Cathryn Jasterzbski

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Teaching Philosophy

A powerful educator is one who is parrhesiatic, passionate, and progressive; an educator that surrounds themselves with a community that strives to evolve, improve, and empathize together. I consider the visual arts to be a rare opportunity for students and educators alike, as it is one of the few subjects that invites problem solving while defining individual solutions. When designing curriculum, diversity, student choice, and safety are prioritized in order to provide students with the tools they need for success.

Teaching provides me with the opportunity to actively engage with developing artists at pivotal moments in their careers and serves as juncture between the past and present. In my teaching experiences at Rhode Island School of Design I have had the privilege of instructing courses about the fundamentals of Jewelry and Metalsmithing. During these courses, I have worked alongside a dynamic student population who welcomes new ways of thinking about, designing, and constructing wearable objects. The relationship that I develop with students does not possess a sense of hierarchy but is instead a collaborative learning ground for students and instructors. Through a combination skillful practice, and researching theory and art history, I have observed how challenging these students allows for them to expand their boundaries of knowledge while pushing their expectations of themselves and their work.

One project that specifically exhibits the importance of collaboration is Exquisite Corpse. This assignment is always implemented as a project or mini assignment within my introductory or advanced courses. For example, students will receive an exercise such as making a brooch and will design the initial part of the piece that is the main focal point. They will then pass it along to another student who will construct the setting, and another who will design the finding or mechanism that allows it to be worn. Finally, they will pass it off to the last student who will complete any sanding, polishing, or other finishing. This exercise

demonstrates the importance of working as a team and having to place your trust in your classmates. Students are forced to acknowledge abilities outside of their own and learn from the different ways that their fellow students respond to their initial vision. This activity is designed to enhance students' understanding of creative processes outside of their own, and in turn provide an opportunity for diversity and student choice in the studio.

Jewelry and Metalsmithing is a field that has supported my creative explorations as a student and developing artist. One instructor in particular comes to mind when I think about the motivation that drives me to teach. She is a fearless metalsmith, scholar, and leader who maintains a strong level of respect amongst a male dominated field. She establishes professionalism within the classroom, and throughout the greater art population yet she still invests a great deal of time in her students and program. As her mentee, she guided me creatively, and professionally and provided me with the experience of working with and for her. Working with her has taught me about the value of developing strong relationships with students and the importance of supporting their career development. The trust and confidence that she instilled in me has led me to become the jeweler, metalsmith, and educator that I am today.

Statement of Inclusivity

Inclusivity and diversity have always been a dominant focus of my teaching practice. Within each teaching environment that I have instructed in, I have become more aware of the role that inclusivity and diversity play in student's success. Each time we instruct or listen, we seek information about something unfamiliar. This has the potential to enlighten our mind, shift our perception, break down a wall, and encourage support within our learning community. As a faculty member, it is my priority to promote questioning of what we do and do not know, in order to foster a strong sense of empathy and understanding amongst a student and faculty population.

Upon the completion of my undergraduate degrees, I began teaching art in a high need, urban district that varied both ethnically and socioeconomically. Within this teaching environment, I implemented exercises and assignments that supported participation from all students and allowed them to connect their personal, cultural, and community assets to their art making. In one assignment specifically, students were asked to research an artist that they identified with whether it be through culture, ethnicity, gender, or race. Students' presented these artists to the class and drew connections between the artist and themselves. This presentation informed their classmates and instructor about diverse makers and artistic practices. From this assignment, I became aware of the role that inclusivity and diversity play in a collaborative learning environment.

Throughout my journey as a jeweler and metalsmith, I have experienced countless moments where I was one of the only women, if not the only one in a classroom, workshop, or working environment. This has made me cognizant of what it feels like to be underrepresented in a learning space and has become a driving force in my role as a teacher and a maker. In response to this experience, I created a young women's leadership group called "Women of Today." In creating this group, my goal was to unite young women and provide

them with skills to empower themselves and uplift one another. I partnered with a middle school and volunteered to work with ten female eighth grade students. We met once a week for two years and read articles from women actively participating in powerful, male dominated fields. We shared life experiences with one another, and I tutored them in any subjects necessary. Exploring methods to build up these young women, and modeling how to support other women allowed each student to progress toward their future goals while simultaneously supporting their peers to do the same.

Most recently, I have participated in tutoring in the Arts & Language Center at Rhode Island School of Design. This opportunity has provided me with many opportunities to engage with students who are developing their English language skills at the collegiate and graduate levels. Taking on this role has allowed me to support my peers and classmates in their academic journeys as I assist them in using language as a tool for their artistic practice. I have not been in many learning environments where language diversity is a predominant feature. Tutoring English language learners has provided me with a new sense of awareness to incorporate into my teaching practice moving forward.

Course Descriptions

1. Course Description: "Experimental Techniques in Enameling"

The art of adhering glass to metal has been one of the most prominent techniques used to decorate metal and jewelry objects throughout history. Through Experimental Surfaces in Enameling, surface treatments both ancient and modern will be explored in order to demonstrate how enamel can bring both durability, luminosity to a metal surface. Students will discover many ways to explore color and to create depth, texture, and imagery on the surface of metal while developing an understanding of the properties of copper, steel, and silver as they relate to enamel. Students will experiment and distinguish works with processes such as sifting, sugar-firing, sgraffito, champleve, cloisonne, and painting enamels in order to transform a sheet of metal into a wearable jewelry object. This course will assist students in developing aesthetic, formal, and conceptual inquiries related to the surfaces of jewelry. Students will explore these material combinations to their fullest potential through enamel applications, critiques, readings and writing activities. Linda Darty's "The Art of Enameling" will be our guiding text throughout this course.

Goals:
- To develop proficiency and learn terminology within various enameling processes
- To develop an understanding the use and limitations of enameling as a source of coloration of a metal surface
- To develop an individualistic approach to the techniques, materials, and subject matter of enameling processes

Outcomes:
- Various enameling samples and 2 completed pieces of enameled jewelry
- A solid comprehension of the history, techniques, materials, and processes of enamelwork
- A 'studio sketchbook' - we will use this as a tool to document this studio practice and record all technical information, all enameling experimentation results, as well as sketches, and models.
- A separate sketchbook documenting weekly thoughts, sketches models and readings, responses, and research relevant to the class.

Capacity:12
Credits:3
Cost:$150.00
Instructor:Cathryn Jasterzbski
Semester:FALL
Level:Sophomore-Senior
Prerequistites: Students must have taken Introduction to Jewelry

2. Course Description: "Introduction to Jewelry: An Intersection of Fine Art, Craft, and Design for The Body"

The tradition of adorning the body with jewelry has existed for approximately 100,000 years. At its beginning, jewelry was made from natural materials such as bones, and shells and was used as a means of beautification, and identification for those wearing it. The practice of designing and creating jewelry has since developed into various forms, techniques, and types of materiality. This course will introduce students to fundamental techniques of jewelry making and metal working as a foundation for today. Students will explore introductory metalsmithing techniques such as construction, and fabrication, and use these processes to design, and create finished pieces of jewelry. Learning how to transform sketches into three-dimensional objects while considering function and wear-ability will be an essential focus of this course. Basic skills such as sawing, filing, soldering, and finishing will be taught. Students are expected to develop these skills and execute their designs through several exercises, assignments, and formal critiques.

Goals:
- To develop proficiency in basic jewelry fabrication techniques;
- To take an idea from a 2D sketch to a completed 3D object;
- To learn common terminology in the field of jewelry through critical discussion; and application of techniques
- To develop an individual approach to the techniques, materials, and subject matter of jewelry.

Outcomes:
- A solid comprehension of the techniques, materials and processes covered in this course.
- A sketchbook documenting weekly thoughts, sketches models and readings, responses, and research relevant to the class.
- Two projects demonstrating a knowledge of hand fabrication processes in jewelry and metals.
- A final project that exhibits a conceptual thought process of body adornment and personal creative
expression though jewelry.

Capacity:12
Credits:3
Cost:$100.00
Instructor:Cathryn Jasterzbski
Semester:FALL
Level:ALL
Prerequistites: N/A

3. Course Description: "Intimacy & Industry"

There has always been a connection between the manually laborious careers of an iron worker, mechanic, welder, carpenter and the jeweler. These occupations are tied to a need for skillfulness, extreme attention to detail, and importance of functionality. Within this course, students will explore the construction techniques used within industrial masses: architecture, infrastructure, and modes of transportation to inspire, connect, and create finished pieces of jewelry. Students will read articles from Ezra Shale's "The Shape of Craft," Glenn Adamson's "The Invention of Craft," and Jeff Torlina's, " Working Class: Challenging Myths About Blue Collar Labor" in support of their understanding of industry and its relationship to this course. Learning how to transform sketches into three-dimensional objects while considering function and wear-ability will be an essential focus of this course. Skills such as sawing and fabricating with steel with be taught throughout this course. Students are expected to develop these skills and execute their designs through several exercises, assignments, and formal critiques.

Goals:
- To develop proficiency in fabrication techniques related to industrial
- To take an idea from a 2D sketch to a completed 3D object;
- To learn common terminology in the field of jewelry through critical discussion; and
- To develop an individual approach to the techniques, materials, and subject matter of jewelry.

Outcomes:
- A solid comprehension of the techniques, materials and processes covered in this course.
- A sketchbook documenting weekly thoughts, sketches models and readings, responses, and research relevant to the class.
- Two projects demonstrating a knowledge of hand fabrication processes in jewelry and metals.
- A final project that exhibits a conceptual thought process of body adornment and personal creative
expression though jewelry.

Capacity:12
Credits:3
Cost:$150.00
Instructor: Cathryn Jasterzbski
Semester: FALL
Level: Senior
Prerequisites: Students must have taken Introduction to Jewelry

Cathryn Jasterzbski

Butcher, Baker, Candlestick Maker

An Exploration of Alternative Materials in Contemporary Jewelry

Jewelry & Metalsmithing Department

Course Number: JM1234
Dates: January 3rd – February 6th
Days: M/Tu 1:00 PM – 6:00 PM, W 1:00 PM – 6:00 PM
Location: Metcalf Building, Room 205
Instructors of Record: Cathryn Jasterzbski Office Hours by appointment: (Cjasterz@risd.edu)
Credits: 3

Course Description:

Jewelry is a vehicle whose mobility activates communication, transformation, signification, and elevation within itself, upon its wearer, and among its audience. The field of contemporary jewelry specifically, is rooted in traditional metalsmithing techniques yet constantly evolves to acclimate itself to new materials, processes, and disciplines that find deeper meaning when worn on the body. Butcher, Baker, Candlestick Maker will unveil the material explorations of practicing contemporary jewelers who draw inspiration from previous disciplines, alternative materials, or processes that traditionally exist outside of "Jewelry Making." Students will investigate the inherent meanings that exist within these untraditional materials and processes in order to construct jewelry from the perspective of a "material-smith," or one who uses material to convey a stronger sense of concept in jewelry making.

This course will utilize a broad range of materials, techniques, and formats found within the metal and jewelry field to demonstrate the interdisciplinary nature of Contemporary Jewelry. Students will gain a comprehensive understanding of jewelry and metalsmithing through generating research about individual objects and finished jewelry. This course will inform students on how to design, construct, fabricate and finish metal and jewelry objects while taking new material properties into consideration. Within this course we will draw connections to the history of this field, its relationship to the body, and apply this knowledge to our contemporary making processes.

Goals:

- Students will explore forms and formats relevant to the field; objects, containers, tools, and jewelry
- Students will demonstrate the importance of craftsmanship and attention to detail by creating samples, sketches, paper models, and finished pieces
- Students will be able to critically evaluate objects produced both independently and collaboratively
- Students will develop an understanding of a wide range of materials and their relationship to content within jewelry

Outcomes:

- Students will acquire general knowledge of materials and methods specific to metalsmithing and jewelry making
- Students will be able to employ a variety of technical and conceptual approaches within assignments
- Students will gain understanding of the craft, in both historic and contemporary contexts
- Students will be able to evaluate creative production through aesthetic, conceptual, or cultural means
- Students will maintain an organized sketchbook notating all terminology and processes covered in course

Attendance:

Attendance is mandatory and essential to your performance. Being more than 30 minutes late to class or leaving class early will be counted as an absence. The information needed to complete assignments properly will be given in class and during demonstrations. These demos will not be repeated to late or absent students. As a student in this class it is your responsibility to make sure that you obtain information covered should you miss a class. Previously absent students must to come to the following class with all of the appropriate work due for that day. Deductions for more than two absences and/or a general lack of participation will be taken from the final grade.

- Two unexcused absences = removal from the course/grade of F
- One unexcused absence = a lower letter grade
- Three Late Attendances = one absence
- Lateness greater than 30 minutes = one absence

Projects & Assessment:

Mini Project 1: Found & Suspended Exercise - 10 %
Project 2: Found & Suspended Pendant - 15 %
Project 3: Trash to Treasure: Manipulation & Elevation - 20 %
Project 4: Letters of Materiality - 25 %

Participation (In class work, discussion, critiques) - 15 %
-Students are expected to show up on time and be active in class discussions and critiques.

Preparation (Sketchbook, models/samples, research) - 15 %
- Students will prepare sketches and models and hand them in for review along with the completed project.

- Unfinished work will NOT be discussed during critiques.
- Students who submit assignments on time may re-submit work for consideration at final grading.
- All 3 projects must be completed before the final class of the semester in order to receive a grade.
- Plagiarism will not be tolerated. Use of other artist's distinctive trademark will result in an F grade for the assignment.

Basis for Grading:

A - Student shows outstanding work, which demonstrates extensive technical and conceptual investigation. Contributions in class reflect exceptional preparation, and ideas offered are consistently substantive. Student's participation and attendance greatly adds to the dynamic of the course and if the student were not a member of the class the quality of the course dynamic would be diminished.

B - Student shows work that demonstrates extensive technical and conceptual research. Contributions in class reflect thorough engagement, and ideas offered are usually substantive. Student's participation and attendance adds to the class dynamic and if the student were not present, that dynamic would be diminished.

C - Student shows work that has met all requirements and performed adequately. This is the standard competency level and maybe earned only through effort.

D - Student shows work that did not complete the given assignment and lacks conceptual and technical research and development. The student does not participate within the scope of the course in a productive manner.

We will take the following into consideration when assessing each piece:

- Individual investment in assignment
- Consistent time management/work ethic
- Personal improvement of craftsmanship
- All technical requirements have been met

Materials:

1. Intro to Jewelry tool kit from the RISD 3D store.
   *Students are not required to purchase this kit, however if you do not you MUST purchase certain tools on your own. Please let us know if you plan on doing this and we will provide a list.
2. Sketchbook
3. Copper and brass. You may also purchase sterling silver if you wish to work with it.

There are scrap bins located throughout the department that are accessible to all students. These scrap bins are 'departmental pool', so we highly suggest you only take what you need. Additional metal and tools needed throughout the semester can usually be found at the 3D store or can be purchased online:

- www.contenti.com: mail order from the website or go to the store located in Pawtucket
- www.pjsupply.com: store located in Providence, RI
- www.riogrande.com: online resource for metal, tools and machinery. Has stones and beads.
- www.zakjewelrytools.com: jewelry tools and machinery
- www.metalliferous.com: mail order for base metal related products, tools and vintage findings

Additionally, you will need: <u>((BOLDED = HELPFUL NOT NECESSARY))</u>

- fine point sharpie // writing, drawing implements
- rubber cement // or glue stick
- card stock/paper
- x-acto knife
- scissors
- masking tape
- circle template, compass
- 6" ruler
- safety glasses
- dust mask
- hair tie for long hair
- band-aids
- small closable container (ex. baby food jar)
- paint brush for flux
- shop apron
- towels for drying work

Please always plan ahead of time when acquiring materials online as it may take some time to acquire additional materials. This should not interfere with the completion of a piece by the indicated due date.

Expectations:

- **We will be providing sketchbooks and collecting them periodically to review notes, research and progression throughout the course.
- Sketch/Notebooks: Students are required to keep a sketchbook for this course. It will be reviewed periodically and during the midterm evaluation. It is essential to take technical notes during demonstrations; these are important for your reference and for safety reasons! Keep your material studies, research and inspirational sources organized.

General Studio Rules:

Please note that the Jewelry and Metals tool room, forge room, and other departmental areas are restricted to non-Jewelry and Metal majors. The only exceptions to this rule are use of the jump shear in the Forging Room and the sink in the casting area.

Working Outside of Class Time:

Intro to Jewelry students will have access to Elective Room 205 during class time and scheduled monitor hours only. Monitor contact information and schedules are posted on the door. At all other times, use of the Elective Room is prohibited. Studio time will be required outside of scheduled class time. Work consistently throughout the semester and use your time wisely. Note that teamwork is critical - this includes regular clean-up, tool storage and studio vigilance. No one is allowed to work alone!

Participation:

Students should be present, on time, prepared for class, and actively engaging in class discussions and critiques. There will be a critique at the end of each project as well as group/small group discussions about sketches and paper models at the beginning of each project. Students are required to participate in the discussions, talk about their work, and give constructive feedback to peers.

Respect:

Cell phone use is not allowed in the studio space and should not distract instruction or learning. In case of an emergency please receive call/text outside of classroom if possible.

Communicate:

By email primarily, and please make an appt for more in-depth discussions.

Safety Checklist:

DO:

- Wear required safety gear.
- Wear goggles or face shields must be worn when working with the buffing machine, flexible shaft, drill press, belt sander, grinder or acids.
- Follow safety guidelines posted and given to you at the beginning of the course.
- Tie your hair back.
- Ask for help and ask questions if you are unsure about something.
- Work in the buddy system (never work alone in the studio).
- Keep your workplace and the studio tidy (put away tools, clean up after yourself!)
- Use the ventilation hoods while soldering

DON'T:

- Do not use machinery if you are taking medication that will cause drowsiness, and/or impair your physical dexterity. Please consult medication labeling oryour medical provider.
- DO NOT USE STEEL ON STEEL, and DO NOT MIX STEEL TOOLS WITHWATER!
- DO NOT PUT STEEL IN THE PICKLE (including steel tweezers) If you accidentally do, please immediately inform the instructor or the monitor and make sure the other students don't put their pieces in the pickle, as the contaminated pickle can copperplate your work and can require a lot of time spent sanding to remove.
- Wear long sleeves, ties, scarves, dangling bracelets and pendants should not be worn in the studio
- Use equipment or tools you have not been taught to use properly.
- Wear open toed shoes. (You will not be permitted to work in the studio)
- Use your cell phone during class (also turn to silent please).
- Eat food in the studio (serious health hazard)
- Distract another student while they're using a tool/machine etc.

Failure to follow any posted proper equipment usage instructions, safety or environmental regulations could result in disciplinary action.

Recommended Resources

1. The Complete Metalsmith by Tim McCreight

2. There should be a copy of this available to you in the elective room and we encourage of you to take advantage of it. It is a fairly comprehensive (if a bit brief) overview of basic techniques, tools and metallurgy. It is a valuable resource.

3. CURRENT OBSESSION - This is a magazine published twice a year by a team of emerging jewelers based in Europe. This publication is the most recent magazine directly addressing the current state of contemporary jewelry and contains interviews, exhibitions in print, and analytical articles. You can find current and previous issues in the RISD library.

4. Metalsmith - This is a magazine published five times a year by SNAG, the Society of North American Goldsmiths. It is a snapshot of what is happening in contemporary jewelry and contains reviews and interviews, as well as exhibitions in print. You can find previous issues in the RISD library.

5. www.klimt02.net - Klimt02 is the Internet hotspot for international contemporary jewelry. Its artist members are accepted only after being approved for a profile, which ensures a community of exceptional

jewelry artists. We highly recommend you investigate this resource when doing research on contemporary artists.

6. www.artjewelryforum.org - Art Jewelry Forum is a nonprofit organization that actively advocates for the international field of contemporary art jewelry and the talented artists who create it. We publish dynamic original content from the field's most fascinating voices to inform, educate, and encourage critical thinking and intelligent discourse. Our goal is to stimulate the marketplace and increase the knowledge of consumers, artists, curators, and gallerists through organized events and informative articles, interviews, and opinions in our online magazine. We also provide financial support to artists, speakers, and writers in the form of grants and payment for commissioned articles. Above all, our goal is to give visibility and value to contemporary jewelry.

Non-Discrimination Policy

Rhode Island School of Design does not discriminate on the basis of race, color, religion, age, sex, sexual orientation, gender identity or expression, disability, national origin, veteran status, or any other characteristic protected by law in admission to, participation in, or administration of its educational programs and activities; in employment; or in its other programs and activities.

Accommodations for People with Disabilities

In accordance with Section 504 of the Rehabilitation Act of 1973, as well as the Americans with Disabilities Act (ADA), RISD attempts to make its classes, programs, events and services accessible to everyone. Reasonable accommodations are made for people with disabilities or special needs who request assistance. These accommodations may include relocation of the class, program, event or service, if necessary; duplication in an accessible location; provision of a comparable substitute at a fully accessible institution; and/or interim measures authorized by federal law.

For more information on how to receive accommodations, please contact Disability Support Services: 401-709- 8460 or bgoodwin@risd.edu

Course Content:

Samples:

Samples of select techniques will be turned in and graded. Technical demonstrations may include: sawing, piercing, drilling, filing, sanding, riveting, cold connections, tabs, prongs, select surface treatments/patinas, variety of soldering methods, drawing wire, bending, dapping, roll printing, texturing, hollow form construction, hydraulic press forming, jump rings, chain making, basic clasps, etc.

Course Calendar:

*Please note that this calendar is meant to be a reference for you to know what to expect and what is due every class. Schedule and assignments are subject to change. Students will be notified in advance for any change in the schedule or assignments.

January 3rd:

- Course Introduction
- Slide Presentation
- Demos
- Due for Next Class

- Greeting, review of expectations and policies, syllabus, safety
- Introduce Mini Project #1
- Demo: Ways to connect -found objects
- - Due Next Class: Found Object Mini Project #1

- January 8th:

- Review Homework
- Slide Presentation
- Demos
- In Class Work
- Due for Next Class

- Review Mini Project #1
- Introduce Project #2
- Demo: Ways to connect -found objects continued
- Selection of final objects for project #2
- - Due Next Class: 3 Sketches and 3 Models for Project #2

- January 9th:

- Review Homework
- In Class Work
- Due for Next Class

- Review Sketches and Models
- Work time provided for project #2
- 1 on 1 Student // Instructor Meetings
- - Due Next Class: Project #2

January 15th:

- MLK DAY- HOLIDAY - Optional Work Day***

- January 16th:

- Critique
- Slide Presentation
- In Class Work
- Due for Next Class

- Critique Project #2 (Popcorn Style)
- Introduce Project #3
- -In Class Work: Material Exploration Workshop and Garbage Hunt
- - Due Next Class: Begin 3 Sketches and 3 Models for Project #3 for next class

- January 17th:

- In Class Work
- Demo:
- Due for Next Class

- In Class Work: Work on 3 Sketches and 3 Models for Project #3, and begin making of Project #3
- -1 on 1 Student // Instructor Meetings
- Demo: Alternative Connections – Setting, Trapping, and Other Cold Connecting Strategies
- - Due Next Class: Project #3 Display Sketches and Models

- January 22nd:

- Slideshow
- In Class Work
- Due for Next Class

- Introduce Project #4
- -In Class Work: Alphabet Selection Activity
- and Finishing Project #3
- - Due Next Class: Project #3 + Completed Display

January 23rd:

- Critique
- In Class Work
- Due for Next Class

- Critique Project #3 (Written // Categorization Style)
- -In Class Work: Work on sketches and models for project #4
- - Due Next Class: Begin 3 Sketches and 3 Models for Project #4 for next class and 1st Round of Material Slide Show Presenters

- January 29th

- Review Homework
- Student Presentations
- Demo
- In Class Work
- Due Next Class

-

- Review Sketches and Models
- Student Presenters Round 1
- Demo: Cutting, Carving, Manipulating Material
- In Class Reading on Alternative Materials
- - Due Next Class: Student presentations round 2 and continue working on project #4 and display

- January 30th

- Student Presentations
- Guest Lecture
- In Class Work
- Due Next Class

- Student Presenters Round 2
- Guest Lecture: "Material-Smithing"
- In Class Work: Work on Project #4
- Due Next Class: Project #4 display ideas complete and 1 pg. critical response to guest lecturer

- January 31st

- Student Presentations
- In Class Work
- Due Next Class

- Student presenters Round 3 (Final Group)
- In Class Work Last Work Day
- Due Next Class: Final Critique Project #4 + Display and bring ALL project from entire semester

- February 5th:

- Critique
- Work Submission

- Popcorn and Written Critique
- Submit all student work of semester

- February 6th:

- Final Class
- Workshop
- Cleanup

- Jewelry and Photography Workshop
- Studio Cleanup all students participation required

Instructor: Cathryn Jasterzbski
Project #4 Handout

Letters of Materiality

For this assignment, you will be asked to choose a letter of the alphabet at random. You will have to find a material that begins with this letter to create the majority of your final piece with. Metal can act as a supplemental element, support structure, and finding only for your piece. You will be required to research your material, how it came to be, who has used it, its properties, its applications outside of its use for this assignment. This information will be presented in the format of a 10-minute slide presentation to the class. The format of this piece is up to the designer, but please note that the piece has to be wearable and use the alphabetical material as a means of creating content that metal could not otherwise provide. The primary focus of this assignment is to be able to effectively integrate alternative materials into jewelry in order to provide your work with a richer material history outside of traditional metalsmithing. Various materials, and processes are used within the contemporary jewelry field which differentiates this type of jewelry from others. Along with considering how your piece is worn, we will be asking you to consider how your piece lives off of the body. Display is an integral part of contemporary jewelry and will be a consideration for presentation of this piece.

***Techniques: All technique learned up to date are accepted for the construction of this assignment.

Questions to keep in mind:

- How the material/process used can convey a meaning?
- How can you challenge your existing practice, and processes used through new material applications?

Goals:

- To understand the relationship between content and materiality
- To gain an understanding of setting alternative materials with traditional jewelry processes
- To recognize the importance of knowing material properties as they relate to studio safety precautions
- To learn about the role of found objects throughout the history of contemporary jewelry

Due Dates:

- 1/29 - Sketch Review: We will have individual meetings with you to discuss at least three ideas you have for the assignment, please bring sketches and models that demonstrate a clear understanding of your intentions.
- Must have 2-3 Models prepared for class.
- 1/29,1/30, 1/31 - Slide Presentation
- 2/5 – Final Written & Popcorn Critique
    - Short Writing Prompt about what meaning we derive from observation followed by class discussion

February 5th - Final Critique: In addition to a finalized piece of jewelry, we will also require that you think of how to display your piece that supports its concept

*Goals:
Within this course students will explore forms and formats relevant to the field; objects, containers, tools, and jewelry. Students will demonstrate the importance of craftsmanship and attention to detail by creating samples, sketches, paper models, and finished pieces and will be able to critically evaluate objects produced both independently and collaboratively. Students will develop an understanding of a wide range of materials and their relationship to content within jewelry making, specifically within the field of contemporary jewelry.

Course Feedback Form
Butcher Baker Candlestick Maker

This is an anonymous questionnaire is intended to help me understand what you've learned by the end of the semester.
Please answer them to the best of your ability.

Please evaluate the following on a scale from 1 to 5:

1. The main concepts of learning segments are made clearly explained during the class.

   1 2 3 4 5

2. I felt consistently challenged with the requirements and assignments of this course.

   1 2 3 4 5

3. Presentations and discussions have supported my understanding of course information during this class.

   1 2 3 4 5

4. I have gained an assortment of jewelry making skills that I feel confident in applying these skills moving forward.

   1 2 3 4 5

5. This course has provided me with a breadth of information regarding the contemporary jewelry field and the purpose of alternative material use within it.

   1 2 3 4 5

Course goals:

What are the most helpful and important aspects that this course has provided you with?

Have you found that this course challenged your usual ways of thinking? In what ways?

How has this course changed the way you think and make within your discipline/pre-existing making process?

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

Any Additional Comments:

	Advanced	Proficient	Unsatisfactory
Material Research	Demonstrates in depth understanding of a concept using relevant research to support the topic of the class– alternative materiality. - Research is thorough and goes beyond requirements while references are correctly cited.	Concept maintains general direction of execution, which is fairly relevant to the topic of the class– alternative materiality. - Research is adequate but does not go much beyond requirements while some references are correctly cited.	Concept is scarcely relevant to the topic- alternative materiality - has minimal direction on how to push the information presented in class. - Little to no research is demonstrated.
Concept	- Consistently pushes concept with strategic questions followed by thoughtful answers and innovative thinking. - Ideas clearly illustrate personal investigation of alternative materiality and contemporary jewelry	- Shows development of concept with few -questions and meets criteria - struggles to create and resolve multiple ideas. - Ideas somewhat illustrate personal investigation of alternative materiality and contemporary jewelry	- Student's concept is not developed, does not exhibit thoughtful consideration of concept - Shows little evidence of personal investigation of alternative materiality or and contemporary jewelry
Materials Engagement	- Exceeds expectation with material exploration and multiple tool skills. Capable of inventive uses and adaptations of materials to create a fully developed final project.	- Shows basic knowledge of materials. Skills are applied in general ways without adaptation. - Some difficulty in execution and application of new materials, tools, and process, and applications.	Student's concept is not developed, does not exhibit thoughtful consideration of ideas, process, communication and product. Shows little evidence of personal investiga-tion of alternative materiality. Poor material execution.
Participation	- Always comes to class prepared with completed and well-resolved work while manages time efficiently. - Consistently engages in group projects, lectures and discusses peers work expressing their own ideas. -An outspoken participant in groups, studio environment and peer reviews.	- Sometimes comes to class prepared with work that is mostly related to concept, has difficulty planning and struggles to make deadlines. - Often just enough time management to complete project - Generally engaged in discussion of personal work, group projects and peer review. Participation level varies.	- Rarely is prepared for class. Work hardly relates to topic. Has no time management–resulting with late or incomplete assignments. Work and effort are below standard, and quality is generally weak as result. - Rarely participates in-group dynamics and is unable to discuss personal work.
Presentation Ability	- Presenter is well spoken, and engages audience with eye contact, a lively tone, gestures, and body language. - Content of the presentation is thoughtful and purposeful and demonstrates a thorough investigation of material topic	- Presenter is speaks fairly well, and engages audience with eye contact, a lively tone, gestures, and body language. - Content of the presentation is fairly organized and demonstrates some investigation of material topic	- Presenter does not speak clearly, and does not engage audience with eye contact, a lively tone, gestures, and body language. - Content of the presentation is not thoughtful and purposeful and does not demonstrate understanding of topic.