offs  
Assignment:  
Bring in 10 samples of hanging and suspension materials for  
your pendants

Day 8: CASTING 3  
**In Class Casting**  
**Introduction of Final Project: The Cover-Up and the Scene of the  
Crime**  
Assignment:  
**Finish Project 2**

Week 4:

Day 9:  
**CRITIQUE: Project 2: The Knock-Off**  
Demo: Brooch-Back, Set in Place Stones  
Assignment:  
Carve Repeatable Embellishments, 25 Images of Inspiration,  
25 sketches of final project ideas and potential contexts  
for the work.

Day 10: BURN OUT 4  
Group Discussion on Inspirational Image:  
In Class Work Time and Individual Meetings  
Assignment:  
**Graduate and Senior Extra Assignment**  
*Read: Individual readings assigned for research topics.*  
*Prepare: 5- Minute Presentation and Summary of reading for  
sharing in class*  
*Write: 200-word response to reading*  
Work on final project.

Day 11: CASTING 4  
In Class Work Time and Individual Trouble Shooting  
Presentation: Display/Documentation, Culminating Discussion of  
Relationship between texts given in class.  
Assignment  
**Work on Final + Documentation of the object in "context"**

**Weekend: Bonus Casting Opportunity for Project Re-Castings (Burn Out and  
Casting 5)**

Week 5:

Day 12:  
**FINAL CRITIQUE: The Cover-Up and the Scene of the Crime**  
*A finished "Cover-Up" Brooch and photo documentation of it in*

*context ("the scene of the crime").* Additionally, bring your journal as well as all previous projects, sketches, and models so we can discuss your development and journey in the course as a whole.

## *Project 1:*

### *Ring for the Criminal and Ring for the Crime*

The signet ring has been a format for millennia. They can function as the personal seal of an individual, indicate a system of rule, or mark the wearer's allegiance to a higher power and creed. The seal and mark the ring provides grants a document authenticity and verifies its authority.

For this project, you will utilize subtractive and additive wax-working to model and cast two rings, reinterpreting the history of the signet ring for two different wearers – one for the criminal and one for the crime. As we have discussed in class, "crimes" can be as literal as theft or vandalism, or as nuanced as an identity made criminal through oppressive law. Think of how the subject matter shifts between depicting the "criminal" act itself and an individual who might perpetrate it – their motivations, their justifications, their misguiding. The pair should have connection between them, but be distinct as one-of-a-kind wearable objects.

Consider what a traditional ring typically look like and how you are interested in challenging this. What makes an object a ring? What design will work the worn ring and where does the body interact with it? Consider jewelry's ability to be worn and carried. What do you want to say that can be enhanced through its wearability or relationship to the body?

#### **New Techniques observed:**

-Wax Carving, Sprueing, Investing, Centrifuge Casting of Rings, Metal Finishing Techniques

#### **Potential materials:**

-Brass, bronze, sterling silver. (**Other materials must be discussed with instructor before incorporation into project**)

#### **Requirements:**

- Two Cast and finished rings – one for a chosen "crime" as defined by the artist, and one for the "criminal"
- **A 250-Word Artist statement describing your inspiration and how you went about translating it into your work.**
- 10 Sketches
- 10 source images
- 5 Models

#### **Things to keep in mind:**

- Proper investing and casting procedure leads to better outcomes!
- How does your art being wearable affect its meaning?
- **Inspiration ≠ Replication**
- How can you represent a topic abstractly in different ways?

#### **Project Plan and Due Dates:**

##### **Model + Sketch Review:**

Bring 10 sketches and two models to class, and at least 10 source images. Be prepared to discuss them and how you are thinking of translating them into the piece.

### **One on one Meetings:**

Significant progress is expected to be made by this meeting. Problem solving and discussion with instructor.

### **Project Critique:**

Bring your finished rings, printed artist statement, and a printed image of your chosen inspiration for critique.

### *Project 2:*

### *The Knock-Off*

The difference between an inspiration and replication is translation--making it your own. It can manifest itself in motifs, in shapes, in colors; it can be creative, deconstructive, it can even be a knock-off.

Mold-making provides the opportunity to replicate, manipulate, and remake a pre-existing form into your own artistic language. Combined with the carving skills learned in your rings, this project will require you to select a pre-existing object, make a mold of it, and cast multiple wax models from it. These models will serve as the basis for a cast pendant. Once replicated in wax, you can alter the form of this object (combine them, melt, cut, fuse, repair – etc.) into a new, dynamic composition. You will cast two of these models as pendants and construct an incorporated support system for your pendant to be worn.

As always, consider jewelry's ability to be worn and carried. How does this object transform when it is worn? How does it transform the wearer?

### **New Techniques observed:**

-2-part silicone mold-making, hollow-core casting, working with hollow-waxes. Patina and coloration of bronze and silver. Pendant support and chain construction.

### **Potential materials:**

-Brass, bronze, sterling silver. **(Other materials must be discussed with instructor before incorporation into project)**

### **Requirements:**

- Two Cast Pendants with integrated support systems
- **A 250-Word Artist statement about your “source object” and how you came to your “knock-off”**
- 5 potential objects
- 5 Wax Models
- 10 Sketches

### **Things to keep in mind:**

- As always, proper investing and casting procedure leads to better outcomes!
- How can you take something that already exist and incorporate it into your own artistic language?
- **How does making a non-wearable object wearable transform it?**
- How can a pendant's support system not just compliment but add to its effectiveness as an art object?
- What does it mean to alter and replicate – again and again?

### *Project Plan and Due Dates:*

### **Object and Sketch Review:**

Bring in 5 objects and 10 Sketches to discuss

### **Model Review:**

Bring 10 sketches and five wax models to class, and at least 10 source images. Be prepared to discuss them and how you are thinking of translating them into the piece.

### **Project Critique:**

Bring your finished rings, printed artist statement, and your two-part mold for review.

### *Project 3:* *The Cover-Up and the Scene of the Crime*

For your final project, you will create a brooch with a repeating motif of your design and document it worn – exploring how the context of the object can enhance or change its meaning.

#### **New Techniques observed:**

-Interlocking cast parts, set-in-place stone casting, pin-backs. Discussion of photo-documentation of the work on the body.

#### **Potential materials:**

-Brass, bronze, sterling silver, approved stones. **(Other materials must be discussed with instructor before incorporation into project)**

#### **Requirements:**

- A “Cover-Up” Brooch that engages with the histories of embellishment and erasure as relevant to the artist’s research topic.
- 5 Images of the finished work documented in creative ways that further the conceptual project.
- **A 250-Word Artist statement about your work.**
- 5 Wax Models
- 25 Sketches
- A Vulcanized Mold of a repeatable element.

#### **Things to keep in mind:**

- As always, proper investing and casting procedure leads to better outcomes!
- How does utilizing the multiple in a design change the discussion around it?
- What is being covered? What does this reveal?
- How can the piece best exist as a three-dimension object? Take all sides, front and back, into consideration.
- How can the documentation of a work, especially on the body, compliment or complicate it?

*Project Plan and Due Dates:*

#### **Object and Sketch Review:**

Bring in 25 Sketches and 3 carved “motifs” to discuss

#### **Model Review:**

Bring 10 sketches and five wax models to class, and at least 10 source images. Be prepared to discuss them and how you are thinking of translating them into the piece.

#### **Final Project Critique:**

Bring your finished brooch, artist statement, and printed documentation images for discussion.

Additionally, bring your journal, as well as all previous projects, sketches, and models so we can discuss your development and journey over the entirety of the course.

## Course Rubric

Criteria	6 points	4-5 points	2-3 points	0-1 point
<b>Understanding</b>	Student fully understands the parameters of the project and designs a project to meet and exceed all requirements and effectively solve the "problem" presented.	Student understands the project and designs a project which meets expectations and requirements.	Student partially understands the project and attempts to engage with it, but not at a high level.	Student makes little or no attempt to understand the project's meaning and parameters.
<b>Participation/ Behavior</b>	Excellent commitment to project, good time management, enthusiastic participation and excellent use of class time. Asks valuable questions which are relevant for everyone in the class.	Time was well-used, and student was committed to the project. Student asks questions and is engaged during class time.	Student did the work only in order to fulfill the assignment.	Student managed their time poorly (i.e., started project days before it was due), used in-class work time ineffectively.

<b>Creativity/Concept</b>	Concept is engaging and interesting to both student and peers. Student's project was inventive and even surprising.	Student is fully engaged in their concept. Concept is interesting and engaging but perhaps "safe".	Project design does bare minimum to fulfill the assignment and/or does not effectively communicate the student's ideas.	Concept is highly derivative and unoriginal, or non-existent. Student puts very little or no effort into designing an engaging piece.
<b>Technical Skill</b>	Piece is well finished with no visible solder seams, a well-considered surface, and no dings and scratches. Soldering is neat with no pitting.	Piece is well finished. Solder seams may have slight pitting. Finishing may be slightly messy (patina isn't applied properly, not all scratches were removed before polishing, etc.) Effort is clear even if struggle is evident.	Piece is constructed in an inefficient way. Student takes short-cuts. Some finishing attempt was made, but was not fully carried out (i.e., student was unwilling to put in the time required to make a well-crafted piece)	Piece is not fully or effectively constructed. Very little or no time was put into making a piece that is well-designed and well-made. Very little or no filing, sanding, and finishing was done.
<b>Ambition and Initiative</b>	Student challenged themselves both technically and conceptually. Student made work that was consistently better than the last.	Student challenged themselves technically or conceptually. Student made consistently good work.	Student met assignment parameters, but didn't push themselves a great deal. Student work was acceptable.	Student made minimal or no effort. Work was unambitious and/or unfinished

**A** 28-30  
**C+** 13-15  
**D-** 1-2

**A-** 25-27  
**C** 10-12  
**F** 0

**B+** 22-24  
**C-** 7-9

**B** 19-21  
**D+** 5-6

**B-** 16-18  
**D** 3-4