

Teaching Portfolio

Diya Wang

MFA, Jewelry and Metalsmithing

TLAD: Collegiate Teaching

Professor Nancy Friese

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Teaching Philosophy

Teaching is not only to impart knowledge to students, but also a lifelong learning process from students. I learn from my students as they learn from me. I will continuously improve and develop my teaching methods with the interactions of students.

As an artist, designer and educator, I always believe that it is very important to teach students to understand the discipline's history and the most fundamental skills before entering the field. I mentor their ability in making process and guide them to always identify and pursue their motivations as artists. I am concerned about how my students synthesize and apply our various conversations, how different work requires them to think in different ways and how they stretch themselves to think in new ways to challenge their own assumptions.

Every student has a different learning style and effort. As an instructor, I will observe each student's learning style and efforts behind to make appropriate evaluation individually, but the most important is to evaluate if the student makes progress consistently and challenges themselves in different perspectives.

I push my students to be better makers as well as critical thinkers. Through discussions of readings, journal documentations, research, individual and group critique, I will encourage students to merge critical thinking and develop understanding into their works. Criticism is a very effective activity, which not only makes students learn from each other, but also makes me improve. In addition to commenting on students' work by speaking, it is important to write the comments on paper and share them with each other. I would encourage students to express honest comments so that they can help each other to make progress.

Inclusivity Statement

In addition to teaching students, to be a good listener is crucial element in my teaching practice. In my previous teaching experiences, a student had difficulty coming to the classes and finishing projects because of personal issues. I supported the student with resources on campus and took extra time to help the student with the assignments, even changing some of the requirements according to the students' situation. In addition to supporting the student, I was empathetic to the student and respected the student's privacy.

As I have experienced and learned in different cultures, I deeply understand and respect people with different cultures and backgrounds coming together to learn. Building a comfortable community with students has always been one of my primary goals. I encourage all the students to be respectful and kindly to each other.

In order to treat each student fairly, I will also consider different ways to respond and work dynamically with different people's personalities. For some students who do not talk too much in the class, I will not let them feel excluded, but also in a way that lets them feel comfortable as well.

Course Proposal

Reflection of yourself: Jewelry Introduction | J+M 2020-01

Credits: 3 Elective Credits (12 students max)

Instructor: Diya Wang (dwang02@risd.edu)

Location: Metcalf Building, Room 205

Mondays 1:10-6:10

Office Hours: Friday 10:00-1:00pm

Course Description:

How do you use your work to define your identity? Or how is your identity reflected in your body of work? How do you express the intimate relationship between jewelry and body through the wearing and carrying capacity of jewelry? This course will teach students with fundamental skills utilized in jewelry and metalsmithing—including sawing, filing, soldering, forming, and finishing. Students will also learn a wide range of tools and materials through the demonstrations. Through four projects, students will be encouraged to explore their identity and how they express their ideas in their works through materials, formats, etc. In four presentations featuring work by artists, students will delve into the world of contemporary jewelry. This course will teach students to approach assigned projects from a formal, technical, conceptual, and critical thinking perspective to create wearable jewelry.

Course Goals:

- To understand and utilize the relevant vocabularies in metal forms.
- To explore the potential of craft objects and their context in generating ideas and developing content.
- To approach a formal point of view in assigned projects and conceptual in context.
- To become familiar with historical and contemporary jewelry and metalsmithing through image presentations, in addition to performing independent research.
- To evaluate the formal, conceptual, or cultural significance of jewelry and objects of material culture through research, critiques and discussion.

Student Learning Outcomes

Emerging Learning Outcomes:

- Proper use of public tools and only use of power machines with permission.
- Clean working methods including after each bench use so it is available for the next person.

-
- Understanding materials well; no steels in the studio and in the pickle.
 - A buddy working-system (monitored work times only)

Developing Learning Outcomes:

- The ability to saw, file, cold-connect, solder, texture and form metal sheet and wire.
- Familiarity with the basic skills and learn to develop and use them flexibly.
- Four projects demonstrating a knowledge of hand fabrication processes in jewelry and metals.
- A solid comprehension of the techniques, materials and processes covered in this course.

Advanced Learning Outcomes:

- The ability to document processes, ideas, and research relevant to jewelry in a sketchbook.
- The ability to extend making process through diverse thinking.
- The ability to understand relationship between body and jewelry.
- The ability to conduct research from professional sources.

Projects and Assessment:

Samples:	15%
Researches and Sketches:	10%
Participation:	10%
Project 1:	25%
Project 2:	25%
Project 3:	25%

Capture the Moment from Ephemeral into Permanent: Lost-Wax Casting for Jewelry | J+M 2020-02

Credits: 3 Elective Credits (12 students max)

Instructor: Diya Wang (dwang02@risd.edu)

Location: Metcalf Building, Room 205
Mondays 1:10-6:10

Office Hours: Friday 10:00-1:00pm

Course Description:

This course will teach students to capture the ephemeral moment with permanent metals

through lost-wax casting. The lost wax method dates back to 3000 BC and has sustained few changes since then. It's still valuable because it is the most common technique for casting, and it is widely used in different fields. Students will cast with natural plants, objects and any other materials that can be burned in the kiln to make body adornment, jewelry or object. The theme of the work revolves around nature patterns or forms. Students will also experience with different waxes to build their own three-dimensional natural forms. This course will teach students to approach formal, technical, conceptual perspectives to develop their own body of work. Students will be encouraged to merge critical thinking through readings, discussions and presentations.

Course Goals:

- To examine casting as a methodology, from one-of-a-kind objects, to reproduction through mold-making and the multiple.
- To merge critical thinking, the continuing development of an idea, making, and following through.
- To become familiar with historical and contemporary jewelry through slides and presentations, in addition to performing independent research.
- To evaluate the formal, conceptual, or social significance of jewelry and objects through critique and discussion.

Student Learning Outcomes**Emerging Learning Outcomes:**

- Use of public tools properly.
- Use of power machines with permission only.
- Bench cleanliness especially after use to keep it available for the next person.
- Material understanding including no steels in the studio and in the pickle.
- Buddy system of working for safety: monitor hours only

Developing Learning Outcomes:

- The ability to saw, file, cold-connect, solder, texture and form metal sheet and wire.
- Familiarity with the basic skills and learn to develop and use them flexibly.
- A solid comprehension of the techniques, materials and processes covered in this course.
- The ability to develop critical thinking.
- The ability of solid techniques.

Advanced Learning Outcomes:

- The ability to document processes, ideas, and research relevant to jewelry in a sketchbook.

- The ability to extend making process through diverse thinking.
- The ability to understand relationship between body and jewelry.
- The ability to create a wearable body of work.
- The ability to conduct research from professional sources.

Projects and Assessment:

Presentation:	10%
Researches and Sketches:	10%
Participation:	10%
Project 1:	20%
Project 2:	20%
Project 3:	30%

Made to Wear: Jewelry Production | J+M 2020-03

Credits: 3 Elective Credits (12 students max) **Open to jewelry majors only**

Instructor: Diya Wang (dwang02@risd.edu)

Location: Metcalf Building, Room 205
Mondays 1:10-6:10

Office Hours: Friday 10:00-1:00pm

Course Description:

Jewelry production is a professional preparation studio course that will examine a range of fabrication processes in metal. Through 2 sample exercises and 2 projects, students will expand techniques including forming, joining, chain making, etc. Jewelry production will encourage students to use a variety of materials, such as metal, wood, acrylic, leather, glass, etc. Focus will be placed on design elements, craftsmanship and expressive qualities. Students are expected to complete each assignment and to attend two sales exhibitions. The first sale will focus on forms and materials. Students will be asked to start with a form and derive more possibilities from it, and each student will make twelve productions as a series of works. The second expensive sale will focus complex forms, and student will develop the forms from the first sale to complete four productions as a series of work.

Course Goals:

- To examine production processes in the making of production jewelry and adornment
- To become familiar with making a body of work, rather than individual and discreet Pieces.
- To develop a nuanced familiarity with formal inquiry and the materiality and methods of jewelry and metalsmithing.
- To understand the subjects that are related to jewelry, and the areas of inquiry that

jewelry has the potential to engage or address as a vehicle in developing ideas

- To merge critical thinking, the continuing development of an idea, and making
- To become familiar with historical and contemporary jewelry through image presentations, in addition to performing independent visual research
- To develop your capacity to critically evaluate the formal, conceptual, or social significance of jewelry through critiques and discussions

Student Learning Outcomes

Emerging Learning Outcomes:

- Use of public tools properly.
- Use of power machines with permission only.
- Bench cleanliness especially after use to keep it available for the next person.
- Material understanding including no steels in the studio and in the pickle.
- Buddy system of working for safety: monitor hours only

Developing Learning Outcomes:

- The ability to saw, file, cold-connect, solder, texture and form metal sheet and wire.
- To familiarize with the basic skills and learn to develop and use them flexibly.
- A solid comprehension of the techniques, materials and processes covered in this course.
- The ability to understand the languages in productions in relation to materials and forms

Advanced Learning Outcomes:

- The ability to document processes, ideas, and research relevant to jewelry in a sketchbook.
- The ability to extend making process through diverse thinking.
- The ability to understand relationship between body and jewelry.
- The ability to create wearable production jewelry using a variety of materials and concepts.
- The ability to conduct research from professional sources.

Projects and Assessment:

Researches and Sketches: 10%

Participation: 10%

Sample Exercises: 15%

Project 1: 30%

Project 2: 35%

Syllabus

Made to Wear: Jewelry Production | J+M 2020-03

Credits: 3 Elective Credits (12 students max) **Open to jewelry majors only**

Instructor: Diya Wang (dwang02@risd.edu)

Location: Metcalf Building, Room 205

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Course Goals:

- To examine production processes in the making of production jewelry and adornment
- To become familiar with making a body of work, rather than individual and discreet Pieces.
- To develop a nuanced familiarity with formal inquiry and the materiality and methods of jewelry and metalsmithing.
- To understand the subjects that are related to jewelry, and the areas of inquiry that jewelry has the potential to engage or address as a vehicle in developing ideas
- To merge critical thinking, the continuing development of an idea, and making
- To become familiar with historical and contemporary jewelry through image presentations, in addition to performing independent visual research
- To develop your capacity to critically evaluate to formal, conceptual, or social significance of jewelry through critiques and discussions

Student Learning Outcomes

Emerging Learning Outcomes:

- Use of public tools properly.
- Use of power machines with permission only.
- Bench cleanliness especially after use to keep it available for the next person.
- Material understanding including no steels in the studio and in the pickle.
- Buddy system of working for safety: monitor hours only

Developing Learning Outcomes:

- The ability to saw, file, cold-connect, solder, texture and form metal sheet and wire.
- To familiarize with the basic skills and learn to develop and use them flexibly.
- A solid comprehension of the techniques, materials and processes covered in this course.
- The ability to understand the languages in productions in relation to materials and forms

Advanced Learning Outcomes:

- The ability to document processes, ideas, and research relevant to jewelry in a sketchbook.
- The ability to extend making process through diverse thinking.
- The ability to understand relationship between body and jewelry.
- The ability to create wearable production jewelry using a variety of materials and concepts.
- The ability to conduct research from professional sources.

Critique Guide:

This class encourages each student to give honest feedbacks to your peers through the semester. Critiques will focus primarily on technical development and execution. The concept and design of the work will also be discussed. The use of materials will also be discussed from a formal point of view. Each critique will also incorporate written two or three sentences about what you see the strongest of the work and the what part could be moving forward. Students will be encouraged to share perspectives about what you see and feel of your peer's work. You might need to write "Do Not Touch" or tell you peers that if you don't want people to touch your work during the critiques.

Unfinished work will **NOT** be discussed during critiques.

Projects and Assessment:

Researches and Sketches:	10%
Participation:	10%
Sample Exercises:	15%
Project 1:	30%
Project 2:	35%

Research Resources:

Visual/Conceptual Magazines: Metalsmith, American Craft, Object, Craft (British), Journal of Modern Craft, Schmuck, ID Magazines, Artforum, Sculpture, Frieze, Flash Art, Art Review, Parkett Magazines

Online Research Resources: klimt02.net, artjewelryforum.org, apparat.be, metalcyberspace.org (galleries, universities, artists, resources/opportunities, grants, scholarships, summer workshops), mocoloco.com (design, art, architecture), artkrush.com (art)

Galleries with Image databanks: Sienna Gallery, Charon Kransen Arts, Jewelers Werk, Platina, Velvet Da Vinci, Galerie Marzee, Galerie Pilartz, Galerie Spektrum, Pacini Lubel, Galerie Ra, Galerie Rob Koudijs, Galerie Oona, Sophie Lachaert, Galerie Biro, Galerie Louise Smit, Ornamentum Gallery, Gallery Deux Poissons

Course Plan or Journey or Itinerary**Week 1**

<u>Activities:</u>	Students Introductions Introduction to course: Discussion of syllabus. Handout sample exercise 1: 8 shapes/ forms with textures In-class work
<u>Demo:</u>	Shapes / forms, roller print, mirror finish, sand blaster, stamping, planishing
<u>Assignment:</u>	8 shapes/ forms with textures finished (at least 5 different textures)

Week 2

Activities: Review + Discuss sample assignment: 8 shapes/ forms with textures
Image Presentation on Production Jewelry.
Handout sample exercise 2: 5 pairs of earrings
In-class work

Demo: Draw wire, earring hooks, posts, using pliers, jumping, connections, soldering

Assignment: 5 pairs of earrings based on 8 shapes/ forms with textures

Week 3

Activities: Due + Discuss sample assignment: 5 pairs of earrings
Image Presentation on Project #1: Divers Sale
Handout Project #1: Diverse Sale
In-class work

Demo: Sawing multiples, balling wire, patination, Pinbacks

Assignment: 10 sketches/ 10 research images (with artists' name and materials)

Week 4

Activities: Individual conversations about researches and sketches
In-class work

Demo: Sawing multiples, balling wire, patination

Assignment: 50% work done on Project #1

Emerging Learning Outcomes:

- Use of public tools properly.
- Use of power machines with permission only.
- Bench cleanliness especially after use to keep it available for the next person.

- Material understanding including no steels in the studio and in the pickle.
- Buddy system of working for safety: monitor hours only

Week 5

Activities: In- class work
Individual meetings (if necessary) Questions prepared before meeting:

1. What works and what doesn't in your work?
2. What' s the possible solutions?
3. How do you develop new ideas from your current work ?

Demo: Setting up multiples for soldering, flex shaft

Assignment: Project #1: 70% work done

Week 6

Activities: Group review + Discussion progresses
Discuss inventory sheets, task list, sale schedule, sale details
Image Presentation on Project #2: Intense Sale
Handout Project #2: Intense Sale
In- class work
Individual meetings (if necessary)

Demo: Packages

Assignment: Project #1: 100 % finished production line (include packages. inventory sheets, labels). **UNFINISHED / UNLABELED NOT ACCEPTED** for the sale

Week 7

JEWELRY SALE!!!

Assignment: 5 Sketches/ 10 research images (with artists' name and materials)

Week 8

Activities: Individual conversations about researches and sketches
In-class work

Demo: Chain making, clasps, join and connections
Assignment: 30% work done on Project #2

Developing Learning Outcomes:

- The ability to saw, file, cold-connect, solder, texture and form metal sheet and wire.
- To familiarize with the basic skills and learn to develop and use them flexibly.
- A solid comprehension of the techniques, materials and processes covered in this course.
- The ability to understand the languages in productions in relation to materials and forms

Week 9

Activities: In-class work
Individual meetings (if necessary)

Assignment: 60% work done on Project #2

Week 10

Activities: In-class work
Individual meetings (if necessary)

Assignment: 90% work done on Project #2

Week 11

Activities: **FINAL CRITIQUE**
Individual meetings (If you feel it is necessary to meet and discuss your personal situation about your work after the final exam, please email me to set a time. You can also describe your situation through email.)

Assignment: 100 % finished production line (include packages, inventory sheets, labels). **UNFINISHED / UNLABELED NOT ACCEPTED** for the sale

Week 12

FINAL JEWELRY SALE!!!

Advanced Learning Outcomes:

- The ability to document processes, ideas, and research relevant to jewelry in a sketchbook.
- The ability to extend making process through diverse thinking.
- The ability to understand relationship between body and jewelry.
- The ability to create wearable production jewelry using a variety of materials and concepts.
- The ability to conduct research from professional sources.

Good Jewelry Sale Guidance:

1. Good craftsmanship (The surface finish of the jewelry is superior; Edges are not too sharp to wear)
2. The jewelry was planned carefully and constructed excellent
3. Jewelry come with cooperated packaging
4. Jewelry installed thoughtfully
5. Price is reasonable

Class Project

Project 1: Diverse Sale

In this project, each student will be exploring 12 piece one of kind contemporary jewelry productions based on the previous exercises. Each student will be researching appropriate materials with your design and concept. The project encourages students to think in a diverse way. Practicing students from one form to evolve into a variety of forms for jewelry making. Students should showcase the skills they have learned in this course and possibly explore innovative and personal observations.

Considering format, dimension, weight, layer, texture, color, scale, positive and negative space into your project. Students may create sketches and models to translate into wearable work. Questions to consider: How does your production relate to your interests? What design will work the worn jewelry and where does the body interact with it? As always, consider jewelry's ability to be worn on the body.

* A pair of earrings will be counted for one piece.

Goals:

- To examine production processes in the making of production jewelry and adornment.
- To develop a nuanced familiarity with formal inquiry and the materiality and methods of jewelry and metalsmithing.
- To become familiar with making a series body of work, rather than individual and discreet pieces.

Learning Outcomes:

- The ability to create wearable production jewelry using a variety of materials and concepts.
- Research from professional sources

- Extension making process through diverse thinking
- An understanding of relationship between body and jewelry
- Documentation processes, ideas, and research relevant to jewelry in a sketchbook.

Potential Techniques :

Soldering, cutting, bending, surface finishing, stamping, planishing, patina, roller printing, sewing, etc.

Materials:

There is no limit to the materials. However, ear studs and hooks must be 20-gauge silver.

NO STEEL.**Requirements:**

- Good craftsmanship: piece is well-finished, consistent, and comfortable to wear on the body. Clean seams and edges. These are not sketches but finished works.
- 10+ research images (with artists` name, year, dimensions and materials) and 10+ sketches

Artists and Makers References:

Ashley Buchanan, Laura Wood, Seth Papac, Katja Toporski, Tara Locklear, Melissa Tolar, Jackie Jordan, Stephanie O'brien, Kathleen Nowak Tucci, etc.

Assessment:**Basic competency:**

- 12 piece productions are completed: including surface finishing, connections, price tags, packaging and inventory sheet.
- All pieces are wearable on the body or garment.

Advanced competency:

- Critical thinking integrated with technical ability is in evidence in the project.

- Diverse thinking integrated with previous practices.
- Excellent finishing.
- Connection and join mechanisms support the entire design.

Final Critique:

Critique with 12 piece productions and ready to be discussed. This class encourages each student to give honest feedbacks to your peers through the semester. Critiques will focus primarily on technical development and execution. The concept and design of the work will also be discussed. The use of materials will also be discussed from a formal point of view. Each critique will also incorporate written two or three sentences about what you see the strongest of the work and the what part could be moving forward. Students will be encouraged to share perspectives about what you see and feel of your peer' s work. You might need to write "Do Not Touch" or tell you peers that if you don't want people to touch your work during the critiques.

Unfinished work will **NOT** be discussed during critiques.

Due Dates:

Week 4 **50% work done**
Week 5 **70% work done**
Week 6 **100% work done**
Week 7 **Jewelry Sale!!!**

Midterm Feedback Form

Student Name:

The objective of mid-semester feedback is to offer constructive information to your instructor BEFORE the end of the semester. Please write down your opinions on how the class is going and what might be improved over the rest of the semester. Only the instructor will see this feedback.

This evaluation is completely anonymous.

Course Goals:

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- To develop a nuanced familiarity with formal inquiry and the materiality and methods of jewelry and metalsmithing.
- To understand the subjects that are related to jewelry, and the areas of inquiry that jewelry has the potential to engage or address as a vehicle in developing ideas
- To merge critical thinking, the continuing development of an idea, and making
- To become familiar with historical and contemporary jewelry through image presentations, in addition to performing independent visual research
- To develop your capacity to critically evaluate to formal, conceptual, or social significance of jewelry through critiques and discussions

Student Learning Outcomes

- Understanding the languages in productions in relation to materials and forms
- Documentation processes, ideas, and research relevant to jewelry in a sketchbook.
- Extension making process through diverse thinking.
- Understanding relationship between body and jewelry.
- Creating wearable production jewelry using a variety of materials and concepts.
- Conducting research from professional sources.

What have you learned in this course that you find particularly interesting or compelling?

What do you like least about this course?

What would you like to see more of between now and the end of the semester?

How would you rate the work-load of this course. (high = 5, low=1)

5 4 3 2 1

How many hours per week, outside of regularly scheduled class meetings, do you spend on this class?

1-2 2-4 4-6 6-8 more than 8

If you have comments or suggestions about the class not covered in the above questions, please use this space to make them.

Thank you

Course Rubric

Criteria	Below Expectation 0-1 point	Satisfactory 2-3 points	Proficient 3-4 points	Advanced 5-6 points
Technical Skill	<ul style="list-style-type: none"> * Work does not show understanding or proficiency in use of techniques *The jewelry is poorly constructed and falling to pieces or not completed at all * The student did not ask for help 	<ul style="list-style-type: none"> *The artwork shows average craftsmanship and attention to detail * The jewelry is holding together but looks very fragile * The student seldom asked for help 	<ul style="list-style-type: none"> *Planned adequately; understanding of some concepts and instructions shown *The construction method was successful in holding the jewelry together *The student asked for help when finding something difficult, but kept trying 	<ul style="list-style-type: none"> *The jewelry was planned carefully and constructed excellent *The finish of the jewelry is superior *The student asked for help and responded well to suggestions
Creativity / Originality	<ul style="list-style-type: none"> *The piece shows little or no evidence of original thought 	<ul style="list-style-type: none"> *The piece demonstrates little personal expression and problem solving skills 	<ul style="list-style-type: none"> *The artwork demonstrates an average amount of personal expression 	<ul style="list-style-type: none"> *The student's work demonstrates a high degree of originality and logical problem solving skills
Participation / Engagement	<ul style="list-style-type: none"> *Rarely is prepared for critique, presentation and discussion *Rarely participates in-group dynamics and is unable to discuss personal work 	<ul style="list-style-type: none"> *student prepared well for critique, presentation and discussion *Generally engaged in discussion of personal work, group projects and peer review 	<ul style="list-style-type: none"> *student fully prepared and being active during critique, presentation and discussion 	<ul style="list-style-type: none"> *student prepared for critique, presentation and discussion excellent and consistently engaged with active attitude.

<p style="text-align: center;">Effort / Perseverance</p>	<p>*The student put forth no effort or the project was not completed; class time was not used well</p>	<p>*The student put forth the effort required to finish the project; used class time adequately</p> <p>*student keep the stable effort from the beginning to the end of the term</p>	<p>* The student put forth the effort required to finish the project; used class time adequately</p> <p>*student keep the stable effort from the beginning to the end of the term, and has marked improvement at the end</p>	<p>*The student put forth the effort required to finish the project; used class time adequately</p> <p>*student keep the effort and challenge consistently from the beginning to the end of the term</p>
<p style="text-align: center;">Cooperation / Attitude</p>	<p>*The student did almost nothing toward completing the assignment</p> <p>*did minimum or no amount of preparation or cleanup</p> <p>*don't follow the safety requirements and use tool inappropriately</p>	<p>*The student has good attitude toward completing the assignment</p> <p>*has amount of preparation or cleanup,</p> <p>* partly follow the safety requirements and use tool appropriately</p>	<p>*The student has active attitude toward completing the assignment</p> <p>*prepared or clean the working area well</p> <p>* fully follow the safety requirements and use tool appropriately</p>	<p>*the student fully participated in necessary preparation or work for classroom</p> <p>*exhibited a positive attitude toward assignment.</p> <p>* seriously follow the safety requirements and use tool appropriately</p>

A 26-30 **A-** 22-25 **B+** 21-24

B 18-21 **B-** 15-18 **C+** 12-15

C 11-14 **C-** 10-13 **D+** 7-10

D 3-6 **D-** 1-3 **F** 0

Critique Statement

I believe the most important principle in criticism is not to impose my own values on my students. I should guide students to share their own values. In another word, instructors should be criticizing the work of students according to their needs during the criticism, rather than individual tastes. An instructor should encourage the creativity of the students and be able to motivate them without demeaning their student's worth. Most foundation courses have students come from different disciplines. The activity by sharing the values through people in different disciplines allows students to understand the different perspectives for the criticism. Therefore, teachers should encourage students to respect peer critical feedback. At the same time, the students should not impose their own tastes on their peers' work, but provide substantive feedbacks to help peers moving forward. In order to make people to understand the work of art, the describer should make their presentation clear. It important to notice students to pay attention to their languages when describe their work in a class with peers from different disciplines. Write the feedbacks on paper and exchange to their peers is also a way to have an efficient critique. In addition, it is helpful that each student has a note taker to help the student review the feedbacks repeatedly after critique.