

**CAITLIN DIPPO  
TEACHING PORTFOLIO  
FALL 2020**

# TEACHING PHILOSOPHY

At the root of my most successful learning experiences is a humble, enthusiastic, and generous teacher. From a large research institution to a small arts college, the teachers who have had the largest impact on me are those who have a clear passion for teaching and a wealth of knowledge which they share without hesitation. What is teaching if not an extension of your experiences, both as a student and as a practitioner? Teaching is an opportunity to emulate the best teachers I had as a student and to incorporate my unique experiences and expertise within my field. **With that, it is my belief that architecture and design should be taught in a risk-free environment which uses enthusiasm and play to establish a healthy learning environment supported by a respectful and encouraging community.**

Because architecture and design are such collaborative fields, perhaps the most important role as an educator is to establish a conducive working environment. Especially when a course involves discussion-based learning, I believe it is important to create a foundation of trust and respect amongst class participants. As was demonstrated by one of my own teachers, talking openly with students about what makes for good and bad conversation is key in allowing students to voice concerns and establish a code of conduct for the class. Having these conversations early on gives students a voice in how they want to be treated by their peers. It is my role as a teacher to ensure that these rules are respected so as not to break the trust between students and between the students and teacher. Transparency between the teacher and students is crucial in establishing a sense of trust. Students should feel free to openly communicate their wants and needs and teachers should openly communicate their intentions as a teacher. The best teachers feel like guides. They lead rather than dictate and eliminate hierarchy in the classroom only stepping in when necessary. They facilitate, summarize, build on students' interests and ideas, and finally bring in their expertise to fill in any gaps which may remain. Students should feel welcome and in-control in the classroom while being supported and lead by me, the faculty.

Risk-taking and experimentation are crucial to learning. With grading often holding students back from taking risks, I aim to eliminate students concerns about "getting a good grade" and instead encourage them learn through experimentation and failure. Failure is not a dead end but instead an opportunity to grow. If students are encouraged to fail safely and are given time to experiment so that their project is more successful, then I have done my job as an educator. By establishing a sense of trust in the classroom early on, I can encourage students to embrace the process of learning through play and welcome failures into the classroom. Who here can fail best and most successfully?? My courses celebrate the iterative design process and I encourage students to explore concepts through collage, models, drawings, film, and the like.

I recognize that all students learn through different methods and at different paces and I cater to a wide range of students by using a variety of mediums and exercises for learning. Studio-based learning should use a combination of making, reading, watching, and listening to not only cater to different types of learning but to stimulate students in a variety of ways. Studio lessons will range from fast-paced exercises to help warm up and stimulate the brain, to research-based projects which require thoughtful care and attention, to teacher-lead workshops which focus on teaching more technical skills like model-making, photography, and image rendering.

It is always important to help students understand the greater context in which their work lives. I can do this through history lessons, project precedents, and my own personal experience as a practitioner. Faculty who pair historic and current readings and lectures with discussions and insight from their personal practice put coursework into greater perspective help students grow more completely.

## CRITIQUE STATEMENT

As one of the more important elements of a design education, critiques in my classes will be taken seriously but should not be intimidating. As one of my professors once told me, "critique is a great excuse to stop working". While it is expected that a certain level of progress be made for each critique, I will structure my syllabus to include a variety of types of critique throughout the semester. Each project will be punctuated with a critique where students have the opportunity to share their work with professionals outside the course. I will always try to bring inclusive reviewers with a range of backgrounds and specialties so that all student's interests are covered. Intermediary critiques will be more casual, a moment to stop working and have an open dialogue about the work with classmates. These reviews should be largely student-led but I will facilitate conversation and provide summative critique following peer discussion.

Useful feedback is pointed, specific, and caters to the interests of the student. Once the baseline requirements are met, it is important to meet students where their interests lie. It is my role as the instructor to recognize where the student is trying to lead the conversation and to use my expertise to guide them towards their end goals. While some direct suggestions are useful, I am more interested in guiding students towards their own solutions and discoveries rather than telling them what to do.

Importantly, I will have a conversation with my class at the start of the semester where we discuss critique and what is expected. Similar to our in-class discussion, critique will be conducted with a level of trust, respect, and honesty. I will give students the opportunity to voice concerns and share critique formats that have worked for them in the past.

There are certain types of critique formats that I am interested in using throughout the class.

- Desk crits where a student gets one-on-one time with the faculty but other students are able to listen in from their desks as a form of active eavesdropping
- Whole-class pin-ups which approach work through a specific lens or criteria
  - o This could be related to a previous class discussion
  - o Focus on certain syllabus criteria (does the work touch on the core concepts cited in the syllabus, the project brief, or a seminal reading?)
- Reviews where the whole class is present, but groups of students are only expected to comment on their fellow groupmates.
  - o This relieves the burden or pressure of critique for the other students.
- Final project reviews where professionals are invited to see student work. Groups of professionals will be rotated throughout the class so as to get new voices in the room and to cater to the interests/directions of students.

# INCLUSIVITY STATEMENT

My classroom is inclusive to all people, including all types of learners, all races, all genders, and all religions. Individuals learn in drastically different ways and come from a wide range of backgrounds. It is my responsibility as a teacher to ensure that each of my students is given the opportunity to succeed and that a variety of cultural backgrounds are represented in the classroom. **This inclusivity is accomplished through my teaching practices, the content presented to the class, and through establishing a sense of trust and safety in the classroom.** Being inclusive also requires that I acknowledge my own biases and am careful that with each attempt to be inclusive, I am not further isolating students.

Courses should be prepared with a general sense of awareness-- an awareness of student accessibility, awareness of my own assumptions, and awareness of my position of power in the classroom. Thus, my teaching practices should reflect the needs of my students. Whenever possible, coursework will be accessible in multiple mediums (reading, listening, and/or watching) so that students are able to consume information in the way most comfortable to them. I will make sure course content, tools, and resources are available to students whether that be paid-subscription articles, reliable internet, or access to a printer. I will point students towards the resources available to them either through the university or otherwise.

As a cis-white woman, I recognize the inherently racist, sexist, and transphobic history of both academia and of the architecture canon and profession. I will choose content for the classroom which acknowledges this history and remembers those forgotten and erased from architectural history. I will draw from a wide variety of case studies and precedents which reach outside of the western architectural canon and will also assign readings/podcasts/films which draw attention to the effects of architecture on marginalized communities. These readings will be paired with discussions which give students a safe space to ask questions and deepen understanding of the topics.

Crucial to achieving an inclusive learning environment is establishing a sense of trust and respect both between myself and the students and among the students. By starting the course with open conversations about how students expect to be treated and expect discussions to happen allows students to voice concerns early on and establish a code of conduct amongst peers. This strategy is successful because it gives students agency over the classroom and sets a tone for honest conversation. While I will do my best to anticipate prejudices, I humbly acknowledge that even on my best days I am subject to unintentional biases and assumptions. By establishing trust early on, students will hopefully feel comfortable in addressing any issues that they see in the course and my own thought and ideas.

Finally, I aim to make my classroom inclusive by adjusting expectations so that students can take care of their mind and body. All-nighters will not be permitted in my classroom. Students should only push themselves within reason as I try to eliminate the glorifying of sleepless nights and unhealthy expectations from both the student and teacher perspective. Unmanageable workloads benefit no one and only perpetuate a culture of unhealthy habits and expectations.

# COURSE DESCRIPTIONS

## **Successful Failures- Experiments in Material, Form, and Construction**

**3 Credits**

**Instructor: Caitlin Dippo**

*Fail early and fail often.* Those are the words preached to so many young designers, yet they are rarely given the opportunity to fail without consequence. The goal of this course is not to see who can fail most epically, but rather celebrate the successes and lessons that come with failing. Growth can so easily be measured through the production of materials over time and this studio celebrates process, iteration, and experimentation. Through studio projects, students will be given the opportunity to use 2d and 3d mediums to develop their creative voice and style. Students will be introduced to many technical skills such as collaging, mold making, papier mache, model making, and multi-media drawing and will be asked to practice these skills and build upon them over the course of the semester. Students will be assigned three projects over the course of the semester, focusing on an exploration in (1) material, (2) form, and (3) construction methods. Each project is paired with a subsequent review where students are evaluated based on effort, enthusiasm, and growth. Class-time will consist of bi-weekly small group critiques, work time for students to research and execute their ideas, one on one time with the instructor, and lectures on various explorations of material, form, and construction. Students will study work by artists and architects like Siah Armajani, Smiljan Radic, and Andrea Zittel, who have historically played with materials and forms in their architecture models and sculptures.

*Estimated Cost of Materials: \$150*

*Prerequisites: None*

*Course Type: Elective Studio, non-major*

*Open To: Undergraduates*

*Location: Main Campus, in person*

*Offered: Fall and Spring Semester*

*Time: Monday, Thursday: 1:10-6:10*

*Number of Seats: 20*

## **Slow Studio- Looking Inward for Creative Growth**

**3 Credits**

**Instructor: Caitlin Dippo**

In an increasingly fast-paced world, why not take a moment to embrace slowness this winter? Through exercises like regular walks, journaling, meditations, and simple yet precise crafts, students of this course are encouraged to slow down their creative practice to allow themselves to look inward and prioritize quality over quantity. This course welcomes students of all creative mediums who are looking for time to reflect on their journey and discover something new about their interests, path, or process. Students currently in their thesis year might consider taking this course as individuals should enter the course with a set intention which can range from

researching a particular idea to thoughtfully working through a creative problem. The Architect Wang Shu (known as China's Champion of Slow Architecture) speaks of the importance of sketching, tea drinking, and Chinese calligraphy to his architecture practice. He uses these acts as meditations which helps him discover something about the project he is currently working on. With lectures and workshops taught by a variety of artists, designers, and mental health experts, students will begin to understand how slowing down can help them achieve greater clarity. Similar to a creative retreat or residency, meeting times might include a shared meal where participants share their processes or progress on their creative practice. Students will examine the notions of self-care, reflection and slowness through literature by Audre Lorde, Wang Shu, and William Pope L. Students will leave with a journal of the movements and experiments that they practiced throughout the course of the semester and with new methods for deepening their creative practice. They should also leave having made progress toward the intention that they started the course with. A final presentation to the class will include documentation of their journey and the progress they have made toward their goal.

*Estimated Cost of Materials: \$30*

*Prerequisites: None, Students must start course with clear intention*

*Course Type: Elective Seminar*

*Open To: Undergraduate Seniors and Graduates*

*Location: Main Campus, in person*

*Offered: Wintersession*

*Time: Monday, Tuesday, every other Wednesday: 10:00-3:00*

*Number of Seats: 15*

## **Architecture on Stage- Designing Structures for Movement**

### **3 Credits**

**Instructor: Caitlin Dippo**

How can movement and dance be supported by the built environment? How can these temporary environments be an opportunity for experimentation? On the stage, there exists a world where dancers' movement are confined to a set space, a world where the audience is invited to observe but not always participate. Structures are given new life through the dance. What are the parallels between the stage and our modern society and what lessons can we learn through these simultaneously static and living environments? This class is taught in conjunction with a contemporary dance company where students are encouraged to interpret dancer's movements and choreographers notes to design and build stage sets for a performance. A collaborative workshop, students will work directly with lighting designers, sound engineers, and the choreographer over the course of the class. As individuals and small groups, students will ideate, build models, and construct mock-ups before the class chooses a single concept to construct for the performance. While drawings and rendering skills may be used in ideation, most work will be done through experimenting with materials and strategies at a 1:1 scale. Students need not enter the class with any experience in set design or dance but some familiarity with construction methods is encouraged. Students will learn the techniques historically used on the stage, taking cues from precedents such as the collaboration between Isamu Noguchi and Martha Graham, sets designed by architect John Pawson, and Solange

Knowles' performances. Students will begin to understand how material, light, color, sound, and structure can work together to create immersive and supportive environments for performance. Workshop days will be paired with case studies which highlight the many ways in which architecture and dance are closely related.

*Estimated Cost of Materials: \$150*

*Prerequisites: None*

*Course Type: Architecture Elective Studio*

*Open To: Undergraduates, graduates, non-majors*

*Location: Main Campus with some off-campus time*

*Offered: Wintersession*

*Time: Wednesday, Thursday, Friday: 10:00-3:00*

*Number of Seats: 10*

# ARCHITECTURE ON STAGE DESIGNING STRUCTURES FOR MOVEMENT

Rhode Island School of Design, Architecture Department  
Wintersession 2021

**Instructor:** Caitlin Dippo

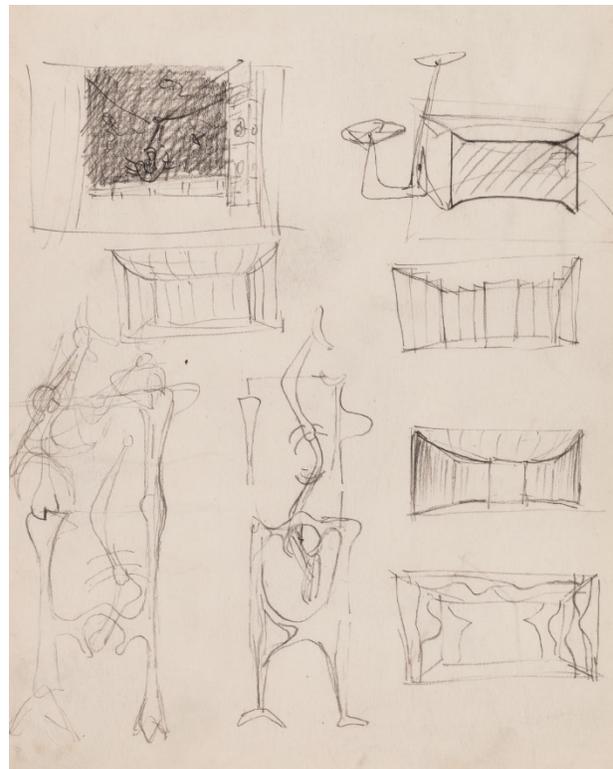
*Wednesday, Thursday, Friday: 10:00-3:00, BEB Room 100*

*Estimated Cost of Materials: \$150*

*Prerequisites: None*

*Course Type: Architecture Elective Studio*

*Open To: Undergraduates, graduates, non-majors*



Martha Graham's performance and Isamu Noguchi's concept sketches. 2018 The Isamu Noguchi Foundation and Garden Museum, New York / Artists Rights Society (ARS), New York

How can movement and dance be supported by the built environment? How can these temporary environments be an opportunity for experimentation? On the stage, there exists a world where dancers' movement are confined to a set space, a world where the audience is invited to observe but not always participate. Structures are given new life through the dance. What are the parallels between the stage and our modern society and what lessons can we learn through these simultaneously static and living environments? This class is taught in

conjunction with a contemporary dance company where students are encouraged to interpret dancer's movements and choreographers notes to design and build stage sets for a performance. A collaborative workshop, students will work directly with lighting designers, sound engineers, and the choreographer over the course of the class. As individuals and small groups, students will ideate, build models, and construct mock-ups before the class chooses a single concept to construct for the performance. While drawings and rendering skills may be used in ideation, most work will be done through experimenting with materials and strategies at a 1:1 scale. Students need not enter the class with any experience in set design or dance but some familiarity with construction methods is encouraged. Students will learn the techniques historically used on the stage, taking cues from precedents such as the collaboration between Isamu Noguchi and Martha Graham, sets designed by architect John Pawson, and Solange Knowles' performances. Students will begin to understand how material, light, color, sound, and structure can work together to create immersive and supportive environments for performance. Workshop days will be paired with case studies which highlight the many ways in which architecture and dance are closely related.

### **COURSE GOALS**

- a. To support movement through the built environment
- b. To explore the relationship between dance and the built environment through historic precedents and hands-on experience
- c. To consider audience versus participant experience
- d. To understand how dance, sound, light, and design can transport participants into a different reality
- e. To explore the similarities between the role of the set designer and the architect
- f. To gain an understanding of how movement can be interpreted, drawn, and translated into the built environment.

### **COURSE LEARNING OUTCOMES**

- a. The ability to collaborate with a choreographer, lighting designer, and sound engineer (15% of grade)
- b. Gain an understanding how dance, stage design, and architecture have been historically intertwined (15% of grade)
- c. Completion of 2 projects which implement the techniques outlines in the lectures and workshops (30% of grade)
- d. Collaborate as a class to plan, design, and build a set which supports the dancers' movements and the choreographer's vision (40% of grade)

### **COURSE METHODS**

This is a hands-on course where students will be expected to draw and construct at many scales. Students will engage in weekly lectures, workshops, discussions, and explorations of movement and the built environment. Each week will be supplemented with readings, films, and in-class discussions with professionals who are able to put coursework into greater perspective. The course will be broken into three parts, supported with three projects: (Part 1) The translation of dancers' movements into the built environment, (Part 2) The exploration of how light and sound compliment the built environment, and (Part 3) The design and construction of a stage set for a dance performance. As the course transitions from drawings and models to full-scale work, students will work in the RISD BEB woodshop where they will receive appropriate training for

the necessary tools they want to use. Students will learn through discourse and making, being given ample space, time, and resources to experiment and play with new ideas and methods.

### **INCLUSIVITY**

I recognize the inherently racist, sexist, and transphobic history of both academia and of the architecture canon and profession. This course uses content which acknowledges this history and remembers those forgotten and erased from architectural history. I will draw from a wide variety of case studies and precedents which reach outside of the western architectural canon and will also assign readings/podcasts/films which draw attention to the effects of the built environment on marginalized communities. These readings will be paired with discussions which give students a safe space to ask questions and deepen understanding of the topics.

Whenever possible, coursework will be accessible in multiple mediums (reading, listening, and/or watching) so that students are able to consume information in the way most comfortable to them. Course content, tools, and resources are available to students whether that be paid-subscription articles, reliable internet, or access to a printer. For information about RISD's material fund, please reference the MATERIALS section of this syllabus.

### **COURSE ASSESSMENT AND EVALUATION**

Students are expected to come to each class on time in accordance with RISD's attendance policy. Individuals must participate in class discussions, critiques, workshops, and in-class work time. They are not to work on other coursework or personal projects during class time. An "A" student comes to class well-prepared, demonstrates growth, connects with the core concepts and goals outlined in the syllabus, and takes risks and learns from their experiments. As the studio transitions from individual projects to group work, students are expected to support their groupmates, take initiative, offer support and feedback, and be considerate of other's ideas. All students must be active participants in the development of the final stage design.

Assessment will be primarily verbal throughout the course and a cumulative grade will be assigned at the end of the semester.

### **Final Grade Breakdown**

15% **Professionalism** in working with the choreographer, lighting designer, sound engineer, your classmates, and the instructor. Professionalism includes attendance, participation, and presentation.

15% **Growth and understanding** of the core concepts and goals outlined in the syllabus. This growth will be assessed through student effort, conceptualization, planning, and process. Student must incorporate their understanding of how dance, stage design, and architecture are related and intertwined.

15% **Project 1**, Individual, implement the techniques outlines in the lectures and workshops

15% **Project 2**, Small group, implement the techniques outlines in the lectures and workshops surrounding light and sound

40% **Project 3**, As a class, plan, design and build a set which supports dancers' movements and choreographer's vision

## **CRITIQUE STATEMENT**

As one of the more important elements of a design education, critiques in my classes will be taken seriously but should not be intimidating. As one of my professors once told me, "critique is a great excuse to stop working". All students should feel comfortable participating in critique and bringing their unique perspective to each project. Useful feedback is pointed, specific, and caters to the interests of the student. Critique will be conducted with a level of trust, respect, and honesty. Students should voice concerns and share critique formats that have worked for them in the past.

In this class we will use the following critique formats:

- Desk crits where a student gets one-on-one time with the faculty but other students are able to listen in from their desks as a form of active eavesdropping
- Whole-class pin-ups which approach work through a specific lens or criteria
  - o This could be related to a previous class discussion or workshop
  - o Focus on certain syllabus criteria (does the work touch on the core concepts cited in the syllabus, the project brief, or a seminal reading?)
- Reviews where the whole class is present, but groups of students are only expected to comment on their fellow groupmates.
  - o This relieves the burden or pressure of critique for the other students.
- Final project reviews where the choreographer, lighting designer, and sound engineer are invited to see student work.

## **HEALTH AND SAFETY**

In this class, we will be working on full scale construction of a stage set and will be using the BEB's model shop and digital fabrication shop. In order to ensure a safe and positive experience for all, each student *must* participate in shop training before using the tools and must adhere to the BEB Shop policies.

Just as important as your physical health is your mental health and well-being. 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. This includes group counseling, recommendations to off-campus providers, outreach events, a counselor on-call (for after-hours mental health emergencies), and psychiatric services (upon recommendation from a CAPS counselor). If needed, please contact their team:

Email: [counserv@risd.edu](mailto:counserv@risd.edu)

Phone: 401-454-6637

Disability Support Services (DSS) assists RISD students who have cognitive (learning), psychological and physical disabilities. In order to receive accommodations, students must be registered with the Office of Disability Support Services. If you need to register a disability, please contact DDS at [disabilitysupportservices@risd.edu](mailto:disabilitysupportservices@risd.edu), or call them at 401-709-8460.

## **MATERIALS**

Students are expected to provide any materials they wish to use in projects 1 and 2 of this course. There will be finds provided for the final set design and all lighting and sound equipment will be provided by the theater. Students should contact the instructor if they are having any issues sourcing the materials that they want. Students should visit RISD Second Life for small quantities of discounted materials like fabric, foam, paper goods, tubes, and many many other odds and ends. The Student Affairs department at RISD provides opportunities for all students to develop personally, socially and intellectually. If there are certain materials for a class that you are unable to pay for, you can submit an outline of the materials you need assistance with. The request will be reviewed within 10 days by Student Affairs. Here is a link to the form for the materials fund:

<https://docs.google.com/forms/d/e/1FAIpQLSdaFoSHzh1yGM1iCLa1GkGUrtnb-yFQ8jmPIJMcbSnv08FaeA/viewform>

The following materials can be purchased through the RISD Store:

Sketchbook

Writing and drawing tools

Sobo glue (or similar)

Cardboard, MDF, cardstock or other rigid modeling material

Masking Tape

Sheet Wood

Sticks and blocks of wood

Foam

## WEEKLY PLAN AND SCHEDULE

DATE	CLASS DETAILS	LEARNING OUTCOMES
<b>WEEK 1</b>		
Thursday	<p>Introduction Course Agreements (discussion on respect and crit policy) Review Syllabus <i>Lecture:</i> History of Dance and Architecture <i>Discussion:</i> Choreographer introduces the dance, their inspiration, and vision for the stage design <b>Launch Project 1:</b> Movement, Marks, and Models</p>	<p>Emerging Outcomes</p> <ul style="list-style-type: none"><li>- the ability to translate dancers' movements and the choreographer's visions into the built environment.</li><li>- an understanding of how architecture, stage design, and dance are connected and intertwined</li><li>- the exposure to a variety of backgrounds and skills from their peers</li><li>- ability to form a concept through drawings, models, and full scale experimentations</li></ul>
Friday	<p><i>Lecture:</i> Techniques <i>Workshop:</i> interpreting body movements and transforming them into shapes, colors, textures, etc. Work session</p>	<ul style="list-style-type: none"><li>-an awareness of how the body reacts to the built environment</li><li>- capacity to identify the different techniques used in stage design</li></ul>
<b>WEEK 2</b>		
Wednesday	<p>Work session Small Group critique</p>	
Thursday	<p><b>Project 1 review</b> with choreographer <b>Launch Project 2:</b> Lighting and sound <b>Homework:</b> Watch Karen Sherman's Soft Goods</p>	<p>Developing Outcomes</p> <ul style="list-style-type: none"><li>- the application of technical elements (like light and sound) to stage design concepts and designs</li><li>- a working knowledge of how choreographers, lighting designers, sound engineers, and stage designers work together</li></ul>
Friday	<p><i>Lecture:</i> lighting designer and sound engineer talk about their experience in performance environments <i>Workshop:</i> How lighting and built environment changes the way people move Work session</p>	<ul style="list-style-type: none"><li>- the ability to work with a small group to synthesize ideas and execute a project together</li><li>- the means to experiment with different stage design techniques at different scales</li></ul>
<b>WEEK 3</b>		
Thursday	<p>Work session Small Group critique</p>	
Friday	<p><b>Review Project 2</b> with choreographer, lighting designers, and sound engineers <b>Launch Project 3:</b> Final Stage Design <b>Field Trip:</b> see local dance performance</p>	<p>Advanced Outcomes</p> <ul style="list-style-type: none"><li>- the ability to combine elements from small groups into a larger project</li><li>- the ability to design and construct a</li></ul>

## WEEK 4

Wednesday *Lecture:* Architect talks about design process and creating temporary environments  
Group discussion on final stage design  
Form teams for each element of design  
Work session

Thursday  
Work session  
Group check in and critique

Friday  
Work session  
Choreographer check-in

## WEEK 5

Thursday  
Work session  
Begin installation  
Dress Rehearsal

Friday  
Installation day  
Group check-in  
Dress rehearsal

**Saturday**  
Performance  
**Project 3 review** following the performance

set for a dance performance  
- the confidence to assign roles to team members for separate task forces  
- facility in how to devise a construction plan and assess theater constraints  
- confidence with woodshop tools and  
- participate in community-wide performance and review  
- comprehension of modern dance and its relationship to the built environment

## MID-TERM FEEDBACK FORM

### COURSE GOALS

- a. To support movement through the built environment
- b. To explore the relationship between temporary and permanent spaces through historic precedents and hands-on experience
- c. To consider audience versus participant experience
- d. To understand how dance, sound, light, and design can transport participants into a different reality
- e. To explore the similarities between the role of the set designer and the architect
- f. To gain an understanding of how movement can be interpreted, drawn, and translated into the built environment.

### FEEDBACK QUESTIONS (0= not at all, 4= yes, always)

I find class time engaging.

0      1      2      3      4

I have a clear sense of what I need to do in order to do well in this course.

0      1      2      3      4

This course has challenged me to consider new ideas, concepts, or ways of thinking.

0      1      2      3      4

As a result of taking this course, I am more excited by the relationship between dance, stage design, and the built environment.

0      1      2      3      4

Tests and/or assignments in this course have been appropriately challenging.

0      1      2      3      4

Please provide feedback on the course and instructor in general. What have been strengths of the instructor and course? What could the instructor do to improve the class?

5 Evaluate your own work in this course. What have you done well? What could you do to improve your learning?

Which of the materials have been most useful and least useful to your learning? Please consider lectures, readings, films, interviews, and class workshops.

Have assignments contributed to your learning? Have they enabled you to show what you have learned? Which assignments have been most or least effective?

Is there anything else you would like to share with the instructor at this midway point?

## COURSE ASSESSMENT FRAMEWORK

### CLASS PARTICIPATION

	0-Insufficient	1-Needs work	2-Satisfactory	3- Excellent
CRITIQUE	Does not participate	Participates from time to time, comments on general observations and asks clarifying questions	Participates usually, asks questions and offers suggestions	Participates often, offers thoughtful insight, precedents, and suggestions
DISCUSSION	Does not participate	Participates from time to time, comments on general observations and asks clarifying questions	Participates usually, asks questions and offers surface level insight	Participates often, offers thoughtful insight, relates discussion to class and broader subjects, asks deeper questions which lead to further thought
TEAMWORK	Does not show up	Is on time, follows directions	Is helpful, on time, follows directions, offers support and feedback	Is helpful, uses skills to compliment other teammates, takes initiative, offers support and feedback, is considerate of other's ideas, and is an active participant in the development of the project
ATTENDANCE	Does not comes to class, misses important classes, or does other work during class time	Comes to class irregularly	Comes to class and is mentally engaged	Comes to class, is mentally engaged, and participates in class-time activities.

## PROJECT ASSESSMENT

	0-Insufficient	1-Needs work	2-Satisfactory	3- Excellent
EFFORT	Comes to class underprepared and without progress, does not show any signs of improvement or care	Comes to class under-prepared and with little progress, does not make suggested changes or further develop concept	Comes to class prepared and with clear progress, takes critique into account and makes changes accordingly	Comes to class well-prepared, conceptual and technical growth demonstrated through progress over time, final deliverables are thoughtful and well-crafted
CONCEPT	Does not follow project prompt, completely misses the point	Ignores key parts of the prompt, does not further explore concepts	Follows prompt and understand the general concepts presented	Deeply connects with the core concepts of the prompt and finds opportunities for expansion and connection
PLANNING	Does not complete project	Completes project but misses key dates and deadlines, does not manage time well	Completes project on time, manages time well	Plans project to complete on time with time to sleep, pin-up on time, and help classmates, is not rushed
PROCESS	Does not demonstrate effort in working through ideas	Does not adequately work through ideas	Works comfortably through their ideas, tries many options but does not take risks	Takes risks, learns from failures, experiments with materials and methods

# PROJECT ONE- MOVEMENT, MARKS, AND MODELS

## ARCHITECTURE ON STAGE: DESIGNING STRUCTURES FOR MOVEMENT

Rhode Island School of Design, Architecture Department

Wintersession 2021

Artists have long explored how to translate movement into drawn marks. Wassily Kandinsky with his colors and lines, Marcel Duchamp in his *Nude Descending a Staircase, No. 2*, and Eiko and Koma with the marks their performances left behind are just a few of the artists who have famously studied the portrayal of movement through mark making. Choreographers like Trisha Brown and Merce Cunningham would sketch movements as a way of documenting and planning their dances. Stage designers like Isamu Noguchi would create similar sketches while watching the dance and translate those into pieces of his stage design. Drawings become movements become drawings become environment. In this project, you will interpret dancers' movements into your own marks on the page before translating those marks into ideas for the built environment. Taking cues from historic precedents, these drawings can be maps, gestures, shapes, lines and made up of any medium you see fit to interpret the movement. You will then translate these ideas about the built environment into three-dimensional space, exploring your ideas through models and handheld sculptures. These are not to scale but should be able to be held with two hands. Finally, further explore part of your concept at 1:1 (full) scale. You may use any material you need for this experiment. The purpose is not to make anything final, but rather to begin to understand how your ideas interact with the body.

### **Deliverables- 1 drawing, 1 model, 1 full scale exploration**

#### **Goals**

1. To interpret movement into marks on a page and imagine how marks can be translated into three-dimensional space
2. To implement the techniques discussed in class to shape the built environment
3. To experiment at full scale to understand how the body interacts with your concept
4. To understand how ideas transform from 2d to 3d and across scales (model scale to 1:1).

#### **Learning Outcomes**

1. The transposition of durational movement into gestural drawings (33%)
2. The translation of gestures and ideas into physical spaces and the built environment, demonstrated through a built model and using the techniques outlined in class (33%)
3. An deeper understanding of how concepts about the built environments relate directly to the body and it's movements (33%)

#### **Methods**

1. Further develop the sketches made during our in-class exercise to translate dancers' movement into marks on a page. The sketches can be gestural, pragmatic, or abstract as they follow the movement of the body throughout the dance. Do as many of these sketches as you need to start developing an idea of how these marks might translate into three-dimensional space. Keep in mind how the choreographer spoke about their work and their vision for the piece.

2. Consider these sketches and apply the techniques you learned about in class to develop your ideas into three-dimensional space. How might **texture, light, costume, object, structure, backdrop, and movement** be used to support your ideas? Create a concept model which explore some of these ideas, incorporating 1-3 of the techniques we have studied.
3. Focusing on one element of your model, begin to experiment with the concept at full scale. You may use any materials and the experiment does not need to be a "finished" model but rather an opportunity to explore how your ideas directly interact with the body.

## Assessment

### Basic Competency

- Student produces deliverables on time
- Student demonstrates understanding of how movement can be translated into drawings and 3d form
- There is a clear connection between drawing, model, and 1:1 experiment

### Advanced Competency

- Student develops ideas and concepts which support the movement of the dancers and the intension of the choreographer
- Student explores how various techniques and mediums can be utilized to support their ideas
- The student's ideas progress and grow as they move from drawing to model to 1:1 experiment.
- Students offer feedback and insight on their classmates' work during critique

## Resources

- Link to "techniques" slide presentation