Adeline Diamond

Teaching Portfolio

Table of Contents

TEACHING PHILOSOPHY

I believe that my mission as a teacher is to be a visual educator, one whose passion is creating learning environments that are conducive to collaboration. My overarching belief is to encourage students to understand the importance of art in our daily lives through the places we live, the people we know, the things we collect and in what we have created. The items we make in an art and design class are a trace of who we are. My goal is to have my students look back at the items they have produced and recognize purpose and intent. How do we dissect the materials we see and use them to create something? How do we relate the use of one material with the existence of another object? As a teacher I will seek to advance dialogue and conversation rather than competition and suppression sometimes found outside a learning environment.

The foundations of industrial design complement and enhance standard art education. As an industrial designer I am surrounded by dialogue and conversation, practiced across a broad spectrum of disciplines that have allowed me to immerse myself in various professional fields. These disciplines range from fashion, manufacturing and engineering to farming. Through my professional training I have gained perception, determination and direction by working independently. Group projects have enabled me to gain strong communication and presentation skills from the creation of countless iterations of CAD files and manufactured parts required by such projects. Together these skill sets have produced a richer and more insightful design practice. My aim is to bring these skillsets into the classroom setting and teach them collectively, not individually, for each complements the other.

My experience has taught me that process is vital. Throughout my teaching, students will learn design vocabulary, critical thinking, user research, generations of concepts and communication of their ideas to gain creative confidence. Students will learn how design thinking can be used to identify and execute business opportunities. The role of design thinking in my teaching philosophy begins with thorough investigation. Design thinking is ideating beyond what is obvious and apparent with an emphasis on empathetic research towards an end result for an intended user. As a student's design process develops, they will create a deeper understanding of his/her own identity as a designer. Students in my classes will initiate a dialogue with form and function that will facilitate an expansion of the boundaries of their role as a designer.

My own classroom experiences have enabled me to understand the importance of process within a given course, as noted above. My history and experience has cultivated my role as a designer and an educator. One of my most impactful college undergraduate experiences took place outside the classes of Rhode Island School of Design. During my senior year, I enrolled in a class at Massachusetts Institute of Technology in hopes of gaining better communication skills across multiple functional disciplines. Working directly with graduate MIT engineering, business, and PhD students seeking design inputs gave me a fresh perspective on the importance of process. The process became a collection of linked methodical tasks through the encouragement and persistence of each individual involved that enabled us to not only succeed at creating a functional prototype and patented product, but more importantly established a strong working team. Working together with cross-disciplinary team members focused my attention on the importance of communication. I learned that communication to have your voice heard, but to also listen carefully and critically to what your peers have to say.

This seminal experience has influenced my teaching philosophy and strategy. The wide range of courses I can teach will demonstrate the value of persistence, thoughtfulness, communication, teamwork, identification and listening. My goal in all of my courses will be to use visual, auditory and kinesthetic teaching methodologies through lectures, demonstrations, and projects to enable students to gain creative confidence. In my proposed course *What is Play*, I will move the class forward in collaboration by combining these teaching styles. More experiential assignments will precede analytical and investigative assignments within the first few weeks. I envision this class as extremely hands on, while student's individual design processes will gain multiple capacities through innovative design ideas. Projects will include various forms of mind mapping, material exploration, prototyping, model making, and presentations, creating a well-rounded understanding of the goals required of a multifaceted designer.

Successful students will be those who demonstrate in-depth understanding of a strong concept using relevant and accurate research to support the topic or assignment of the class. These activities will encourage students to be inspired and influenced by their peers and objects they daily engage with to add value to the classroom.

My intent is for students to gain the opportunity to create, ideate and communicate with confidence in any given environment. As an educator, I will create activities that enable students to understand that art is in everything and all around us and identity is translated through art forms. The purpose of my courses is for students to formulate what design means, personally, to them, to understand how design influences their daily lives and can lead to creative confidence. These courses will teach students to embrace their own identity. Inspiration will be taken from the relationships with people and materials they engage and interact with daily. Projects will include material exploration, failure, insight, alteration, adaptation and collaboration–ideas formed into a reality. Students will conclude these courses with final papers and presentations based on the teachings of existing, tangible objects that create relationships through interaction and verbal conversation.

As an artist, designer and creator with a passion for teaching, it is my responsibility to make sure that students understand that "mistakes" will not be seen as failures, but instead as an elemental part of the overall process. Empathy will allow students to understand whom they are designing for and how their designs will affect them. Students will question, for every question leads to the next iterative step. They will be encouraged to be humble and allow others to contribute their ideas, to make the most out of every moment, to have reasoning behind every decision and most importantly, to take personal responsibility for their ideas.

The roles of a designer and an educator are always growing. A tree is a fine analogy. The trunk represents our core values, the branches are the various directions we take, and the leaves are our ideas and experiences that come from them. These elements grow together as a whole and create an identity. Observation and creation are important elements that continue to influence my life as a creator and instructor inherently influencing my teaching philosophy. Revision, perception, and determination allow me to adapt and give me great excitement for the adventures in the future. All of these elements–the elements a designer encounters–have added value and richness to the path I plan to take as an educator.

"Design is a process – an intimate collaboration between engineers, designers, and clients."
–Henry Dreyfuss

COURSE 1

THE SECRET BEHIND DESIGN: The Confidence Game

Studio

Design is based on a plethora of complex criteria: human experience, social behaviors, global, economic and political issues, physical and mental interaction, form, vision, and a rigorous understanding and desire for contemporary culture. With so many design elements constantly surrounding us, it is hard for a designer to find their place. So how is design influencing us individually? What does design mean to one person verses another? How might one opinion of design influence another's? How are objects being used aside from their intended purpose?

The goal of The Secret Behind Design is for students to create a deeper understanding of what design means to understand how design influences their daily lives and creative confidence. Creative confidence, gained through examination, interpretation and application is a key ingredient in becoming a designer. This course will focus on learning deeper meaning behind experiences we are involved in, participate in, are in acquaintance with, exposed to, observation of, awareness of and have insight into.

This course will be divided into two stages, first is research based. Through research students will learn how to formulate and ask the right questions. What does design mean in relation to my life and the environment I live in? Why am I interested in this topic and what concerns me? What concerns about this topic is identified and unidentified? How are particular design elements making a difference in my life and how are they affecting others differently? These questions will enable students to obtain a deeper understanding of their design curiosities and will be investigated, discussed, and answered through this early stage.

The second stage will focus on learning how to apply ones creative confidence into a physical object that demonstrates a personal understanding of design. Students will explore rapid prototyping methods through scale model making exercises, and move on to a full-scale model for their final product. Rapid prototyping allows students to gain material knowledge and gain the ability to create prototypes when having material restrictions. Learning the power of rapid-prototyping gives students an appreciation and better understanding of CAD programs and 3D printers. Students achieve critical acumen in distinguishing the qualities and transpositions of each both rapid prototyping and CAD programming.

The goal for the semester is for students to achieve creative confidence: The ability to surmise the spectrum of achievable goals and balance these quickly with the goals that may appear serendipitously. Students will present multiple design concept sketches and will be asked to improve and produce one of these by model making. This is a heavy research and hands-on class. Students can expect to make multiple scale models and one full-scale model, along with a presentation of their process, for the final project. Students finished product will inevitably define their personal perspective of design and the intended customs for it. By the end of the class, students will have knowledge and significance of rapid prototyping, the value of design and gain creative confidence.

Instructor: Adeline Diamond
Capacity: 15
Credits: 6
Estimated costs: $150
Class Time: Tuesdays/Thursdays (1 - 6pm)
Academic Level: Undergraduate sophomores and above
Prerequisite: Woodworking skills (wood 1)
FALL

COURSE 2

WHAT IS PLAY?

Studio

Play is a way of bringing people together in a way, shape or form that is not considered a typical way of human interaction. A playground is one example how we craft a design that creates engaging, memorable and informative experiences. By making and creating things that are interactive we deepen the meaning behind our actions. These actions tell stories and evoke emotions through visuals and mechanics of play. The combination of the game mechanics (rules and systems) with the game aesthetics (visuals and story) a playground is the perfect application of play. But how do we create play when we have limited materials?

The goal of this class is for students to gain rapid prototyping skills, connecting the relationship between craftsmanship and technology, by creating objects that inform play with material restrictions. Material restrictions will push students' individual design processes in areas that have been untouched. Working with unfamiliar resources, students will learn to view objects and materials not for what they are, but what they can be. Students will be testing and pushing boundaries through curiosity.

The course will be divided into two stages, the first will be investigating and dissecting the meaning of play. What does play mean for different genders? How does ones age define play? What is the significance of play? These questions will facilitate group discussions along with individual presentations on student's perspective on play.

The second stage will focus on solving problems through play. Students will test and drive the limitations of multiple materials, by creating objects that facilitate play in our social and physical environments. After testing these objects, students achievements will facilitate the construction of other mechanics, applying their observations from our past experiences to their future goals. Students will explore rapid prototyping methods through scale model making exercises and move on to full-scale models for their final product.

Throughout the semester, students will achieve critical investigation skills and create a finished product that facilitates play. Students will present a clear understanding of their intended user and will be asked to produce a product that facilitates play with given material restrictions. This is an extremely hands-on class with an emphasis on material investigation and critical thinking. Students can expect to work in groups on smaller assignments in the beginning of the semester and create a final product and process presentation for the final project. By the end of the class, students will have gained extensive material familiarity, rapid prototyping abilities, the value of design and the significance of play.

Instructor: Adeline Diamond
Capacity: 15
Credits: 6
Estimated costs: $100
Class Time: Tuesdays/Thursdays (1 - 6pm)
Academic Level: Undergraduate sophomores and above
Prerequisite: N/A – Although prototyping skills may be helpful
SPRING

COURSE 3

WHAT HAPPENED TO CONVERSATION?

Design Seminar

Twitter, Snapchat, text messages, Facebook and Instagram have become a part of our daily routines. Technology is generating less verbal conversation, depleting our social skills while simultaneously replacing our families, friends, events, hobbies and even our teachers. Our roles and our conversations, as artists and designers, are drastically changing.

The goal of this class is for students to have a deeper understanding of how technology influences design and our relationships with and without it. Course participants will analyze and explore how social media drives human desires and overrides human needs. These established desires, through technology and media, are changing designers' priorities.

Throughout this course students will investigate their role as a designer and how objects and technology generate and terminate our relationships with persons, places and things. What is your role as a designer with and without technology? What drives our decisions as designers and how do those decisions define us? Who and what are we most influenced by and how has that generated modifications in our lives? How are forms and surfaces composed in our environments and how are they making decisions for us? These questions will push students to investigate and define multiple significant design elements: simplicity and complexity, form and function, and interaction and communication. Students will investigate multipurpose, multifunctional and/or modular objects that are redefining simplicity within a physical space.

Through observation, interpretation and formation, students will redefine the necessary objects within physical spaces. We will examine objects we possess and question their relationship with technology and why we obtain, forget and replace them. The questions we form and answer will direct the investigation of how objects affect our mood, relationships and wellbeing. Students will conclude the course with a final paper and presentation on an existing tangible object that creates relationships through interaction and verbal conversation without technology.

Instructor: Adeline Diamond
Capacity: 15
Credits: 3
Estimated costs: $50
Class Time: Wednesdays (1 - 4pm)
Academic Level: Undergraduate sophomores and above
Prerequisite: N/A
FALL

SYLLABUS | COURSE 1

WHAT IS PLAY?

Studio

Play is a way of bringing people together in a way, shape or form that is not considered a typical way of human interaction. A playground is one example how we craft a design that creates engaging, memorable and informative experiences. By making and creating things that are interactive we deepen the meaning behind our actions. These actions tell stories and evoke emotions through visuals and mechanics of play. The combination of the game mechanics (rules and systems) with the game aesthetics (visuals and story) a playground is the perfect application of play. But how do we create play when we have limited materials?

The goal of this class is for students to gain rapid prototyping skills, connecting the relationship between craftsmanship and technology, by creating objects that inform play with material restrictions. Material restrictions will push students' individual design processes in areas that have been untouched. Working with unfamiliar resources, students will learn to view objects and materials not for what they are, but what they can be. Students will be testing and pushing boundaries through curiosity.

The course will be divided into two stages, the first will be investigating and dissecting the meaning of play. What does play mean for different genders? How does ones age define play? What is the significance of play? These questions will facilitate group discussions along with individual presentations on student's perspective on play.

The second stage will focus on solving problems through play. Students will test and drive the limitations of multiple materials, by creating objects that facilitate play in our social and physical environments. After testing these objects, students achievements will facilitate the construction of other mechanics, applying their observations from our past experiences to their future goals. Students will explore rapid prototyping methods through scale model making exercises and move on to full-scale models for their final product.

Throughout the semester, students will achieve critical investigation skills and create a finished product that facilitates play. Students will present a clear understanding of their intended user and will be asked to produce a product that facilitates play with given material restrictions. This is an extremely hands-on class with an emphasis on material investigation and critical thinking. Students can expect to work in groups on smaller assignments in the beginning of the semester and create a final product and process presentation for the final project. By the end of the class, students will have gained extensive material familiarity, rapid prototyping abilities, the value of design and the significance of play.

Instructor: Adeline Diamond
Capacity: 15
Credits: 6
Estimated costs: $100
Class Time: Tuesdays/Thursdays (1 - 6pm)
Academic Level: Undergraduate sophomores and above
Prerequisite: N/A – Although prototyping skills may be helpful
SPRING

Goals:

1. To ***contextualize*** and analyze the meaning of "play."
2. To ***understand*** the element properties of materials (foam-core, blue foam, yellow foam, wood, metal etc.)
3. To ***learn*** rapid prototyping techniques (carving, scoring, sanding, laser-cutting, scale model making etc.)
4. To ***comprehend*** the fundamentals of design (history, products, process, application, purpose)
5. To ***develop*** a basic understanding of manufacturing techniques (molding, transferring, casting, forming, engraving, pressing, extruding, fitting, rolling, spinning, stamping, lathing, vacuum-forming, etc.)
6. To ***make*** use of limited materials (making objects with recycled materials)
7. To ***apply*** a critical vocabulary to the techniques commonly employed in the design studio setting and the broader design world.
8. To ***utilize*** an understanding of the contemporary and historical issues that influence design and how they relate to the materials being used.
9. To ***integrate*** important personal issues and cultural contexts into the making process (why are you using a material in a specific way?)

Course Learning Objectives:

1. A solid comprehension of the importance of process, exploration, collaboration, materials, techniques and presentation skills covered in this class. *(40 % - Assignments)*
2. A final project that exhibits the mastery of at least one material and a process presentation that clearly illustrates the intent behind your research, material exploration and final product. *(30 % - Participation)*
3. Considerate participation and engagement in group and class discussions, critiques, and exercises. *(15 % - Final Project)*
4. Evidence of integrative critical thinking, research, critiques, group exercises, and material exploration. *(15% - Final Project)*

Assignments:

1. Class readings
2. In-class assignments/activities
3. Research assignments
4. Group assignments.
5. Final Project & Presentation

Grading Structure:

Assignments: 40%
Participation: 30%
Final Project: 30%

Methods:

1. *Research & discussion:* Readings are assigned to inform a students' research topic. Research will enable students to gain inspiration, improve their understanding of materials, and prototyping skills. In class students will discuss what they have learned and how it applies to other design subjects.
2. *Presentation:* Students will create process presentations and discuss their research in class. Presentations will illustrate their personal definitions and meaning of "play."
3. *Studio practice:* Group activities will give students a better understanding of what play is, how it is defined, and how materials are used in order to facilitate play.

Critique Criteria:

1. *Lectures & Demonstrations:* Lectures will be given on how to create original questions and integrate objective analysis that creates a clear organization of ideas, how to research effectively, narrowing a topic, presentation skills, and understand causality. Guest lecturers will present their knowledge and understanding of "play" and how they have applied their skillsets to facilitate play. Demos will be given of various tools paired with materials that students will be using throughout the semester.

2. *Activities:* Field trips to both the Providence Children's Museum and the 100-year-old Boston Children's Museum will take place at the beginning of the semester. These visits will permit students to observe, study and document the actions of educational play to inform their research and their final project. Research assignments will inform a presentation on a specific topic. In class, working in groups, students will collaborate on creating objects of "play" with various and limited materials. Individual activities lead to group activities allowing students to dissect the process, material application and intent behind the end result.

3. *Assignments:* Students will be given weekly assignments in the first half of the semester. The second half of the semester students will create a final product.

Assessment:

1. *Participation:* After a demonstration students will practice the exhibited methods while the instructor roams the classroom to question and aid students individually and/or in small groups.

2. *Exercises:* After group exercises students will display their work without giving any context of their project and partake in a class critique. This allows students to understand how shape, form and overall aesthetic of an object is portrayed and secluded without explanation.

3. *Presentations:* There will be a class critique after each student presents each completed assignment, including the final project. Different formats and starting points will occur for the critiques. The instructor will lead the critique in which they and fellow students constructively discuss each student's work, material and construction issues that arise, and suggest ways in which the issues could be addressed.

Schedule of Instruction:

Week 1 | Class Introduction

Tuesday: Go over the syllabus, class protocol, introductions, & teacher presentation

Assignment: Create a 10-minute presentation of what play means to you and what your favorite games are. Be prepared to share in the next class.

Thursday: Share presentations and discussion.

Assignment: Think about what play means for other people. Go out and explore your environment. Take at least 20 pictures that are examples of play. Create an inspiration board and analysis board composed of these pictures; be prepared to share the boards with the class next week.

Class outcomes:

- Understandings and articulation of common applications of play.
- Acquaintance of your fellow classmates.

Week 2 | Personal Investigation

Tuesday: Share presentation boards, discussions.

Assignment: Find 5 objects within your household that facilitate play but were not made for that purpose.

Thursday: Guest speaker on "designing for play."

Assignment: Create a game with household items and be prepared to share and play in small groups in class next week.

Class outcomes:

- Recognition and communication of how various objects facilitate play.
- Awareness of design qualities enhancing play.

Week 3 | Play Environment Research

Tuesday: Share presentation boards followed by discussions. Presentation given on the following topic: Environments' effect on play

Assignment: Research and create a 5-minute presentation on a specific cite that facilitates play; be prepared to share in next weeks class. (For inspiration look at Van Eyck's playgrounds in Amsterdam, Netherlands.)

Thursday: Visit The Children's Museum in Boston, MA

Assignment: Continue the research project from Tuesday along with a one-page write up on the observations you made at the children's museum.

Class outcomes:

- Gain deeper understandings on how an environment facilitates play by the objects that are added or created in that specific cite.

Week 4 | Play Product Research

Tuesday: Presentations and class discussion. Lecture on the different types of play: physical, silly, social, and surprising.

Assignment: Experience these different types of play; document what made you feel a certain way while undergoing each experience. Categorize and draw cross-connecting lines where these different playing types intersect and differentiate.

Thursday: Visit The Children's Museum in Providence, RI

Assignment: The visit to the museum should result with observations and documentations of products kids were interacting with the most. Find similarities between 10 products and create a presentation.

Class outcomes:

- Differentiation and categorization of qualities of play.
- Experiential and ruminative methods of engagement.

Week 5 | Introduction to Brainstorming for Product Idea Generation

Tuesday: Presentations and class discussion. Brainstorming techniques lesson. The lesson will demonstrate diagrams, rapid drawing techniques and how to develop a sketch and diagram into an established drawing and formulating a solidified idea.

Assignment: Sketch ten of your favorite ideas and then move into prioritizing them into three developed diagrams and drawings; be prepared to share the ideas next class.

Thursday: Idea presentations. Group critique.

Assignment: Revise your ideas based on feedback; be prepared to take one of these further for your final concept within the next two weeks.

Class outcomes:

- Recognition and communication of how various objects facilitate play.
- Awareness of design qualities enhancing play.

Week 6 | Introduction to Prototyping.

Tuesday: Lecture on materials and prototyping. Orientation to the Model shop.

In-Class Assignment: Create rapid prototypes of each concept; be prepared to share the next class.

Thursday: Examine (moving two "share" weeks to an advancing level of thinking and doing.) Rapid prototypes in small groups subsequently group discussion and feedback.

Assignment: Based on the feedback given by your peers choose one of the concepts created and produce a looks-like prototype. (This will be the direction for your final)

Class outcomes:

- An understanding of the purpose of prototyping.
- Application of rapid prototyping techniques enabling the creation of quick-paced concepts.

Week 7 | Conducting Interviews

Tuesday: Analysis on how to conduct informal and qualitative user studies. Conduct interviews with peers in class.

Assignment: Prepare questions for user interviews

Thursday: Break into groups to interview guest users for product idea.

Assignment: Conduct five user interviews outside the classroom, along with 3-5 revised product idea sketches motivated by interviews; be prepared to share the next class.

Class outcomes:

- The basic knowledge of conducting and working with users.
- Transference of knowledge to conduct actual user interviews.

Week 8 | Bringing All Segments of Play Together

Tuesday: Disseminate product feedback with class. Class discussion. Discuss final project expectations.

Assignment: In-class time to work on prototype 1.

Thursday: Review tips for interviewing users to get feedback. On-going work on prototypes and questions for user interviews next week.

Assignment: In-class time to work on prototype 1.

Class outcomes:

- Creation of a prototype that is ready to show users to obtain informative feedback.
- Accumulation and synthesis of concepts and ideas.
- Reflection on methods for communicating to users.
- Formulation of a plan for meaningful feedback from users when you show them your prototype.
- Generation of qualitative interview questions.

Week 9 | Testing & Getting Feedback From Users

Tuesday: Conduct in-class user interviews in small groups.

Assignment: Be prepared to share what you learned the next class.

Thursday: Conduct interviews outside of classroom setting. Show users your prototype(s) to get feedback.

Assignment: Be prepared to share what you learned the next class and show the changes you applied to your next prototype(s).

Class outcomes:

- Testing plan application to a real user interview situation.
- Summative findings from feedback.
- Acquisition of revising and changing sequences.

Week 10 | Exchange of Learning

Tuesday: Analysis on how to conduct informal and qualitative user studies. Conduct interviews with peers in class.

Assignment: Prepare questions for user interviews.

Thursday: Guest Speaker: Developing & improving presentations and communication skills.

Assignment: Storyboard a critical workflow and process of product concept.

Class outcomes:

- Process awareness.
- Deconstruction of process.
- Experimentation and re-direction.
- Proficient revision strategies of original product design plan.
- Production of storyboard(s) to illustrate changes based on outcomes.

Week 11 | Final Revisions

Tuesday: Presentations

Assignment: Continue to work on final revisions.

Thursday: Class time to make final revisions to prototypes.

Assignment: Continue to work on final revisions.

Class outcomes:

- Creation of a final prototype.

Class outcomes:

- Incorporation of challenging new ideas from peer and group input and user interviews.
- Revisions planned based on changes identified through critiques and user interviews.

Week 12 | Final Presentations: Refining an Argument and Defense

Tuesday: Presentations

Assignment: After the final presentations students produce a list of questions, observations and changes informed by the critique of their final presentations. This document is to be printed and brought to the student's individual meetings on the final day of class. (Be prepared to defend your design process and decisions in a question and answer period following the presentation.)

Thursday: Individual Meetings

*Assignment: Complete the teacher/class questionnaire. Students' responses to the questions will inform the teacher what improvements can be made to the course. *This form must be filled out in order to receive a final grade.**

Class outcomes:

- Research capabilities merged with conceptual thinking.
- Ability to formulate informative questions throughout the course.
- Obtained skills to dispute and defend individual design process.
- Final product that supports project decisions through research, studies, process and design concept.
- Synthesis of complex levels of design.

Attendance:

General course and attendance policies: Students must be in attentive attendance for all lectures, demonstrations, guest speakers, museum visits, open-studio work time, and both individual and group critique sessions. Students are expected to arrive to class on time, prepared and present for the duration of the class. Due to the methodological content of this course, it is vital that all students arrive promptly for instruction and discussion.

College attendance policy is as follows: 3 x tardy = 1 absence. Repeat tardiness and subsequent absences will result in the lowering of your grade. Faculty may drop students from their courses after 2 unexcused absences. Students with 2 unexcused absences will receive a W (withdrawal) or F (fail). If there are medical issues, a family emergency or other extenuating circumstances, the student may receive a W. There are three categories of excused absences: illness, religious holidays and family emergency. Absence from class due to illness is excused with a note from Health Services or a medical doctor.

"Play is the exultation of the possible."
–Martin Buber

CLASS ASSIGNMENT

WHAT IS PLAY?

Personal Investigation Design Practice

Assignment Description:

First Project of Class:

Create a 10-minute presentation of what play means to you. The design of this assignment is context oriented, which means students will explore the meaning of "play" in terms of what facilitates it. Students will have to define this context and think why "play" is needed in design. It is particularly essential for students to start the semester by investigating the self and identify a personal definition, understanding, and opinion of play. This research will guide their direction throughout the semester and result with a final product.

Aims:

- To emphasize the importance of the establishment of play within design.
- To research and distill selective components of play.
- To move to authentic engagement in design through self discovery.
- To offer an opportunity to critically think, question and investigate the decision making in product design that facilitates play.

Key Questions:

The presentation needs to address multiple questions:

- How does material facilitate play?
- How does an environment aid play?
- How is gender defining play?
- How is age differentiating play?
- How is race distinguishing play?
- How is culture producing play?
- How are our senses activating play?

Class outcomes:

As the first project, students will achieve:

- Basic foundation for research, interviews, sketches and prototyping, utilizing their knowledge to develop final ideas.
- An understanding and an articulation of common applications of play.
- A general knowledge of play theory and a sense of critical investigation around modes of play.
- Self-reflection on biases, assumptions and misconceptions of play.
- Essential knowledge of play to apply to future ideas, prototypes and final product.

Objectives & Competency:

40% Active critical investigation.

- At least five visual references illustrating a brief personal understanding of play. Design researching will be considered as advanced.

30% Eager to explore, articulate and question the meaning of play.

- At least 10 different questions and approaches of investigating play are basic, more than 15 original questions devised is considered as advanced.

30% Ability to translate personal sentiment to universal understanding of play.

- A final presentation that shows the consistency of thought is basic, and a well-refined presentation that can be clearly understood, without explanation, will be considered as advanced.

Benchmarks:

A - Excellent investigation of the concept play, having great sense of how ones personal understanding of the topic impacts the process and final product while having the capability to create and present a vibrant and detailed presentation. Establishing key questions, consider the material, design, and user generates a story.

B - Good understanding and established personal definition of play, being able to describe a clear direction in process, and have sense of the connection between them.

C - Fair understanding of key questions, being able to provide a context in terms of how play is facilitated by specific objects. Have fair sense of how a design is related to play and its environment.

F - Poor understanding of the key questions, fail to provide a clear idea of play. Have very limited sense of how gender, age, environment and objects can connect to facilitate play.

WHAT IS PLAY? | GRADING RUBRIC

The goal of this class is for students to gain rapid prototyping skills, gain critical investigation methods to define and interpret the means of play. Students will connect the relationship between craftsmanship and technology by creating objects that inform play with material restrictions and document the process. Material restrictions will direct students individual design processes in untouched areas, gaining new skillsets to understand and view objects and materials not for what they are, but what they can be. Students will be testing and pushing boundaries through curiosity.

	Excellent - 3	Competent - 2	Unsatisfactory - 1
Research/Concept Building 20%	- Demonstrates in depth understanding of a strong concept using relevant and accurate research to support the topic of the class–play. - Research is thorough and goes beyond what was presented in class including multiple interviews and presentations while references are correctly cited.	- Concept is standard with a general direction of execution, and which is generally relevant to the topic of the class–play. - Research is adequate but does not go much beyond what was presented in class and some references are cited.	- Concept is scarcely relevant or accurate to the topic- play-and has minimal direction on how to push the little information presented in class. - Little or no research is apparent.
Thinking/Inquiry 30%	- Consistently pushes concept with strategic questions followed by thoughtful answers and innovative thinking. - Ideas reach completion as a product that clearly illustrates ones personal investigation of play while thoughtfully considered material limitations.	- Shows basic development of concept with few concept questions and meets criteria while struggles to create and resolve multiple ideas. - Understands brainstorming techniques–group discussions, presentation boards and sketching.	- Student's concept is not fully developed, does not exhibit thoughtful consideration of ideas, process, communication and product. - Shows little evidence of personal investigation of play.
Understanding Materials 20%	- Exceeds expectation with material exploration and multiple tool skills. Capable of inventive and surprising uses and adaptations of materials to create multiple prototypes and creates a fully developed final project. - Continually applies new methods to various materials with numerous gained- skills creatively. Clear understanding of individual concept goals and sequence of execution. Invested in process and paid close attention to details creating unique ideas in final prototype.	- Shows basic knowledge of materials. Skills are applied in general ways without adaptation. - Difficulty in execution and application of new materials, methods and tool skills to execute concept goals. Is able to categorize and differentiate types of play.	- Student's concept is not fully developed, does not exhibit thoughtful consideration of ideas, process, communication and product. Shows little evidence of personal investigation of play. - Student work does not show investigation of materials and understanding or proficiency in the use of prototyping skills. Work is sloppy, poorly executed, or incomplete, showing minimal reference to the concept goal and investigation of play.
Engagement/ Participation 20%	- Always comes to class prepared with completed and well-resolved work while manages time efficiently.	- Sometimes comes to class prepared with mediocre work that is mostly related to play, has difficulty planning and struggles to make deadlines. - Often just enough time management to complete project	- Rarely is prepared for class. Work hardly relates to play. Has no time management–resulting with late or incomplete assignments.

	Excellent - 3	Competent - 2	Unsatisfactory - 1
Engagement/ Participation 20%	- Presentable process of play investigation is in sequence, detailed and planned in advance. Able to articulate and share knowledge of process and concept with others. - Consistently engages in group projects, lectures and discusses peers work expressing their own ideas around play. Is an active participant and open listener. - Considers critique, concepts discussed and responds to dialogue. Application of peers' feedback is evident. - An outspoken participant in groups, studio environment and peer reviews. Often a leader in discussion, a "go to" person in the studio environment and respectful in off campus visits.	- Process is presentable but not all in sequence, with average consideration for detail. Work and efforts are adequate. Lack of consideration of sequence and demonstrates some knowledge of details in project that relates to play. - Generally engaged in discussion of personal work, group projects and peer review. Participation level varies. Shows some engagement in listening and application of peers' feedback on projects. - Occasional participant in groups, studio environment and peer reviews. Generally quiet or inarticulate about group and personal work. Occasionally goes out of their way to give others feedback on their investigation and its relevancy to play.	- Process is not evident. Work and efforts are below standard and quality is generally weak as result. - Rarely engages or participates in-group dynamic or able to discuss personal work and how it relates to play. Reclusive and works privately while not engaging in off campus visits to museums. - Infrequently participates in groups, studio environment, and peer reviews. Unwilling or able to discuss personal work. Application or concern for feedback lacks attention.
Presentation skills 10%	- Presenter is well spoken, speaks clearly and loud enough to be heard, using eye contact, a lively tone, gestures, and body language to engage the audience. - Content of the presentation is strategically and thoughtfully presented while purposefully demonstrates a thorough investigation of play. - Presentation was obviously well rehearsed and expresses personal interest and a direction of play through research.	- Presenter speaks clearly and loud enough to be heard, often fails to use eye contact, gestures, and body language consistently or effectively at times. - Content of the presentation is well presented but does not show a clear investigation of play and therefore could be revised. - Presentation could be rehearsed more prior to giving the presentation. Content is slightly arbitrary in relation to the topic of play.	- Presenter cannot be heard and/or speaks unclearly– cannot be understood. There is no attempt to engage the audience through eye contact, gestures, or body language. - Content of the presentation lacks order and the content is illogical and does not relate to ones personal investigation of play. - Presentation was clearly not practiced and shows little exploration of play.

Goals:
Contextualize
Understand
Learn
Comprehend
Develop
Make
Apply
Utilize
Integrate

Feedback | Semester Recap

Course goals: Throughout the semester, students will achieve critical investigation skills and create a finished object that facilitates play. The goal of this class is for students to gain rapid prototyping skills, connecting the relationship between craftsmanship and technology, by creating objects that inform play with material restrictions.

Please evaluate the following:		Not at All			Very Well
1.	I have a good sense of the most important points in class.	1	2	3	4
2.	The assignments were continuously challenging me.	1	2	3	4
3.	Discussion has helped me understand the key ideas of this course.	1	2	3	4
4.	Group work has enabled me to understand various perspectives on key design issues.	1	2	3	4
5.	Presentations, group-work and discussions have improved my communication skills.	1	2	3	4

These questions are intended to help me understand what you've learned by the end of the semester. Please answer them to the best of your ability.

What is the most helpful and important thing you have learned in *What is Play?*

Has group-work enhanced your understanding of this course's material? Why or why not?

So far, have you found that this course challenged your usual ways of thinking? In what ways?

What improvements do you feel could be helpful if this class was taught again?

COMMENTS: