

Lauren Goodman

Teaching Portfolio

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Teaching Philosophy

As a teacher I am focused on cultivating practical designers who develop the tools for lifelong learning. I believe the essential aspects for this are a clear and systematic dedication to experimentation, iteration and revisitation. Experimentation encourages innovation by bringing the unknown to the forefront. Continuous iteration eliminates preciousness from the process. Weekly journaling and photo documentation allows students to revisit moments and encounter new revelations. By developing a practice of learning that mirrors one used in the studio we begin to blur the lines between learning, making and discovery breaking down our internal barriers.

By emphasizing a problem-centered approach in my teaching, I stress the importance of personal exploration, meaning-making and skills development. I encourage my students to try as many processes as possible as well as implement a multi layered approach to learning through the inclusion of theory and material research. Group discussions, regular demonstrations and hands on experience offer multiple opportunities for every student to participate on their own terms. I stress the importance of getting your hands dirty and encourage the possibility of failure as a welcome outcome.

I believe that peer support and collaborative learning are some of the most valuable pedagogical resources and I try to encourage such collaborative atmospheres in my class. I aim to foster an environment that uplifts honest communication to carefully build a group dynamic where members feel safe to speak openly about their observations, questions and critiques. Through direct discussions where we confront difficult topics, I prepare my students to face real challenges beyond the classroom. This approach is intended to give students the tools to critically examine their work and the work of others and build comfort with discussing ideas and solutions openly.

As an Educator I aspire to continually reflect upon my own practice, further develop my subject specific competence and provide timely and meaningful feedback to students. As a designer, I believe it is my responsibility to encourage design thinking at all levels and foster communication around design frameworks that are meaningful, honest and progressive.

Inclusivity Statement

The finest teaching environments convey learning through honesty, patience and intersectionality. As an educator, teaching students with diverse backgrounds, I make explicit efforts to bring intersectional discussion and exchange through dialogue, relevant readings and group projects. I recognize that each student not only learns differently, but also maintains their individual perspectives and values. I cannot assume to comprehend without first learning about each student and their specific needs. In the classroom, I take on the role of facilitator rather than expert, acknowledging that each person is an expert based on their own lived experience. It is my job to guide the students through the learning process while recognizing their unique voices and addressing their agency.

I had the privilege of working with two nonprofit organizations that respectively provided after school and summer programming for underprivileged youth. These young students, with a variety of backgrounds, taught me to approach education from a place of patience and empathy. I never presume to know someone's position until they share with me, and I never underestimate a student's potential. This environment fostered respect and trust between myself and my students, allowing for freer expression in a safer environment. Applying this ethos to a higher education setting would include encouraging the sharing of lived experience and promoting honest conversation in the classroom. I make explicit efforts to ensure space is created for every student to use their voice and share their experience. Although not all students thrive through personal discussions, I want to provide an environment for this type of communication to be possible.

I strive for my students to feel simultaneously supported, encouraged and challenged in the classroom. I ensure I make myself as approachable as possible, indicating I am accountable to them for the entirety of the course. Creating an inclusive classroom environment is an ongoing process of trial and discovery. I am regularly discovering new methods of bringing inclusivity into the classroom and through continuous reflection, revisitation and improvement, I aim to create a safe and inclusive space for learning.

Course Descriptions

Ways of Knowing

Fall 2021

Department of Furniture Design
PW 302
(3 Credits)
Research Elective: Majors only
(or special permission from instructor)
Est. Materials Cost: N/A

Instructors:
Lauren Goodman: lgoodm01@risd.edu

Office Hours: Wednesdays 1-3pm

Course Description

Why is modernism afforded so much attention in design pedagogy? The Eurocentric methodologies of Le Corbusier and the Bauhaus, present a singular approach to designing the built world negating much of what exists outside of the western context. As our world enters the climate apocalypse, it is crucial we shift our design thinking to value practices that are holistic and responsive to the landscape. Through studying indigenous philosophy and vernacular architecture, we will explore the limitless possibilities brought through traditional and embodied knowledge. We will collectively define words such as sustainability and decolonization, working together to seek solutions to areas of our practice we find conflicting. Weekly readings will give students the opportunity to explore a selection of projects where groups are making in a non extractive method. This class will culminate in a research project that includes a physical object. The coursework relies heavily on research, group participation and in class discussion. It will be expected that students come to class each week ready to engage actively in discourse.

Drawing With Wood

Explorations in alternative wood productions

Fall 2021

Furniture Department
Metcalf Woodshop
Studio elective: Furniture Majors Only (3 Credits)
Office Hours: TBD
Est. Materials Cost: \$50

Instructors:
Lauren Goodman: lgoodm01@risd.edu

Wood is often perceived as a rectilinear material rarely deviating from structural application. However, processes such as free form lamination, carving bending allow us to reinterpret this often rigid material in a free and open way. Through in-class demonstrations, slide presentations, and related lectures, students will become comfortable with the basic principles of alternative wood production and apply these skills to develop unique forms and begin drawing with wood. We will cover experimental jig making, alternative lamination methods, bent lam sculpture, hand and electric carving techniques and steam bending. as well Students will complete two small scale projects in preparation for their final designed project to be completed by the end of the semester. This is an experimental studio, students are expected to step outside their comfort zone and build new skills. This is a major only course, some experience with bent lamination is encouraged but not necessary.

**The Non-Functional Seat
*Between Furniture and Sculpture***

Wintersession 2021

Sculpture Department
Metcalf Woodshop, Metcalf 206
Studio elective: Open to non-majors (3 credit)
Est. Materials Cost: \$200
Office Hours: TBD

Instructors:
Lauren Goodman: lgoodm01@risd.edu

Objects that exist in the realm between furniture and sculpture are unmistakably prominent in the world of art and design. From the Memphis movement, to the Campana Brothers, Droog to Mischa Kahn, we will examine artists who create pieces on the fringes of functionality and art. By introducing students to alternative concepts surrounding the role of an object they will be given the tools to help contextualize their project assignments through an intersectional lens. Through slide lectures, supervised shop time, demos and studio assignments, students will develop profound insights surrounding sculptural furniture, object hybridity and learn to critically question what role function plays within design frameworks. We will explore a wide variety of materials through three structured assignments and develop foundations in related making step outside their comfort zone and build new skills. This is a major only course, some experience with bent lamination is encouraged but not necessary.

Syllabus

Ways of Knowing

Fall 2021

Department of Furniture Design
PW 302
(3 Credits)
Research Elective: Majors only
(or special permission from instructor)
Est. Materials Cost: N/A

Instructors:
Lauren Goodman: lgoodm01@risd.edu

Office Hours: Wednesdays 1-3pm

Course Description

Why is modernism afforded so much attention in design pedagogy? The Eurocentric methodologies of Le Corbusier and the Bauhaus, present a singular approach to designing the built world negating much of what exists outside of the western context. As our world enters the climate apocalypse, it is crucial we shift our design thinking to value practices that are holistic and responsive to the landscape. Through studying indigenous philosophy and vernacular architecture, we will explore the limitless possibilities brought through traditional and embodied knowledge. We will collectively define words such as sustainability and decolonization, working together to seek solutions to areas of our practice we find conflicting. Weekly readings will give students the opportunity to explore a selection of projects where groups are making in a non extractive method. This class will culminate in a research project that includes a physical object. The coursework relies heavily on research, group participation and in class discussion. It will be expected that students come to class each week ready to engage actively in discourse.

Course Goals:

- Expand critical thinking skills through investigation of theoretical texts and primary source documents
- Develop communication skills through frequent group discussions
- Reconsider habitual assumptions or norms within your own practice as well as society at large
- Engage differently with material through recycling and foraging
- Develop conceptual thinking and communication in an object-based making practice
- Render a physical object from alternative material sources

Learning Outcomes:

- Learn basic concepts related to modernism, vernacular architecture and Lo-Tek design (20%)
- Through research, gain knowledge of ingenious philosophies and making practices based in embodied knowledge and traditional ways of knowing (10%)
- Exhibit ability to critically examine one's own practice and develop an understanding of pathways that lead to non exploitative making practices (40%)
- Develop ability to contextualize research through writing and object making (30%)

Course Organization/Method of Instruction

Part seminar, part studio, this class employs an interdisciplinary framework. Group participation and the ability to express critical thinking surrounding weekly readings and relevant subject matter is a significant element of the course. Through research students will become familiar with projects they admire for their holistic making practices, resulting in a midterm presentation of their research and how this knowledge will influence their final projects. Each class will begin with group discussion and a writing exercise, followed by various demonstrations, guest lectures and in class work time. Assignments will include one written assignment, a mid term research presentation, and a final research project including a written component and physical object. Students are encouraged to look inward at their own practice and re consider pre conceived notions about object design. The intention of the research project is to shift the perspective of the maker towards a framework that values ingenuity, localism and seeks non-exploitative solutions.

Course Requirements/Expectations

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

Students are expected to act respectfully toward their classmates and engage constructively in the class community. Students should feel welcome to express themselves while also respecting their classmates identities, pronouns, boundaries, etc.

An "A" student will be on time, present in class, prepared with responses to the readings and ready to engage in the subject matter. They will challenge themselves during class time and in-class exercises. Their attention in class along with personal commitment to the subject matter and making will be noticeable in their presented work. Ultimately,

they will present a final project that displays an understanding of class concepts, utilizes skills demonstrated in class, and be prepared to discuss their work in a way that reflects a strong conceptual basis.

Critique Statement

Critique is a time to practice verbally articulating your ideas as well as to get feedback on your work and find out how it is understood from a variety of perspectives. It is a learning experience for both the student presenting and the students critiquing.

As makers, parts of our own practices often seem obvious but are not clear to outsiders. Students presenting are asked to be generous with their peers' questions and to be open to new ideas and suggestions.

All students are encouraged to discuss the work of their peers. We each bring a new perspective, all of which are useful to the artist. Criticism should be respectful, constructive, and intended to move the project or the body of work forward.

Shop Policies

Students are expected to adhere to all Furniture Department building and shop policies. Shop technicians, student monitors, and course instructors are here to facilitate safety as well as create workspaces that are pleasant, and useful to our class. Students are expected to maintain work areas in a neat and organized manner. Failure to use facilities safely and respectfully will be reflected in grading. We are here to assist you in solving problems, if at any time you have questions or concerns, please reach out to one of the aforementioned assistants.

Equity Policy/Non-Discrimination/Accommodations

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

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

Veronica Hallisey

Key Contact for Dean of Student Affairs + Assistant Dean for Student Affairs Carr House | 3rd floor Carr House | 2nd floor, studaff@risd.edu, 401 454-6600

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

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

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

Brittany Goodwin

Director of Disability Support & Academic Support Carr House | room 311 401 709-8460
bgoodwin@risd.edu

Academic and Classroom Misconduct: Academic misconduct, including cheating and plagiarism, is considered a serious offense and will incur consequences including disciplinary probation, suspension, or expulsion. Classroom misconduct includes behavior that disrupts a positive learning environment. For further information:
<https://policies.risd.edu/academic/academic-code-of-conduct/>

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

<https://healthandwellness.risd.edu/behavioral-health/caps-care/>

72 Pine Street, 5th floor

401-454-6637, counserv@risd.edu

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

First Aid/Safety/Emergencies

In the case of minor accidents go to RISD Health Services: 401-454-6376. South Hall, 31 Waterman St

In the case of a major accident call 911 and RISD Public Safety: 401-454-6666. This number is the line to RISD Emergency Services. When on the RISD Campus, they can respond faster than 911. Put this in your cell phones now.

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

Ways of Knowing

Assessment Rubric

These totals do not equal a letter grade

Criteria	Excellent (A)	Competent (B-C)	Needs Work (D and below)
Technical (30%)	-Uses machines and tools responsibly and safely -Is willing to experiment with making processes and pushes them beyond what is demonstrated in class -Tries a variety of methods and steps out of their comfort zone	-Uses machines and tools responsibly and safely -Uses making processes demonstrated in class but does not push further -Uses one or two construction methods they are already comfortable with; does not try something new	-Uses machines and tools in an unsafe manner; does not respect tools as a shared resource -Uses only one or two processes demonstrated in class at a basic level -Uses only construction methods they are familiar with even

			where others may be more appropriate
Conceptual (30%)	<ul style="list-style-type: none"> -Work displays a clear understanding of course concepts -Content of the work is original and specific -Displays self reflexivity and questions assumptions around ways of working -Has completed all readings and can discuss them in a thoughtful, original manner 	<ul style="list-style-type: none"> -Concept of the work is somewhat unclear -Content of the work is a rehashing of other works -Student is beginning to question their assumptions; may work within their comfort zone -Has completed most readings but only restates their content in discussion 	<ul style="list-style-type: none"> -The work has little to no concept -Student does not question themselves or their practice -Has only completed a few readings
Participation (25%)	<ul style="list-style-type: none"> -Always comes to class prepared and on time -Actively participates in group discussions and critiques -Listens attentively and offers thoughtful, constructive criticism to peers -Always completes work on time 	<ul style="list-style-type: none"> -Is mostly prepared for class and sometimes tardy -Sometimes participates in group discussions and critiques -Does not listen to peers and may talk over others -Always completes work on time 	<ul style="list-style-type: none"> -Has multiple unexcused absences, is often late to class -Rarely participates in group discussions and critiques -Is a poor listener, is not paying attention -Does not complete work on time
Presentation (15%)	<ul style="list-style-type: none"> -Arrives practiced and prepared to present -Clearly articulates the connection between concept and physical object -Is prepared with all deliverables and support materials 	<ul style="list-style-type: none"> -Documentation is somewhat clear but presentation is unpracticed and needs improvement -Is prepared with all deliverables and support materials 	<ul style="list-style-type: none"> -Is not prepared with work documentation; ideas are disorganized -Is missing deliverables or support materials that would be helpful to the presentation

Course Schedule

Classroom Activity	Learning Outcomes	Assignment
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Week 1

<p>*Meet in Prov Wash 302</p> <ul style="list-style-type: none"> -Introduction to syllabus and class framework -Intro facilities -Discuss course policies and respect -Discuss crit policies -Develop a list of terms we collectively define as a class -Short reading and discussion on selected reading -Introduce first written assignment 	<ul style="list-style-type: none"> -Become familiar with course policies and facilities -Become familiar with the definitions of keywords that will be reflected upon throughout the course -Exercise reading comprehension and response capability 	<p>DUE: Week 2 Written Response</p> <p>Based on the terms we collectively defined in class, write a 500 word statement outlining ways you wish to implement one of those words into your practice</p> <p>Reading Assignment: <i>-Indegenous Science (fiction) for the Anthropocene: Ancestral dystopias and fantasies of climate change crisis</i>, Kyle P. Whyte, Michigan State University, 2018.</p>
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Week 2

<p>*Meet in PW 302</p> <p>-Share selection of written assignment with the group</p> <p>-Discussion of readings</p> <p>-in class assignment, quick construction exercise</p>	<p>-Become comfortable with sharing written works in a group setting</p> <p>-Engage critically with reading material</p> <p>-Become comfortable with the idea of quick iterative making</p>	<p>Reading Assignment:</p> <p>Lo-Tek, Design by Radical Indigenism, Julia Watson, Taschen, 2019, p.10-64 P.93-107</p> <p>Adrian Forty, <i>Objects of Desire: Design and Society since 1750</i> (Thames Hudson, 1986) p. 239-245</p> <p>Adolf Loos, <i>Ornament and Crime</i> (Vienna, 1908)</p>
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Week 3

<p>*Meet in PW 302</p> <p>-Lecture on Lo-Tek Design and indigenous philosophies</p> <p>-Discussion of readings</p> <p>-Introduce research presentation</p>	<p>-Gain a developed understanding of the Lo-Tek movement.</p> <p>-Critically engage with modernist design philosophies through the lens of indigenism</p> <p>-Discuss this in relation to Western styles of making</p> <p>- Exercise critical reading and discussion skills</p>	<p>DUE: Week 5 Project 1 Initial Research; Looking Deeper</p> <p>Identity and research one group or person designing from a Lo-Tek perspective. Prepare a 5 minute presentation outlining what you discovered through this research and certain parameters you believe you might be able to implement into your practice</p>
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Week 4

<p>*Meet in PW 302</p> <p>-Lecture on foraging and alternative material sourcing</p>	<p>-Become familiar with alternative pathways of material sourcing</p> <p>-Begin approaching</p>	<p>Assigned Reading:</p> <p>Anne van der Zwaag, <i>Looks Good, Feels Good, Is Good: How Social</i></p>
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<p>-Discuss how to relate differently with material</p> <p>-In class demonstration: Joining alternative materials</p>	<p>material from a different perspective</p> <p>-Engage with alternative materials in a making exercise</p> <p>-Develop comfort with quick iterative making</p>	<p><i>Design Changes our World</i> (Lecturis Publishing, 2014) p. 12-21</p> <p>Virginia Eubanks, <i>Automating Inequality: How High Tech Tools Profile, Police, and Punish the Poor</i> (St. Martins Press, 2017), p.174-219</p>
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Week 5

<p>DUE: Project 1 Research Project</p> <p>-In class presentations: Research Project</p> <p>- Introduce, Second project; Project Proposal</p>	<p>-improve communication and presentation skills</p> <p>-Build critique atmosphere centered around course policies of respect and support</p>	<p>DUE: Week 8 Project 2; Design Proposal</p> <p>-Building off the research in Project 1, create a proposal for a designed object that implements three specific parameters pulled from your research. This proposal should include a 10 minute presentation, visual aids, material samples and references</p> <p>Assigned Reading:</p> <p>-Claudia Banz, Michael Krohn and Angeli Sachs, <i>Social Design: Participation and Empowerment</i> (Lars Muller Publishers, 2018) p.106-111, p.130-135</p> <p>-Robin Wall Kimmerer, <i>Braiding Sweetgrass: Indigenous Wisdom,</i></p>
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		<i>Scientific Knowledge and the Teaching of Plants</i> (Milkweed Editions, 2013) Selections
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Week 6

Spring Break - No Classes

Week 7

-Guest Lecture: *TBD Project 2 due next class -In class work time and one on one meetings *Local Indigenous artist	-Gain perspective of a local artist who employs traditional ways of knowing in their practice	-Project 2 due next class
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Week 8

DUE: Project 2; Project Proposal -In class presentations and discussion	-Hone in presentation and discussion skills -Develop ability to listen and ask relevant questions -develop ability to synthesize research into a design direction	Assigned Reading: -Winona LaDuke and Deborah Cowen, "Beyond Wiindigo Infrastructure," <i>South Atlantic Quarterly</i> 119:2 (April, 2020) -
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Week 9

-Discuss readings	-Engage critically with reading material	DUE: Week 11 project 3; Model Your Concept
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<p>-Lecture/Demo; Tool making and resources for the home studio</p> <p>-Introduce Project 3; Model Your Concept</p>	<p>-Develop understanding of what tools are valuable to your practice and how to engineer and personalize them</p> <p>-</p>	<p>Create a three dimensional model of an object derived from the research and proposal delivered in project 2. Keeping in mind the practices we have discussed and the parameters you laid out for yourself, model this object in anyway you see fit in order to best showcase your ideas</p>
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Week 10

<p>-In class work time</p> <p>-One on one meeting time</p>	<p>-Continue to develop ideas relating to alternative material sourcing</p> <p>-Outline plan for design and construction</p>	<p>-Project 3 Due next class</p>
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Week 11

<p>DUE: Project 3; Model Your Concept</p> <p>- In class presentations and discussion</p>	<p>-Hone in presentation and discussion skills</p> <p>-Develop ability to listen and ask relevant questions</p> <p>-develop ability to synthesize research into a design direction</p>	<p>Assigned Reading:</p> <p>-Karen Houle, <i>The Grand River Watershed: A Folk Ecology</i> (Gaspereau Press, 2019)</p> <p>-Sasha Costanza-Chock, <i>Design Justice: Community-Led Practices to Build a Better World</i> (MIT Press, 2020)</p>
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Week 12

<ul style="list-style-type: none"> -Discuss readings -Discuss headspace and general directions heading in to the final weeks -Introduce Project 4; Cumulative Project 	<ul style="list-style-type: none"> -Engage critically with reading material 	<p>DUE: Week 15 Project 4; Cumulative Project</p>
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Week 13

<ul style="list-style-type: none"> -Lecture TBD -In class work -One on one time meetings 	<ul style="list-style-type: none"> -Develop work for cumulative project 	<ul style="list-style-type: none"> -Project 4; Cumulative project due in two weeks
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Week 14

<ul style="list-style-type: none"> -In class work time -One on one meetings 	<ul style="list-style-type: none"> -Develop work for cumulative project 	<ul style="list-style-type: none"> -Project 4; Cumulative project due next week
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Week 15

<p>DUE: Project 4; Cumulative Project</p> <ul style="list-style-type: none"> -Present Project 4; Cumulative project 	<ul style="list-style-type: none"> -Hone in presentation and discussion skills -Develop ability to listen and ask relevant questions -Synthesize research and development throughout semester into a cohesive and engaging presentation including an object 	
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Class Project

Ways of Knowing

Project 1 - Initial Research; Looking Deeper

The initial research stage is an opportunity for you to dive deeper into teachings that interest you most. Building from our discussions and readings from Julia Watson's, Lo-Tek, you will focus your research on a group or person designing objects, spaces or architecture with an understanding or acknowledgement of local techniques, indigenous philosophies or a Lo-Tek perspective. Inspired by your research you will be asked to create a dogma or list of parameters you wish to incorporate into your practice that could serve to decolonize your approach making. This project must include a 10 minute visual presentation outlining your research and begin to outline the direction you will head for your project proposal and cumulative project.

Goals

- To think critically about design frameworks and identify problem areas
- Dig deep into Lo-Tek and indigenous philosophies of making, their histories and those practicing that way today
- Develop articulation of themes behind work
- Develop a dogma for your practice moving forward

Outcomes

- A 10 minute presentation that outlines your research and objectives for moving forward (60%)
- A list of parameters or dogma, for changing a practice (minimum five items) (20%)
- An important question that arose out of your research (20%)

Methods

- Following our lecture on Lo-Tek philosophies and indigenous design practices, you will be given a series of resources to begin your research
- Visit the library, online periodicals and spend time looking closely at how your selected group employs Lo-Tek principles, uses local resources and designs for their community
- Consider certain practices either direct or abstracted you could begin to adopt as a way to decolonize your practice
- Synthesize at least five practices you can include in your dogma of changing a practice
- Using your research and your dogma, outline a possible direction you might take for your project proposal

- Develop a ten minute presentation outlining your research, dogma and potential directions

Assessment Competency

Basic Competency:

- All elements are completed: Conducted research of individual group, prepared a dogma and a ten minute presentation.
- Observations are superficial and research is limited to only a few sources

Advanced Competency:

- All elements are completed: Conducted research of individual group, prepared a dogma and a ten minute presentation.
- Student has displayed the ability for astute and considered observations
- Student demonstrates ability to communicate themes and critical examine their own practice
- Student displays a conceptual understanding of themes through the development a thoughtful dogma

Resources

- RISD Library Databases <http://risd.libguides.com/az.php>
- Research Guides <http://risd.libguides.com/Index>
- Fleet Library Research Librarians <https://library.risd.edu/research/ask-us.html>

Assessment Rubric

These totals do not equal a letter grade

Criteria	Excellent (A)	Competent (B-C)	Needs Work (D and below)
Technical (30%)	<ul style="list-style-type: none"> -Uses machines and tools responsibly and safely -Is willing to experiment with making processes and pushes them beyond what is demonstrated in class -Tries a variety of methods and steps out of their comfort zone 	<ul style="list-style-type: none"> -Uses machines and tools responsibly and safely -Uses making processes demonstrated in class but does not push further -Uses one or two construction methods they are already comfortable with; does not try something new 	<ul style="list-style-type: none"> -Uses machines and tools in an unsafe manner; does not respect tools as a shared resource -Uses only one or two processes demonstrated in class at a basic level -Uses only construction methods they are familiar with even where others may be more appropriate
Conceptual (30%)	<ul style="list-style-type: none"> -Work displays a clear understanding of course concepts -Content of the work is original and specific -Displays self reflexivity and questions assumptions around ways of working -Has completed all readings and can discuss them in a thoughtful, original manner 	<ul style="list-style-type: none"> -Concept of the work is somewhat unclear -Content of the work is a rehashing of other works -Student is beginning to question their assumptions; may work within their comfort zone -Has completed most readings but only restates their content in discussion 	<ul style="list-style-type: none"> -The work has little to no concept -Student does not question themselves or their practice -Has only completed a few readings

<p>Participation (25%)</p>	<ul style="list-style-type: none"> -Always comes to class prepared and on time -Actively participates in group discussions and critiques -Listens attentively and offers thoughtful, constructive criticism to peers -Always completes work on time 	<ul style="list-style-type: none"> -Is mostly prepared for class and sometimes tardy -Sometimes participates in group discussions and critiques -Does not listen to peers and may talk over others -Always completes work on time 	<ul style="list-style-type: none"> -Has multiple unexcused absences, is often late to class -Rarely participates in group discussions and critiques -Is a poor listener, is not paying attention -Does not complete work on time
<p>Presentation (15%)</p>	<ul style="list-style-type: none"> -Arrives practiced and prepared to present -Clearly articulates the connection between concept and physical object -Is prepared with all deliverables and support materials 	<ul style="list-style-type: none"> -Documentation is somewhat clear but presentation is unpracticed and needs improvement -Is prepared with all deliverables and support materials 	<ul style="list-style-type: none"> -Is not prepared with work documentation; ideas are disorganized -Is missing deliverables or support materials that would be helpful to the presentation