

Ruhan Feng

Teaching Portfolio

Fall 2016

Teaching Philosophy

A successful education system depends on a good interaction between students and teachers. Students, as knowledge absorbers, need careful and clear guidance from their teachers to gain the abilities of learning, thinking and problem solving. My mission as an art educator is to create a healthy environment where my students will enjoy the process of making art, and which will empower them with a love of learning and a desire for lifelong exploring. They will be equipped with strong foundational and technical skills, critical thinking minds and problem-solving abilities.

I took art classes both in China and the United States. The different cultural value and teaching philosophies lead to two distinctive education systems. Chinese teachers tend to focus more on fundamental study and technical skills while the US education system encourages more creativity and self-expression. In my classes, I will take advantage of both teaching methods and provide my students with comprehensive resources and an improved teaching mode.

My first goal in teaching a course is the transmission of fundamental and technical knowledge. I really appreciate the way my Chinese art teachers trained me in the beginning of my art study which provided me with a solid foundation to support my later art career. I learned that a strong foundational background does not hinder the development of creativity. With a strong foundation and comprehensive technical basis, students are able to develop their ideas in a more productive and qualitative way. In my drawing class, I want to see them gain familiarity with expressing themselves confidently. One of the projects will be a timed life model sketch. By setting various timers from 15 seconds to 45 seconds, students can free their minds from the restriction of achieving details and precision, and rely more on the instinct of their hands to accomplish expressive mark making of the model's overall body gestures. In my beginning printmaking class, I will prepare my students with basic skills of distinct printing techniques, including intaglio (drypoint and etching), relief, silkscreen and monotype. By doing this, they will be offered a variety of tools that they can choose from to execute their creativity and ideas in advanced printmaking classes.

“Where there is life, there are problems; where there are problems, there is art,” said by my favorite artist Xu Bing. Art is the tool for artists to raise problems in our life, and also the bridge that connects artists to their society. By assigning readings, studying history, and organizing group reviews, I want to see my students gradually grow into thoughtful artists with critical minds to find and deal with the problems in their life. In a group critique, I desire to see my students raise questions, offer solutions, respectfully listen to each other and exchange thoughts. I will encourage every student to freely but responsibly express his/her thoughts. By asking them challenging questions, for which I don't expect perfect answers immediately, but I desire to lead them on a path to promote thinking. Eventually, the goal for forging their critical thinking ability is to guide them find out what roles artists play in society. Thus they can establish a connection between their art creations and the outside world.

Over the course of my journey towards becoming an artist, I managed to fail often. It is crucial to be aware that, beyond learning skills and concepts, it's necessary to heed approach one's process fearlessly and to be undaunted by failure. Therefore, healthy levels of engagement can result in both success and failures. Printmaking is a medium that demands large time and labor commitments. It entails both abundant technical skills and levels of visual aesthetic achievement. Therefore, I don't require my students to have a clear and mature creation method at the beginning of the learning phase. I have genuine passion for their artistic explorations and will encourage them to bravely and enthusiastically experiment with diverse printmaking approaches, styles, techniques, and media. I want to see my students cherish mistakes and learn from them to accumulate experiences, because every mistake they make and every question they raise will take them one step closer to a higher level of thinking and learning. In every class I teach, I will ask my students to take notes during group critiques and write a review afterward, which will become the index to direct their next step of art making.

My ultimate goal is to equip students to meet future challenges through the use of their concepts and problem-solving skills. I want students to feel empowered and have their minds prepared for their later art career. I would love to be the mentor that they can always turn to, even after they graduate.

Course Descriptions

Found101: Foundations: Significant Drawing

Instructor: Ruhan Feng, rfeng@risd.edu

Fall: 2017

Location: Benson Hall

Elective Course

Credits: 3-CEU

Class Size: 14

Lab fee: \$300

Estimated Material Fee: \$125

Academic level: undergraduate

Drawing, at the root of all our visual communication, plays a significant role in our lives. Students with a strong drawing background are able to establish a great foundation for their further artistic creations. This foundation drawing course develops student's observation skills through experimentation with various approaches, styles, techniques, and media. Beginning with lines and perspective drawing practices, students will later experiment still life and figure drawing. This course will focus on both students' technical abilities and creative responses to material and subject matter.

This course will be divided into three parts. One third of the semester will be technical demonstration, one third will be subject development, and the rest is critical evaluation.

A visit to RISD Museum print study room in the first month of school will broaden students' views by studying a range of drawings and prints. A field trip to the Drawing Center in New York will take place after mid-term to expose students to a diverse of artworks, and inspire them to explore the potential of drawings.

PRINT201: Relief: The Most Accessible Printmaking

Instructor: Ruhan Feng

Wintersession: 2017

Location: Benson Hall

Elective Course

Credits: 3-CEU

Class Size: 14

Lab fee: \$300

Estimated Material Fee: \$125

Open to all disciplines in undergraduate and graduate levels

From the invention of woodblock printing in East Asia to linocut in Western cultures, relief has the longest history among printmaking techniques. One reason why it's still flourishing today is due to its accessibility. Relief is the only technique that doesn't require a press or professional equipment for producing prints. It's also the most organic and non-toxic technical process from carving to printing. Few chemicals are involved.

This course is designed to familiarize students with the basic concepts and techniques of wood relief and linocut. The carving process is a challenging game between students' hands and the control of carving knives, resulting in prints that range from delicate Japanese woodcuts to bold German expressionism. Students will be introduced to traditional Japanese watercolor woodblock printing techniques, such as image transfer, color separation, block carving, Kento style registration for multicolor printing, as well as Western oil based printing techniques through the use of rollers, brayers, wooden spoons, doorknobs and the lithography press. Lasercut may be introduced at the end of the semester. Students will also achieve a deeper understanding of the counterpoint of Eastern and Western print movements, as well as develop a means to express their own points of view through posters, book forms, large-scale prints and two-Dimensional to three-Dimensional installations.

This course will be divided into three sessions. The first two sessions will focus on Japanese wood relief and linocut. Students will be required to finish three assignments by using techniques demonstrated in class. In the last session, students will be expected to concentrate on their own focuses. This project will challenge students' ability to see how they will express themselves as artists within an assigned medium. As a result of utilizing traditional tools in a contemporary dialogue, students will consider how relief affects their art forms. Critical concerns addressed through the learning process will be examined. A few demonstrations will be added to meet the need of individual students as requested.

PRINT401: Into the Special Collection

Instructor: Ruhan Feng, rfeng@risd.edu

Location: Benson Hall

Fall: 2017

Elective Course

Credits: 3-CEU

Class Size: 14

Lab fee: \$300

Estimated Material Fee: \$125

Open to all disciplines in undergraduate and graduate levels

Pre-request: bookbinding/letterpress printing

“What is an artist book? “Art in form of book?” “Is it a book only if it has pagination or sequence?” or “Can it unfold into a large simultaneously read image?” Through this class students will answer the question by themselves.

This is an intensive advanced class that students are expected to have basic knowledge of bookbinding and letterpress printing. This class will be divided in two sessions. In the first session, we will go over various book forms, from simple folded form to more complex binding methods, including loop stitches, perfect bound, hard cover, screw bond etc. These technical methods will provide students with a variety of tools to choose from, so they are able to execute their ideas and creativities in a more productive and high-quality way. All books convey a sequence of ideas, but the execution varies widely from one volume to another. So in the second session, we will mainly focus on the ideas and executions of each student’s work. Working from their own themes, students mold an innovation presentation of images and concepts in two dimensions or three, using concrete depiction or abstract forms in the construction of their own unique artist’s book. A visit to the Special Collection in Fleet Library at the beginning of the second part of class will help students building a deeper understanding of artist books and having a clear direction of developing their own works.

This is not only an informal, experienced-based course, but also an “art laboratory” where everyone is working, sharing ideas, and learning together. Beyond the concepts and skills essential to make book by hand, it is hoped that this course will promote critical thinking about, and a direct, hands-on engagement with, books and other book form based media that inform our lives and culture.

Proposed Syllabus

Rhode Island School of Design Printmaking Department Relief: The Most Accessible Printmaking

Instructor: Ruhan Feng, rfeng@risd.edu
Class Size: 14
Open to all disciplines in undergraduate and graduate levels
Elective Course
Credits: 3-CEU
Wintersession 2017:
Thursdays, and Fridays Jan 4th -Feb 3rd (11am-4pm)
Wednesdays: Jan 11th/25th (11am-4pm)
Benson Hall
Lab fee: \$300
Estimated Material Fee: \$125



Suzuki Harunobu

Course Description

From the invention of woodblock printing in East Asia to linocut in Western cultures, relief has the longest history among printmaking techniques. One reason why it's still flourishing today is due to its accessibility. Relief is the only technique that doesn't require a press or professional equipment for producing prints. It's also the most organic and non-toxic technical process from carving to printing. Few chemicals are involved.

This course is designed to familiarize students with the basic concepts and techniques of wood relief and linocut. The carving process is a challenging game between students' hands and the control of carving knives, resulting in prints that range from delicate Japanese woodcuts to bold German expressionism. Students will be introduced to traditional Japanese watercolor woodblock printing techniques, such as image transfer, color separation, block carving, Kento style registration for multicolor printing, as well as Western oil based printing techniques through the use of rollers, brayers, wooden spoons, doorknobs and the lithography press. Lasercut may be introduced at the end of the semester. Students will also achieve a deeper understanding of the counterpoint of Eastern and Western print movements, as well as develop a means to express their own points of view through posters, book forms, large-scale prints and two-dimensional to three-dimensional installations.

This course will be divided into three sessions. The first two sessions will focus on Japanese wood relief and linocut. Students will be required to finish three assignments by using techniques demonstrated in class. In the last session, students will be expected to concentrate on their own focuses. This project will challenge students' ability to see how they will express themselves as artists within an assigned medium. As a result of utilizing traditional tools in a contemporary dialogue, students will consider how relief affects their art forms. Critical concerns addressed through the learning process will be examined. A few demonstrations will be added to meet the need of individual students as requested.

Aims

- **To introduce** students to the power and beauty of printmaking, especially relief printmaking.
- **To develop** the students' ability to plan and execute their print projects, through comprehensive preparation and establishing problem solving skills.
- **To achieve** a deeper understanding of the counterpoint of eastern and western print movements.
- **To foster** an awareness of art historical and contemporary printmaking predecessors, to establish a sense of context for their print work.
- **To challenge** students' ability to promptly utilize traditional techniques within a contemporary dialogue and effectively apply them to their own focus.
- **To encourage** artistic experimentation and exploration with relief, and consider how relief may be incorporated with students' own work.
- **To create** a welcoming environment where students are encouraged to have a thoughtful and comprehensive dialogue about each other's work and ideas.

Objectives

- All projects show an effective use of techniques demonstrated in class, and experimentation, effort and enthusiasm. (30%)
- Development of a personal voice, shown through each project that effectively and successfully applies new vocabulary of techniques to students' own focuses. (35%)
- Student work displays evidences of relief techniques, which lead more developed art forms and thinking modes. (15%)
- Oral presentations include discussion about artists working in the medium of relief, and show the influence and relationship between students' and artists' work. (5%)
- A willingness to participate in class activities and contribute to classroom discussions. Receptiveness to peer's works, ideas and entire classroom environment. (15%)

Methods

- Demonstration of relief techniques at the beginning of each class before starting final project
- Slide presentations on development of relief printmaking in both historical and contemporary contexts
- Respectful and thoughtful group discussion/critique after each project
- A visit to RISD Museum print study room to study relief prints
- Open workshop time for developing projects
- One on one meeting with instructor to discuss final projects
- Additional demonstrations will be conducted to meet individual student needs

Assessments

This course by nature involves high levels of energy and participation. Each student is expected to contribute thoughtful and wholehearted contributions to the class. Students' work should not only reflect a level of technical ability, but show a deep consideration for their contents and the ideas behind. Every student in class is expected to actively participate and supportive peer to contribute to discussions and critiques.

- Class attendance 10%
- Class participation 15%
- Oral presentation 5%
- Assignments 40%
- Final Project 30%

Critiques Statement

All students are expected to engage in group critiques.

Goals:

- To present finished work to be discussed
- To offer/receive verbal support of one's work
- To learn to clearly express ideas about one's own work and that of peers

Objectives:

- Insight into work by presenting in a fresh setting
- Responsibility to both one's own work and others works

Formal issues:

- Aesthetics (i.e. composition, color, line, structure)
- Techniques (i.e. carving, printing, registration)
- Contents/Concepts (don't over interpret works)

Attendance

Absences are not permitted. Any student that is absent, for any reason, is still required to finish the work of the missed class, and hand in all projects on the assigned due date.

NOTE: ABSENCES AND LATENESS AFFECT GRADES IN THE FOLLOWING MANNER:

- Two unexcused absences will lower a final grade by half a grade.
- As a result of three absences, for any reason, students shall be asked to drop the class or receive a grade of "F."
- Being late twice counts as one absence. Students are expected to return to class on time at the end of a break.
- An absence is excused when the student has received prior permission from the instructor, or if the student has proof of medical emergency (a signed note from a physician) or a family emergency. It is always the student's responsibility to make work up that he or she has missed and turn all projects in on time.



Ernst Ludwig Kirchner

Schedule

Week 1

Learning Objectives:

- Experience and experimentation with relief processes and techniques
- Understanding of the quality of marks that carving knives can achieve
- Exploration of the print quality to see how the ink absorbed by paper

Day 1, Jan. 5th

- Introduction; go over syllabus; expectations of class
- Lecture of Japanese wood relief history
- Distribution of materials
- Introduction of tools, materials

Demo:

- Prepare carving tools
- Kento style registration
- Image transferring to block
- Woodblock carving

Assignment: Images and Texts

Create a two-layer print. One with images, another with text. Start carving your 1st block today and prepare the second drawing for your second layer.

Attention: Print more than 10 editions of the 1st layer, so you have enough prints to accommodate for the 2nd layer.

By working with both image and text, students will have received thorough practice carving and making correct registration marks. Students will also explore the relationship between images and text. What are the strongest characteristics of relief that students realize by working with it? How do images and text influence each other? Do they work well together? Does text help to explain the image or add more information to it?

Day 2, Jan. 6th

Demo:

- Preparation for printing, including preparing damp pack, brushes, board, and ink
- Sumi ink printing
- Prints transferring
- Woodblock repairing
- Cleaning up

Assignment:

Finish carving two blocks and print them with two shades of gray/black. Editions of 5

Week 2

Learning Objectives:

- Experimentation with color printing techniques
- Exploration of color by adding color layers to existing monochrome prints
- Ability to make color choices and analyze the influence that colors could bring to a print

- A visit to print study room at RISD Museum to broaden students' views by exposing them to a range of artist relief prints

Day 3, Jan. 11th

Demo:

- Color ink printing, including color gradation printing, multicolor on single block, and mica printing
- Sharpening tools

Assignment: Exploring Colors

Add two more layers to your first two blocks to create at least 4 color prints (editions of 5). Black doesn't count as a color! Attention: new layers should show connection to former ones.

By adding colors and layers to an existing image, students are expected to consider and be able to answer the following questions: why choose these colors? What kind of color relationships can a student create by placing colors next to each other or overlapping them? Compare the new color print with the first assignment to see how colors change the overall contexts/impressions of a print. How do the added two layers change the conceptual/aesthetic aspects of a print?

Day 4, Jan. 12th

- First assignment due and CRITIQUE on first assignment
- Introducing different wood, including different kinds of plywood/ solid wood
- Lecture about linocut in historical and contemporary contexts

Assignment:

Keep working on assignment 2

Day 5, Jan. 13th

- Visit print study room in RISD Museum at the beginning of class. See both Eastern and Western style relief prints and take notes
- Sign up for presentation dates and artists

Assignment:

- Keep working on assignment 2
- Each student picks a different artist from the print study list and prepares an 8-minute presentation introducing the artist and his/her work. Remember: Students also need to present the reasons why they picked the artist, and how the artists' style influence the conceptual, technical and aesthetic aspects of their work.

Week 3

Learning Objectives:

- Experimentation with linocut and reduction print techniques
- Development of a visual logical strategy including how to analyze images, separate colors, and predict carving steps
- Collaborative work to forge ability to communicate, negotiate and work with different artists.

Day 6, Jan. 19th

Second assignment due and CRITIQUE on second assignment.

Demo:

- Introducing linocut tools
- Reduction print on linoleum/MDF board
- Oil based ink printing with wooden spoons, door knobs, lithography press and jags
- Cleaning up

Assignment: Circularity

2-3 people work as a group. Each group will be assigned a lithography press and a theme. Group members pick their own jag and choose the right size linoleum/MDF boards for their projects. Students need to work together to finish one oil-based ink reduction print (editions of 5). Each group member has to carve two layers of blocks, so the total number of layers will be 4-6. Attention: Oil-based ink takes at least overnight to dry, so manage carving and printing time effectively!

This collaborative assignment aims to forge students' ability to communicate, negotiate and cooperate with others. What are the challenges when students work with artists who have different styles? How do students merge different styles into one piece? What do students learn from each other? What are the challenges?

Day 7, Jan. 20th

Introducing final project

Demo: Chinese traditional rubbings and plaster printing

Assignment:

- Keep working on assignment 3
- Final project: "Observation and Response: Work as Who You Are"

Go to the RISD Museum and pick one piece of art from the entire collection that you are most interested and influenced you to create your own work in response to it. This project will challenge students' ability to see how promptly they can utilize traditional techniques in a contemporary dialogue, how to effectively apply them to their own focuses, and identify what critical concerns and creative thinking they can address by responding to other artists' works.

Week 4**Learning Objectives:**

- Discussions with instructor about final project

- Successful planning and staging of final project steps
- Presentations not only introduce the artist, but reflect students ideas and perspectives
- Ability to see what extra demonstrations may be valuable
- A willingness to learn from colleagues and positive attitudes towards problem solving

Additional demos will be available for students to offer more options for them to execute plans.

Day 8, Jan. 25th

- Third assignment due, and CRITIQUE on the third assignment
- Students give presentations.
- Individually discuss final projects, answer questions, and offer suggestions and individual demonstrations.
- Additional demos

Day 9, Jan. 26th

Students give presentations

Work on final project: carving or printing

Day 10, Jan. 27th

Students give presentations

Work on final project: carving or printing

Week 5

Final Critique Format:

Everyone gets involved in a critique.

15 minutes for each artist/art work

First 10 minutes: Instructor and students discuss artwork and raise questions through observation. Artist observes and takes notes.

Last 5 minutes: artist participates in discussion, explains ideas and answers questions.

Day 11, Feb. 2nd

Work on final project: carving or printing

Assignment: Finish final project and prepare for final critiques. Good Luck!

Day 12, Feb. 3rd

Final project due and FINAL CRITIQUE

Resources

Prints and Books

- Fleet Library Collection: <https://library.risd.edu/>
- Fleet Library-Special Collection: <https://library.risd.edu/departments/special-collections.html>
- RISD Museum-Print Study Room: http://risdmuseum.org/visit/visit_as_a_student

Materials

- Dick Blick
- McClain's Printmaking Supply
- Hiromi Paper Inc.
- Paper Connection
- RISD Store

Material List

- Woodblocks: cherry plywood
- Brushes: Mura bake, Hanga bake
- Ink: Sumi
- Color ink: Akua pigment set
- Baren: disk baren
- Paper: Japanese Mulberry paper
- Wax paper
- Rice paste: Nori
- Carving tool set: Sho To (knife), two Maru To (u-gauge), Sankaku To (v-gauge)

Health and Safety

- Use a rubber band or jag to stabilize your block while carving.
- Sho to is the only tool you carve towards yourself. Never carve towards yourself while using other tools.
- Don't place your free hand in front of the carving direction of your knife.
- If you cut yourself, firstly, LET PEOPLE AROUND YOU KNOW. If it's a shallow cut, rinse it with running water, and then wrap it with a Band-Aid.
- Call 911 or Public Safety if necessary.
- Try avoiding working alone at the workshop after midnight.

Proposed Project: Observation and Response: Work as Who You Are

Go to the RISD Museum and pick one piece of art from the entire collections that you are most interested or influenced to create your own work to respond to it. Take as many as pictures (details, different angles) to study the piece. Turn to the internet/library to study the artist! You can response to the work from any perspective historically, aesthetically or conceptually...Use the work as your inspiration/reference, but jump out of the box and work for yourself. Use relief as your main medium but not restricted to it. Think about who you are as an artist, and combine what you've learnt, what you are most interested into, and your focuses with relief techniques. Any form of art is accepted.

When you observe the piece, ask yourself: what is the aspect of the art piece interest/inspired you most? How does it apply to your own work/concentration? How to utilize relief techniques to your response?

Additional demos will be shown as required by individual students.

Goals

- To experiment and apply relief techniques to students' own concentrations
- To develop a deeper understating of aesthetic and technique-based possibilities of printmaking process, especially relief
- To forge abilities to promptly respond to new art tools and utilize traditional techniques in a contemporary dialogue
- To think about how relief affects students' art forms, thinking modes and what critical concerns they will address as an artist/designer through the observing and responding process.

Class Objectives

- Comprehensive photos of details of artwork in RISD Museum from different angles and study the work and artist thoroughly
- Ingenious relief techniques applied to the project
- Concentration of students' own focuses while successfully respond to the artists' work
- A conceptually well-realized final project shows students' improvements in their own concentration, as well as a deeper understanding of who are as an artist and shows development

Assessment

- Basic-competency: all elements are completed. Show basic understanding of the project goals. Apply relief techniques to final work. Finished project shows some evidences of experiment and self-improvement.
- Advanced-competency: excel and go beyond basic competency. All elements are completed and presented to class with clear and thoughtful ideas that addressed from chosen art piece. A well-realized project demonstrates response to the artwork in historical, aesthetical, conceptual aspects etc. as well as successfully shows who you are as an artist. A great improvement has been made in final project.

Mid-term Feedback Form

Relief: the Most Accessible Printmaking
Instructor: Ruhan Feng

Student Name

Department

Year

Please fill out this feedback form. Your suggestions will help me address your concerns or questions during the final half of the semester. If you need more room, feel free to write on the back of this sheet.

Aims for this semester

- To introduce students to printmaking, especially relief printmaking.
- To develop the students' abilities to plan and execute their print projects, through comprehensive preparation and establishing problem solving skills.
- To achieve a deeper understanding of the counterpoint of eastern and western print movements.
- To foster an awareness of art historical and contemporary printmaking predecessors to establish a sense of context for their print work.
- To challenge students' abilities to promptly utilize traditional techniques to a contemporary dialogue and effectively apply them to their own focus.
- To encourage artistic experimentation and exploration with relief, and consider how relief may be incorporated with students' own work.
- To create a welcoming environment where students are encouraged to have a thoughtful and comprehensive dialogue about each other's work and ideas.

How many hours do you average spend on work outside class each week? Is the workload manageable?

How do you feel the pace of the class?

5	4	3	2	1
Too fast		Just right		Too slow

Do you feel engaged during most of the class? Do you feel comfortable sharing your opinion with the class/instructor?

Do you feel the feedback from instructor has been constructive or helpful? What has been the most helpful or effective method of feedback for you?

What's your most favorite part of the class? What's the least favorite part? Why?

What ideas or concepts have you have learned either through the critiques, making art, or reading in this class. Please prioritize them in terms of your own interests

What aspects do you think the instructor could do better? Any suggestions or concerns, or anything else you wish to tell me?

Grading Rubrics

Criteria	Excellent (A)	Competent (B-C)	Needs Work (Below D)
Assignment/Project (70%)			
Technical (30%)	<ul style="list-style-type: none"> Exceeds expectation with techniques use and retention. Capable of inventive and surprising uses, and adaptations Continually applies new methods with skill and innovation Clear understanding of individual project goals and sequence for execution Invested process and details 	<ul style="list-style-type: none"> Show basic understanding of techniques, applies in generalized way without adaption Shows struggle with new methods and techniques. Difficulty in execution or application in work 	<ul style="list-style-type: none"> Work does not show understanding or proficiency in use of techniques. Work is sloppy, poorly executed, or incomplete
Conceptual/Visual (40%)	<ul style="list-style-type: none"> Shows thorough research towards building and executing ideas/concepts Understands deeper context of one's own and investigates and use s scholarship for new ideas and supporting materials. Readily discusses and questions own imagery's value. Work commands immediate visual interest Composition, color, line, structure, text and style all contribute to the image 	<ul style="list-style-type: none"> Shows some research skills in creating images and ideas carried by techniques, but theses are loosely stated and not clarified in exceptional ways visually, in critiques and or in writings. Composition, color, line, structure, text and style are good-fair; could be more advanced 	<ul style="list-style-type: none"> Isolates work primarily in technical qualities without consideration for concepts and contexts of meaning. Has less searching interests or questions regarding choices of meaning. Work seems uninspired and visually uninteresting Composition, color, line, text and style show randomness and lack of consideration
Class Engagement (25%)			
Participation/Engagement (15%)	<ul style="list-style-type: none"> Consistently engages in class/ discussion/critiques and shows respect/ responsibility to others work Considers concepts discussed and works to respond to dialog, able to 	<ul style="list-style-type: none"> Generally engages in discussion of personal work and able to articulate own work. Infrequent participant in peer review, and shows 	<ul style="list-style-type: none"> Rarely engages in class/ discussion/critiques and shows respect/ responsibility to others work Application or concern for feedback lacks

	<p>articulate and share knowledge with others.</p> <ul style="list-style-type: none"> • Always listens attentively to presenter and to other group members • Work is complete and well resolved as result 	<p>some willingness to share knowledge and offer ideas.</p> <ul style="list-style-type: none"> • Shows some engagement in listening • Usually able to articulate share knowledge with others • Work often suffers from push to meet deadline. 	<p>attention</p> <ul style="list-style-type: none"> • Rarely listens to presenter and to other group members • Rarely able to articulate and share knowledge with others • Unable to manage time well and assignments are often late or incomplete.
Attendance (5%)	<ul style="list-style-type: none"> • No absence to class. • Never late for a class even after a break. (3 lateness equal 1 absence) 	<ul style="list-style-type: none"> • At most 1 unexcused absences • At most 2 lateness (3 lateness equal 1 absence) 	<ul style="list-style-type: none"> • Excels 1 unexcused absences • Excels 2 lateness (3 lateness equal 1 absence)
Presentation (5%)			
Professionalism/Oral Communication (2%)	<ul style="list-style-type: none"> • Presents material clearly, using eye contact, a lovely tone, gesture, and body language to engage the audience. 	<ul style="list-style-type: none"> • Speaks clearly and loudly enough to be heard, but tends to drone and/or fail to use eye contact, gesture, and body language consistently or effectively at times 	<ul style="list-style-type: none"> • Cannot be heard and/or speaks so unclearly that s/he cannot be understood • Shows no attempt to engage the audience.
Content (3%)	<ul style="list-style-type: none"> • Shows thorough research/study of presentation topic, able to answer all questions from audiences • Reflects thoughtful personal ideas and perspectives towards presentation topic 	<ul style="list-style-type: none"> • Shows some research study of presentation topic, able to answer some questions from audiences • Reflects basic personal ideas and perspective towards presentation topic, shows evidences of simply repeating information resources 	<ul style="list-style-type: none"> • Shows a little/no research/study of presentation topic, not able to answer questions from audiences • Reflects no personal ideas and perspective towards presentation topic, and merely repeats information resources