

**Mahala Miller**  
**Teaching Portfolio**

Teaching Portfolio

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## Teaching Philosophy

The sense of wonder and excitement that comes from learning moments drives me to Arts and Design Education. Seeing a student learn a new skill or concept is magical. In my own artmaking practice, I have made paintings about that magic learning moment as well as images of educational objects and formative educators. My interest in creating educational objects is an ideal crossover between artist and teacher that I bring to art education spaces.

In most classes I teach, I hope to encourage competency in a specific skill in addition to thoughts and ideas about greater concepts that can be utilized in other skills. My mentor and I have often talked about an analogy we have developed for learning and the sense that some students just have affinities for skills. We think of the brain as an empty cabinet and skills as objects needed to be stored in that cabinet. When you acquire a new skill you add it to your cabinet, but in no particular order or organization. Skills may become piled up and the ones on the bottom are no longer accessible because they are covered by new ones. Higher concepts like critical thinking, or spatial reasoning act like shelves when introduced to the brain cabinet. Students with a shelf now have a place to put a new skill and then can also access it easier. For example, a student with a spatial reasoning shelf quickly digests information about modeling in clay, in addition to comprehending and constructing an armature for the sculpture, and could also pack the finished sculpture safely in a crate. This knowledge further translates outside the three-dimensional field as when creating an illusion of space in a drawing. These higher concepts are more difficult to teach, but absolutely necessary for providing students with the capability to continually learn and adapt new skills.

My goal is to teach a specific skill course in a way that solidifies the higher concept shelf. Once a student has a shelf other skills in that category are more readily grasped because they have a pre-existing organizational system to process the new skill. In this way comparisons can be made between skills within a category to more efficiently communicate an idea. When teaching a class like Figure Modeling or printmaking, students will leave the class with knowledge of the specific skill. Additionally, they will learn greater, harder to describe, concepts like spatial reasoning or reverse order thinking that can be applied to a broad number of fields.

I also believe it is necessary to provide a rich and thoughtful set of source material of how artists have historically used this skill. I create a studio environment with source material incorporated into the space as opposed to exclusively giving slide talks. Touching and moving around reproductions of work from art history provides more in depth knowledge to the student and allows for rearranging and recategorizing. Students interact with the source material as a reference for their own work and also as opportunities for critical analysis. Additionally, the ability to confidently speak and write about one's own work and the work of others is necessary for a student in art and design to grow into a professional in the field. I choose to imbed critical conversations with peers as a portion of out of class work to strengthen the sense of community and reinforce the importance of peer to peer learning.

I will utilize many methods in order to reach these goals. I believe it is extremely essential to include guided work-time, where students can work on their assignments during class with assistance from the teacher and other peers.



**Pat Pat It's the Annunciation!**  
**Mahala Miller**  
 Painting about the moment of learning.

Critiques of many forms will be employed in the studio. Conversation about student work is critical during the first stages of an assignment. Students will be asked to present their idea and rudimentary sketches, the class will then function as brainstorming sessions to help to delineate the important aspects, question the idea, and give their own suggestions for the potential application or design. Group critiques and one on one conversations will occur when assignments are in progress. For the final assessment of an assignment, students will critique the work as a group giving statements about their complete work. I deeply value one on one interaction with my students to discuss their ideas, thoughts, and feelings about their progress on assignments and their individual goals for the course. I keep a detailed journal of student's progress and attitude to devote time each week to strategize individualized teaching methods.

A good grade is obviously not the only good outcome for a student in an art or design class, though I do believe in the necessity of quantifiable feedback. The most important aspect of the grading process is transparency with the students. Assignments should have clear objectives and grades ought to be determined by satisfying those objectives. I intend to give students all the information necessary to meet those objectives. The objective may also be partially open ended and have some flexibility. I clearly delineate when an assignment's objectives are for exercising a skill or idea versus self driven objectives. Exercise assignments are given a smaller percentage of the final grade than open prompt assignments. Oftentimes as a student, I have felt my grade was picked by default and not thoughtfully considered. Instead, I feel that students should be able to have consultations about how their grade resulted specifically. Grades are only a portion of feedback from a studio course. I also provide narrative assessments of work both in critiques and in written responses.

When teaching classes that have distinct assignments I believe an opportunity for redoing the work should always be available. This redo assignments will be graded again and replace the original grade. No one should be expected to achieve a perfect result when completing assignments comprised of completely new skills, but the students who are dedicated to improving will have the chance to get further feedback. This option affords students who are especially interested in a concept or skill to work and rework their project with detailed feedback provided at every step. However student progress and engagement is more important than numeric grades and intense discussion of grades often contributes unnecessarily to student stress. Grading primarily helps me to track student progress and customize my teaching practices to the students.

I believe the teacher should function as a facilitator in the classroom, but too often the term facilitator indicates a passive teacher that puts all the responsibility of the class on the students. This leaves the students unguided and without a common objective. It is the responsibility of the teacher to facilitate a climate that inspires and encourages learning with a clear objective, and clear steps to reach it. It is the responsibility of the student to understand the course objective and commit to working towards it. In all elective courses students must decisively determine if a course objective matches their personal objective. Each person's involvement will benefit and improve the class exponentially for everyone else; it is not just the teachers responsibility to maximize the use of the studio. It is the student's responsibility to be involved in the class, to contribute new thoughts and perspectives, and to be dedicated to learning. Being clear about responsibilities and objectives fosters a productive learning community.

As I continue to grow as a teacher, I hope to adapt my studio to effectively teach different types of learners. I am interested in developing new materials and tangible demonstrations in order to specify my attention and strategies for student's personalities and distinct learning styles. The creation of customizable classroom materials is fertile ground for the interaction of my role as artists and my role as an educator. A specialized studio space works to educate students in a different manner. I will create a customized studio designed specifically with the course's objective in mind. In all possible opportunities the course objectives will be reiterated in order to clarify communication to the students.

# Proposed Course Descriptions

## Figure Modeling: From Nature to Nature

Nature knows how to make beauty. By looking at the natural world we can see how nature solves formal problems and compare that to man-made art and objects. We will closely study the living world through a series of modeling prompts. Begin by studying natural forms such as seed pods working up to human figure. We will incorporate trips to the Nature Lab and the RISD Museum in order to build a library of reference material. Students will grow observational skills and gain confidence in working three-dimensionally. Drawing will be used as a familiar tool to comprehend form as students adapt to using clay. Through specific, directed assignments students will improve spatial reasoning skills and observation abilities that can be carried into other practices.

2020 Spring

02/13/2020 -05/22/2020

Thursday 8:00-1:00

What Cheer 203

Course level: For undergraduates and graduates

Department: Sculpture

Estimated Material cost: 150\$

Seats: 16

## Painting with a Pal

What can you learn from your peers? Collaborate with other advanced painters to teach and learn from one another. Experiment with systems of collaboration through in class exercises. Question ideas of authorship. Expand your command of painting language and technique. Look at historic examples of artist collaborations within the bounds of painting. First we will design and test systems of collaborative painting through brainstorming and experimenting in small groups. What happens when you paint simultaneously versus in turn? What do you specialize in and what do you share? Students will then form collaborative teams and outline an ambitious project or series to be realized in the last half of the semester. Oil paint will be used for initial exercises but other mediums are welcomed in later projects.

2020 Spring

02/13/2020 -05/22/2020

Wednesday 8:00-1:00

Memorial Hall 311

Course level: For Painting dept Juniors and Seniors

Department: Painting

Estimated Material Cost: 75\$

Seats: 16



Collaborative Painting  
Aaron Broadbent, Mahala Miller  
September 2019

**Raw Diet: Painting**

Using the rawest possible materials, make every component needed to paint an oil painting. Harvest flax to make Linseed oil. Grind pigments sourced locally. Mill pine to construct the stretcher. Examine the elegance of craft and the alchemy of our materials, while reducing our impact on the environment. The artist will have the opportunity for creative intervention and customization at every possible step culminating in one large or several small paintings. We will investigate topics of labor, craft, care, reverence, longevity, conservation, and experimentation. We will ask how altering our material may change or give different meaning to our content. Students will learn the value of material testing and prototyping to work towards a thoughtful, well-considered final work.

2020 Spring

02/13/2020 -05/22/2020

Friday 8:00-1:00

Memorial Hall 310

Course level: open to undergraduates and graduates

Department: Painting

Estimated Material Cost: 150\$

Seats: 16

## **Proposed Syllabus**

**Course Information**

**Course Policies**

**Weekly Plan**

# FIGURE MODELING: FROM NATURE TO NATURE

## Class Handbook

### Course Information

Rhode Island School of Design  
02/13/2020 -05/22/2020  
Thursday 8:00-1:00  
What Cheer 203  
Estimated Material cost: 150\$

Mahala Miller  
mmiller@risd.edu

Office hours: Tuesday 1:00pm-3:00pm

### Course Description

Nature knows how to make beauty. By looking at the natural world we can see how nature solves formal problems and compare that to man-made art and objects. We will closely study the living world through a series of modeling prompts. Begin by studying natural forms such as seed pods working up to human figure. We will incorporate trips to the Nature Lab and the RISD Museum in order to build a library of reference material. Students will grow observational skills and gain confidence in working three-dimensionally. Drawing will be used as a familiar tool to comprehend form as students adapt to using clay. Through specific, directed assignments students will improve spatial reasoning skills and observation abilities that can be carried into other practices.

### Course Goals

To gain confidence and ability in working three-dimensionally.  
To improve close observational skills.  
To understand the structure of forms as based in nature and interpret that into clay

### Course Learning Outcomes

Ability to work with plasticine  
Knowledge of anatomy of biological structures: human, animal, plant  
Knowledge of sustainable materials and practices  
Proficiency of close observational study from life.  
Improved spatial reasoning.

### Assignments/grading

30% Seated Figure  
20% portrait or nature lab object  
20% simple form, complex forms, paper structure  
20% Homework drawings and studies  
10% Critique participation

### Narrative evaluations

In addition to a rubric and quantitative evaluation, after each major assignment you will receive a written evaluation of your work. This will give specific comments and ways to improve. If you choose to redo your work the narrative evaluation will be a guide for how you may improve.

### Materials

Come to class prepared with the materials needed for the day. See Modeling Tools Hand Out and Armature Making Handout for more information.

12x16 drawing pad  
Ebony pencils  
2 meters Aluminum armature wire ( $\frac{3}{8}$ )  
5 meters Aluminum winding wire  
Small Rake clay tool  
Large Rake clay tool  
Caliper  
Clay Wire Cutter

You do not need to buy clay for this course. We will be using recycled plasticine. If you intend to keep your sculpture you can purchase Plasticina clay to keep.

## Course Policies

### Attendance:

This course's attendance policy is in accordance with RISD's attendance policies. Attendance is mandatory. There is not an allowed number of absences. A student with 2 absences for any reason can be withdrawn from class. Because of the amount covered in this course, 2 absences will make it impossible for a student to meet course learning objectives.

Disappearance from class can be marked as a full or partial absence.

Reasonable accommodations can be made for missed class because of a religious observance, serious illness (physical or mental), or family emergency will prevent attendance, students should notify their faculty immediately. If a class is missed, students are responsible for communicating with faculty, gathering missed material, making up assignments, and getting back on track with the class.

### Tardiness:

On-time arrival to class is expected. Arriving late to class (tardiness) is not acceptable. Returning late after breaks or lunch is also considered tardiness. Tardiness can be marked as a full or partial absence. Tardiness affects your peers as well as your professor. Arriving late to class is distracting to the community and requires extra time from the professor reteach missed information.

### Academic Misconduct:

Participating in any of the following conduct will result in the academic misconduct procedure.

**Cheating:** The use of unauthorized information, study aids or other materials, communication with, or copying from another student on papers, projects, tests, or other academic work.

**Falsification and Fabrication:** The attribution of information or material included in one's work to a false or fabricated source, or the falsification or fabrication of the information or materials themselves.

**Unauthorized Reuse:** The submission of work to satisfy requirements for one course that has previously been submitted for another course. Students are expected to create new work in specific response to each assignment, unless expressly authorized to do otherwise.

### Assignment Redos

I believe an opportunity for redoing the work should always be available. No one should be expected to achieve a perfect result when completing assignments comprised of completely new skills. Students who are dedicated to improving will have the chance to get further feedback. Redo assignments will be graded again and replace the original grade.

Additionally another narrative evaluation will be provided. This option affords students who are especially interested in a concept or skill to work and rework their project with detailed feedback provided at every step. Week 8 will have no additional homework to allot time for redos.

### Learning Differences Statement

Everyone comprehends information in a unique way. As a person with dyslexia, I understand the challenges of learning in a standardized classroom. Everyone's learning and development is my priority in our studio. I will do my best to provide information in many modes and get to know what suits you best. Every assignment will be explained verbally, demonstrated physically, and described in a handout. Many people learn better in individual interactions. I will have a one-on-one conversation with every student during each class to check in on your progress. Please communicate with me about what you need to learn best. I consider it my job to continue to grow as a teacher and am always willing to make changes.

Additionally, RISD does have resources for students with learning differences mostly applicable to liberal arts classes. These accommodations can be built into this course if deemed helpful.

### Inclusivity Statement

This community is dedicated to creating a learning environment for all students regardless of race, gender, sexuality, class, ability, and age. We value a diverse classroom, but resist tokenism. The different perspectives students bring to the classroom are appreciated and will add to the learning opportunities in the class, but it is not one student's responsibility to educate and advocate for a group they may belong to. This curriculum is designed to incorporate art and design from many different cultures, though my library of images is ever-expanding and I welcome new additions. I want to know what you think, and if the curriculum could be more inclusive to a group, but ultimately I take responsibility to do the work.

I seek to create a classroom climate where difficult topics are not shied away from and students are taught to navigate situations involving race, gender, sexuality, class, ability, and age. I believe that in order for individuals to feel confident and able to speak about challenging subjects to audiences in an effective and considerate way, they need to have practice with smaller spheres. When politically charged subjects arise in the classroom, they will not be met with silence. I hope to facilitate a climate where students do not stay silent because of the worry they may fail, say something incorrectly, or be misunderstood.

In order to accomplish a productive discussion space we must all be respectful to one another. Please be careful to listen to what your classmates are expressing, resist interrupting, allow space in conversations for everyone to contribute.

As we have difficult discussions, I will work to educate students about campus policies when dealing with issues of inclusivity. Understanding what you can do about an issue is often very frustrating. When we discuss these topics we will also learn about the systems, like Title IX and resources like RISD CAPS you may encounter when dealing with these issues.

Above all, remember that we are a learning community and should treat each other with empathy, compassion, and respect to facilitate the most beneficial learning environment.

## Weekly Plan

Students should expect to spend 10 hours on assignments outside of class.

### Unit 1: Introduction to structure

Week	In Class Agenda	Assignments Given
Class 1	Visit to The Nature Lab. Exercise in categorization: look at objects and categorize based on qualities of a Simple Form. Sculpt a version of a Simple Form to add to the family. Look at class version as a group. Discuss qualities and clay handling.	Complete and refine Simple Form begun in class. Return to the Nature Lab and observe a human skull to sculpt a half scale cranium. This does not include any of the facial structures; focus on the part that holds the brain.
Class 2	Visit to the Nature Lab- look at complex forms and categorize. Sculpt a version to add to the family	Complete/refine complex form.
Class 3	Critique forms. Visit the Nature Lab- examine the structure of objects. Drawing demonstration. Make drawings objects that have the appearance of structure. Demonstrate basic paper folding principles. Exercise in creating actual structure with paper folding.	Make a study of a nature lab objects' structure using paper folding.

### Emerging Learning Outcomes:

By this time you should know:

- A basic idea of three-dimensional form as observed from nature.
- A conception of modeling process from idea to creation and methodology of observation in three dimensions.
- An understanding and utilization of terms:
  - Resolve: The quality of a modeled object having a singular identity and every component of the object related to that identity. Having a clay surface in service to the idea.
  - Anatomy: The underlying structure of an object. What is happening under the surface to shape the form.

**Unit 2:**

<b>Week</b>	<b>In Class Agenda</b>	<b>Assignments Given</b>
Class 4	Conversation about paper forms. Option to model an 80% scale portrait or 3x scale nature lab object. Construct armature. Guest Lecture on sustainable materials.	Make 3 drawings of either a skull, or the nature lab object. Make the first drawing without looking at the object, instead feel the form and draw by touch. The next two drawings will be observational.
Class 5	Begin modeling portrait or object.	Work on portrait or object.
Class 6	Model portrait or nature lab object.	Work on portrait or object. Have two critical conversations with peers about the work, note how you improved the figure from these conversations.
Class 7	Work on portrait or object. Individual critiques of work.	Complete box and board for seated figure. Cover the cardboard box distributed in class with a 1/8 inch layer of clay. Be sure that the box remains square and the measurements are met. Cover the masonite board in a 1/8 inch layer of clay, making sure that the surface is level. (See handout for detailed instructions)

**Developing Learning Outcomes**

By this time you should know:

- How to use drawing as a tool to understand three-dimensional form.
- An ability to self-assess using close observational techniques.
- An understanding and utilization of terms:
  - Gesture: The big movement, force, direction of the object.
  - Axis: The central core line the form arranges itself around.

**Unit 3:**

<b>Week</b>	<b>In Class Agenda</b>	<b>Assignments Given</b>
Class 8	Construct armature and take measurements. Work from the model on a seated figure.	This week is dedicated time to work on any of the previous assignments you would like to redo or improve. You will get further feedback and regraded for any assignment you redo.
Class 9	Visit to RISD Museum to see selected works on display and from storage. Work on seated figure from model.	Make 2 studied drawings of three-dimensional objects that you see reference to nature from the museum collection. After drawing in the museum, make 1 drawing observing your seated figure, note issues to work on.
Class 10	Work on seated figure from the model.	Make a gestural study of an object that fits within the course trajectory from the museum, gather 20 images of sculpture that have elements of nature or are a part of your vision. Work on seated figure.
Class 11	Field Trip to Snake Den State Park: draw, observe, collect objects that can inform the work.	Work on seated figure. Have two critical conversations with peers about your work, note how you improved the figure from these conversations.
Class 12	Work on seated figure from the model.	Make final adjustments to seated figure.

**Advanced Learning Outcomes**

By this time you should know:

- Confidently observe natural form and translate what you see into a work with a vision, mood, or feeling imbued with in it.
- Ability to talk about and assess your work and the work of your peers.
- Understanding and utilization of terms:
  - Vision: The feeling, mood, connotation, or context giving to your sculpture in addition to being an observational study.
  - Wholesight: The mental equivalent to stepping back. Looking at the sculpture as a whole, not focusing on component parts.

Class 13	Final Critique of Seated Figure Critique of any redo work	
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## Critique Statement

This course functions best as a community. We all have things to learn from one another. Each person, including myself, benefits exponentially from every contribution of another class participant. Your peers are an incredible resource! There are many ways to contribute to the class, vocalizing your thoughts for the entire class is only one method. You can also contribute by adding an image you've found to the posted image library. You can discuss ideas and learning with the TAs and peers. You can lead by example in maintaining a clean, organized studio conducive to productivity.

Critiques will take place in many formats. We will have several informal critiques with small groups. I will look at your work every week and offer individualized critique. We will have formal individual critiques at the end of each big project. Everyone's intention in a critique is to improve their own work and the work of their classmates'. We can work together to foster a productive, rigorous, learning environment. Be open to asking for feedback from your peers. People learn in many ways, you may be able to better explain an idea for a peer than I can. Reflect on what you have learned and be open to sharing.

During this course you will also be asked to conduct critical conversations with peers outside of class time. The inclusion of these conversations is to encourage community building and to relieve some of the pressure of critiques.

## Expanded Inclusivity Statement

Traditionally the fields of painting and sculpture have been especially straight, white, and male. We are far from free of those attitudes and must consciously work against them. Sexism, racism, and homophobia are still active forces in art education institutions and are often reinforced by the bureaucratic systems in place. In my own experience, I have dealt with the difficulties of reporting and following through with institutional policies. As an educator, I believe it is my responsibility to give students information about these processes.

The art education space functions best as an education community. A community is dedicated to creating a learning environment for all students regardless of race, gender, sexuality, class, ability, and age. I value a diverse classroom, but resist tokenism. The different perspectives students bring to the class are appreciated and will add to the learning opportunities in the class, but it is not one student's responsibility to educate and advocate for a group to which they may belong. I have designed curriculum to incorporate art and design from many different cultures, traditions, and geography. My library of references is ever-expanding and I welcome new additions. I seek feedback from students in order to make the curriculum more inclusive, but ultimately I take responsibility to do the work.

My position as an educator extends beyond the curriculum specific to the course. Learning to discuss and think critically about artwork is paramount to an art education. Sometimes artwork may involve issues of race, class, gender, sexuality, ability, and age. I teach to address these issues with compassion and empathy. I seek to create a classroom climate where difficult topics are not shied away from and students are taught to navigate situations involving race, gender, sexuality, class, ability, and age. I believe that in order for individuals to feel confident and able to speak about challenging subjects to audiences in an effective and considerate way, they need to have practice with smaller spheres. When politically charged subjects arise in the classroom, they will not be met with silence. I hope to facilitate a climate where students do not stay silent because of the worry they may fail, say something incorrectly, or be misunderstood. As we have difficult discussions, I will work to educate students about campus policies when dealing with issues of inclusivity.

# Proposed Class Assignment

From Nature To Nature

## ASSIGNMENT 1: STRUCTURAL FORM

Examine structure. What gives an object its strength? How big can an object be scaled to until it would no longer be strong? What strength comes from the material itself? By studying nature lab objects we will discern the form and design that gives the object intrinsic structure and the structure that comes extrinsically from the material. Structure is inherently tied to anatomy. Investigate and hypothesize what parts add together to create forms from nature. Consider the sequence and direction of growth.

### Goals

1. To understand the appearance of structure in contrast to actual structure.
2. To observe from nature how form may be organized in accordance to anatomy.
3. To become acquainted with using plasticine clay and modeling tools.
4. To foster foundational spatial thinking.

### Outcomes:

1. A resolved clay form that has both the appearance of structure and actual structure in accordance with the examples from nature. 60%
2. An understanding of categorizations of structure as demonstrated with the nature lab objects. 30%
3. A competent ability to work with clay and the tools. 10%

### Methods:

1. Gather six to ten objects from the cabinets in the Nature Lab. Choose indiscriminately. Hold, feel, press on the objects. Consider the structural components. Rank them from low intrinsic structure to high intrinsic structure. Now rearrange them ranking extrinsic (material) structure.
2. Consider the object with the most intrinsic structure. Walk around the Nature Lab and gather a group of objects that matches the level of structure. Create a family of objects. Make a list of qualities this object family has in common.
3. Set up your space to work with clay. Protect the table with paper. Gather your tools. Prepare the clay by rolling it into snakes.
4. Sculpt an object that fits within the structure family you have created and satisfies the qualities you noted. In this case the structure of your sculpted form is extensic, coming from the properties of the clay. Give the form the appearance of structure by growing the form from the inside to the out. Start with a core and build upon it.
5. Examine your object for parts that distract from its identity. Look at the profiles as you turn your sculpted form; are there divots? Extraneous parts? Elements that don't contribute to the future? Eliminate.
6. Imagine your form's internal anatomy. Resolve the surface to match what could be inside.

### Assessment:

#### Basic competency ( C-B grade):

- All assignment steps are completed.
- Clay is utilized to make a three-dimensional form that fits within the family of objects selected by the artist.
- The modeled form indicates a basic understanding of structure and anatomy.

#### Advanced Competency (A grade):

- Modeled form excellently exhibits structure and the clay surface is resolved.
- The family of objects chosen by the artist clearly positively impacted the modeled piece and the ranked grouping shows understanding of elements of structure.
- All assignment steps have been thoroughly completed and deeper understanding is evident.

# Mid Semester Feedback Form

## Hearing from you!

### Remember the course goals:

To gain confidence and ability in working three-dimensionally

To improve close observational skills.

To understand the structure of forms as based in nature and interpret that into clay.

How would you assess the effort you have put into this course and the work you have produced? What grade do you feel you have earned?

Has the course met your expectations? Is there anything you expected to learn that has not been covered?

How do you feel about the environment of the class? What do you feel your role is in the class community?

In order to reflect and improve the course, please rate the course thus far, according to the prompts below:

( 1 = Lowest/disagree 5=Highest/agree)

Assignments are clearly communicated.

1      2      3      4      5

Feedback is clearly communicated.

1      2      3      4      5

I am getting the support and feedback I need from my professor.

1      2      3      4      5

I am getting the support and feedback I need from my peers.

1      2      3      4      5

## Assessment Rubric

	<b>Below Necessary Achievement (D-F grade)</b>	<b>Beginner (C grade)</b>	<b>Developing (B grade)</b>	<b>Advanced (A grade)</b>
<b>Contributions and engagement to class</b>	Student does not attend class regularly and on time. Does not make any contributions to class. Harmful presence to the class community.	Rarely engages in any form with the class community. Does not participate in critiques. Infrequently adds to others learning experience or ask questions.	Contributes to critiques, discussions, class community occasionally. Sometimes adds to others learning experience.	Often adds to the class community. Student is integral to the class environment often helping other peers by contributions and questions.
<b>Grasp of concepts</b>	Student does not indicate any grasp or attention to concepts presented in the class.	Beginning to understand the concepts expressed in class. Starts to demonstrate the concepts in the work.	Understands most concepts with moderate depth. Still struggles with some concepts but shows promise in improving.	Strongly shows learning of concepts and builds relationships among this courses concepts and other applications.
<b>Craftsmanship and Follow Through</b>	Student fails to demonstrate a basic level of craftsmanship. Does not follow through on any class or personal objectives.	Displays undisciplined craftsmanship. Rarely reworks projects. Student infrequently follows through on class or personal objectives.	Develops craftsmanship abilities. Shows improvement throughout the duration of course. Practices follow through and dedication at an essential level.	Excellent Craftsmanship shows dedication to accomplished fulfillment of course concepts. Student independently follows through on personal objectives. Commitment to the advancement of course concepts.
<b>Creative Relational Thinking</b>	Student does not indicate any creativity or relational thinking.	Begins to demonstrate creative and relational thinking in small ways.	Student is able to relate concepts within the course. Begins to develop creative applications of the skills taught.	Thinks beyond the course material and relates concepts to other fields. Student is able to creatively transform skills learned to serve new purposes.
<b>Execution of Assignments</b>	Student's in class work and homework is poor quality or non-existent.	Some of the student's work is of adequate quality, other work fails to meet the assignment criteria.	All in-class and homework is completed to a satisfactory level. Student shows improvement throughout the semester.	All assignments are completed excellently and indicate advanced thought. Student shows dedication and focus of assignment objectives.