

Teaching Portfolio

Manon Bogerd Wada
Fall 2018



Table of Contents

Teaching Philosophy	3
Inclusivity Statement	5
3 Course Descriptions	6
Wintersession Poster	8
Syllabus	9
Class Project	26
Mid-Term Feedback Form	27
Assessment Rubric	29

Teaching Philosophy

Both guided by the teacher and self-directed by students, education is a collaborative process we journey upon that has the potential to profoundly affect one another in a meaningful way. I regard the classroom as a commons, which requires leadership to cultivate. It is a shared space that we enter from different perspectives, in turn contribute to and take from, and uniquely belongs to those involved in the fact that the time framed will never transpire again in the same way. For this reason, I find that building a sense of collectivity is highly significant.

In teaching and learning environments I cultivate leadership by demonstrating core values of respect, integrity, and generosity with my own actions and words. This takes the form as being the gatekeeper to monitor discussions, such as that speaking time is evenly distributed, inquiries or concerns are addressed openly and sincerely, and that different learning styles are supported for all students to access their own way in. In addition, this takes the form of holding students at a high standard of accountability in response to each other and through dedication in the development of their art practice. I facilitate the building of community in the classroom with small, peer group interactions, and by encouraging students to regard one another as resources.

In reflecting upon my own learning and teaching experiences, there was a pivotal moment when I was working as a teacher in public elementary schools and returned to city college at night as a student. I experienced a deep understanding of the interconnected, shifting roles of learning and teaching that happen as both a student and as a teacher. This realization was humbling and from it I have a deepened sense of empathy as well as increased capacity to acknowledge how I learn from and also teach others everyday through exchanges on a micro-macrocosmic scale. Having worked as an educator as my main profession and being a student otherwise, I have engaged in a lifelong scholarship of teaching and learning.

For higher education in the arts specifically, it is paramount to set students up for success by clearly stating criteria and expectations, providing the tools and resources needed, and by scaffolding knowledge to achieve these goals and outcomes. Areas that I consider essential in the process of developing a studio art practice include: generating and mapping ideas; editing and developing content through research; experimentation and problem-solving with materials and processes; considering and connecting historical as well as contemporary contexts; metacognitive thinking and critical discussion. One way that I put this methodology into practice is through generative activities, which are further developed with additional, supporting assignments that evoke a reflective learning process.

For a beginning level sculpture course, an example of a generative activity is an adapted exquisite corpse assignment that involves the entire class. The accessible structure and collaborative nature of exquisite corpse games serves to connect students together while remaining open for individual response and personal direction within the larger framework. In class discussions following the generative activity, guiding questions would stir reflection upon the experience from individual students' points of view. The moments of interdependence involved in a class-size collaboration would also be highlighted through this discourse to bring attention to how we impact each other as members within a class.

Each project assignment is designed to mirror this format by providing structures that remain open for each student to have agency of content and approach. Supporting assignments are geared towards specific learning outcomes such as contextually positioning one's artwork. An example of a supporting assignment is a constellation mapping around a students' work, which involves historical and contemporary research on a local as well as global scale, pinpointing key concepts, and connecting the relationships between these elements. Student presentations of their constellation map paired with class discussion and feedback would serve to represent a multitude of perspectives and context. By supporting students in different learning styles and constructing knowledge together as a group, my intention is to foster student growth individually and in tandem as a collective unit.

Inclusivity Statement

As a first generation American woman of color and mixed heritage, I belong to marginalized groups and have developed sensitivity to other people's experiences of marginalization. As a person who has grown up with a lack of representation in a mainstream societal context, I am keen to include underrepresented narratives by providing examples of artists from many different backgrounds when giving slide lectures.

As a teaching artist in the past, I worked with a multitude of populations including youth who are incarcerated and children from low-income backgrounds as well as English language learners. Additionally, I have worked one-on-one with children with Autism Spectrum Disorder and other special needs in Applied Behavior Analysis therapy providing support for inclusion in general education as well as in special day classrooms. I have significant experience adapting educational materials to make sure that they are accessible and suitable for students, and developed a swift responsiveness to situations involving behaviors of self-injury, aggression, and elopement.

A quality that I am adept at implementing is connecting with others through a heightened sense of listening paired with appropriate responsiveness in various environments. The combination of my intersectional background and collection of professional teaching experiences with students from different profiles has embedded inclusivity into the framework of my teaching practice as an imperative cornerstone.

- Representation of narratives and artists from a multitude of backgrounds
- Accessible materials for all kinds of learning styles, additional provided or adapted as needed
- Content that is responsive to interests identified by the student body in class discussions and through written feedback

3 Course Descriptions

SCULP-1017 A MULTIPLICITOUS INTRODUCTION TO CASTING

Instructor: Bogerd-Wada, M

Meeting Information: M 1:10 - 6:10 PM

Dates: 9/6/2018 – 12/14/2018

Location: MAIN CAMPUS, Metcalf Building 320 (Studio)

Seats: 8

Credits: 3

Prerequisites: None

Estimated Materials Cost: \$100.

Major requirement; open to sophomores and above, non-majors welcome

Course Description:

Practical and technical skillsets will be introduced as steppingstones into the brilliant and multifaceted world of mold making and casting. A collection of molds with cast samples will be presented alongside a number of demonstrations to illustrate the versatility and possibilities with this method of working. Slide lectures will survey a historical background on the development of mold making and casting from antiquity to the industrial age in different fields, as well as artists' appropriation of these methods. Using a personal found object as a starting point, students will create a two part latex mold and cast a series. This hands-on, experiential learning assignment will be paired with the guiding inquiry: How can the meaning of an object shift with its multiplication and translation of material? For the final project, students will focus on the lost wax metal casting process, where they will gain experience and knowledge in wax working, metal casting and finishing, including patination.

SCULP-1018 COMBINATION CASTING: AN INTERSECTION OF PROCESSES

Instructor: Bogerd-Wada, M

Meeting Information: W 1:10 - 6:10 PM

Dates: 9/6/2018 – 12/14/2018

Location: MAIN CAMPUS, Metcalf Building 320

Seats: 8

Credits: 3

Prerequisites: Intermediate casting course or equivalent approved by professor

Estimated Materials Cost: \$100.

Studio elective; non-majors welcome

Course Description:

Building upon prior knowledge in mold making and casting, students will be challenged to pull new materials and processes into their practice. How can the joining of two disparate materials or subjects be used to augment or diffuse tension and juxtapose a new orientation? Demonstrations in casting different materials together as well as types of joinery will be modeled. Slide lectures on contemporary artists whom cross disciplines and media with casting will also be presented. Research into the history and inherent

meaning of student chosen materials and processes will run parallel with the development of 3 combination cast studies. This previous experimental material research will then be used as foundation for a final, culminating project exploring the conceptual underpinnings of creating combinations. Students are encouraged to experiment, explore, and even collaborate. Individual meetings with the professor, peer group reflective exercises, and in process critiques will compose the framework for this interdisciplinary study.

SCULP-1019 SCULPTURE POETICS

Instructor: Bogerd-Wada, M

Meeting Information: Th 1:10 - 6:10 PM

Dates: 9/6/2018 – 12/14/2018

Location: MAIN CAMPUS, Metcalf Building 114

Seats: 12

Credits: 3

Prerequisites: Beginning Sculpture

Estimated Materials Cost: Depends on students' material choices

Studio Elective; open to juniors and above, non-majors welcome

Course Description:

Inspiration from writing processes will be used as a foundation to explore the intersection of text with sculpture. A glossary of poetic terms will be considered together as a class, making contrasts and comparisons with principles of art and design. What is gained and what is lost in the process of these translations? This collaborative study will then be applied to develop personal definitions of a visual-poetic vocabulary throughout the course, which will culminate in a collective dictionary with visual samples. In tandem, written prompts are utilized to stir the imagination and generate narrative, which students will incorporate and respond to in an ongoing series of 5 iterative, sculptural poem experiments. Lectures on semiotics, concrete poetry, and artists whom use writing and text in their art practice will run parallel with the visiting writers-in-residence reading series in the Literary Arts Program at Brown University.



Rhode Island School of Design – Sculpture Department – Wintersession 2019 – SCULP-1015

IN SITU SCULPTURE

orienting narratives with found + acquired materials in conversation with site

Professors:	Manon Bogerd Wada	Lauren Pegram
Emails:	mbogerdw@risd.edu	lpeggram@risd.edu
Office Hours:	By appointment	

Days/Times/Dates:	Monday/Tuesday	1 - 6 PM	1/3/2019 - 2/6/2019
	Wednesday	1 - 6 PM	1/9, 1/23, 2/6/2019

Location: Main Campus, Metcalf Building, Studio 114
14 North Main Street, Providence, RI 02903

Elective, open to non-majors, open to all levels	Credits: 3
Prerequisites: None	Estimated Material Cost: \$75

Course Description

This course develops narrative of found objects in conversation with site. Autobiogeographical references will be utilized as an original point for creating object-hood. These investigations will then serve as a departure point for creating sculptural works rooted in interdependent relationships with environment, How can the function of found objects be subverted to re-contextualize narratives? What kind of narratives can be formed in response to site for engagement?

Through a series of experimental exercises in writing and sketching, students will engage in generative assignments that will mutate through iterative processes. Final projects will hinge on the cumulative exploration of found object intersectionality, as well as site and audience specificity. Texts such as Miwon Kwon's *One Place after Another*, Sara Ahmed's *Orientations: Towards Queer Phenomenology*, and Fred Moten and Stefan Harney's *Undercommons: Fugitive Planning and Black Study* will be investigated alongside studio work.

Course Goals

- To generate narrative and develop ideas collaboratively
- To inquire into the history and meaning of objects/materials
- To expand knowledge and ability in technical skillsets of alteration and fabrication, mold making and casting
- To engage in critical discourse pertaining to readings
- To expand an understanding of historical, contemporary, local, and global contexts surrounding one's work
- To apply a respectful, sensitive, and socially aware way of working with site and in regards to one's personal positionality
- To investigate intersections of narrative, objects/materials, and sites

Course Learning Outcomes

- A series of iterative processes in the form of writing and sketches
- An investigation of found and acquired materials
- A basic technical skillset in alteration and fabrication of materials, comprehension of mold making and casting
- The capability to place one's work in a social, historical, and contemporary context
- An approach to working with site that is respectful, sensitive, and socially aware
- A deepening synthesis of narrative, objects/materials, and site in one's work

Course Methods

The course structure consists of slide lecture presentations, material process demonstrations, individual meetings, and also small group, or class activities. The slide lectures, demonstrations, and individual meetings are intended to support students in their processes of working. In class activities are structured to help generate ideas and narrative materials, a method of working, as well as build a sense of community and develop discourse together as a cohesive classroom body.

Students will engage in a series of experimental exercises in writing and sketching, as well as generative activities that will mutate with interactions and feedback from our classroom community. This 5-week course will culminate with a larger, final project.

Evaluation and Grading Policy/Criteria

Students will be assessed on their attendance, participation, and willingness to explore new materials and methodology. Expectations of this course include arriving on time, prepared, and focused for the duration of class. Grades will be based on the ability to immerse oneself in the assignments at hand and directly proportional to the amount of effort and attention given to individual studio work

as well as in class participation. Students will be evaluated on the cogency of their thoughts demonstrated during class discussions and the quality of feedback given to classmates during in-class critiques. During class discussions, students are expected to be engaged and generous with comments and constructive criticism. All assignments must be completed in order to pass the class.

Grading Rubric

General participation and contribution to class: 45%

15% Reading Discussions

20% Generative Activities

10% Critiques

Ambition, thoughtfulness, experimentation, & execution of Studio Work: 55%

25% Project 1: Part A, B, C, D

30% Final Project: Proposal, Final Work

Critique Statement

Presentations of Iterative Series: intended to support the student in the development of their work and will occur as informal reviews, with time allotted for questions and responses.

In Process Critique for Project 1 Part C altered found object: student presenting work will share background information on their process, including iterative series materials, as well as alteration and fabrication techniques employed.

Final Critiques: class spends 5min observing work and writing down neutral comments and questions per Liz Lerman's method (practiced in class). Student presenting work shares about their process on this final piece, and asks any questions they may have. Total critique time per student is 35min.

Course Policies and Expectations

Perfect attendance is expected. More than two unexcused absences will result in an 'F' as will being late (5+ min) more than four times, including lateness coming back from breaks. Students should notify professors via email before class begins regarding absences and tardiness. Please do not come to class if you are sick and believe you could be contagious; documented medical excuses will be accepted.

Google Drive

There is an online database for the class, which you will be asked to check regularly in order to share and receive material. The Google drive folder titled 'In Situ Sculpture WS19' has been shared with you via your RISD email address. Digital versions of all course documents are shared through this platform—

syllabus, lectures, readings, assignments, and additional resource materials including a database of artists, definitions relevant to the course, and locations to source sculptural materials. Each student has their own individual folder, and all of your process materials and documentation should be uploaded to your personal folder located in 'Student Portfolios' at the end of each assignment.

Readings

Texts listed below are provided/ located in the 'Reading' folder of the Drive:

- Sara Ahmed's *Orientations: Towards Queer Phenomenology*, excerpt
- Miwon Kwon's *One Place After Another*, chapter
- Fred Moten and Stefano Harney's *Undercommons: Fugitive Planning and Black Study*, excerpt
- Liz Lerman's *Critical Response Process*, chapter

Materials

- Personally selected found or acquired objects/materials for Project 1
- Additional found or acquired materials needed for assignments largely depends on choice of student
- We will be taking a Field Trip to a number of different locations to source/collect materials for the Final Project, purchased by students as needed

Tool Locker

We have a shared tool locker for the class, which includes the following:

- Tools: pull saws, hammer, screwdrivers, jigsaw, orbital sander, angle grinder, batteries, charger, drill bits, tape measure, rulers, level, square, wire cutters, pliers, staple guns, staples, clamps, camera, projector, dry erase board, tool locker/desk, combination lock
- Supplies: wood glue, sharpies, eye protection, ear plugs, gloves, markers, pencils

Equipment

- A class projector is available for inclass use and for critiques as well
- For additional equipment, please go to Media Resource Center
- Personal camera phone (if this is an issue, please notify professors)

Brief Overview with Due Dates

Week 1

1 | Jan 7 | Autobiographical Narrative + Objects

2 | Jan 8 | Autobiographical Narrative + Objects

*Due Project 1 Part A: found object materials brought to class

3 | Jan 9 | Orienting Objects

*Due Project 1 Part B: 10 iterative sketches of altered object

Reading: Sara Ahmed's *Orientations: Towards Queer Phenomenology*,
excerpt

Week 2

4 | Jan 14 | Orienting Objects with Site

*Due Project 1 Part C: altered found object

5 | Jan 15 | Orienting Objects with Site

*Due Project 1 Part D: Adapted ABC Chart for chosen site

Reading: Miwon Kwon's *One Place After Another*, chapter

Week 3

6 | Jan 22 | Social Positionality + Site Sensitivity

*Due Reading: Fred Moten and Stefano Harney's *Undercommons: Fugitive
Planning and Black Study*, excerpt

7 | Jan 23 | Social Positionality + Site Sensitivity

*Due Final Project Proposal Materials: XYZ Constellation Map

Week 4

8 | Jan 28 | Practicum

9 | Jan 29 | Practicum

Week 5

10 | Feb 4 | Consultations + Culminations

*Due Reading: Liz Lerman's *Critical Response Process*, chapter

11 | Feb 5 | Culminations

*Due Final Project: Critique Day 1

12 | Feb 6 | Culminations

*Due Final Project: Critique Day 2

WEEK 1

Autobiographical Narrative + Objects

Monday, January 7 | Class Meeting 1

- Inclass
 - Introductions, review syllabus, answer questions
 - Student interview questionnaire: 'Self Portrait'
- Generative Activity
 - Students work in pairs to interview each other using the questionnaire as a guide and then choose a few to present back to the class
- break–
- Slide Lecture
 - Brief overview of class, art historical background on found objects/ materials, examples of contemporary artists
- Generative Activity
 - Students collaboratively engage in an adapted exquisite corpse game that involves objects and sites
- Assignment
 - Project 1 Part A: Choose 5 objects or materials that resonate/ have significance to you, reference your profile questionnaire if that is helpful, and bring them to class. 3 of the 5 objects can be images found online and printed if locating the actual objects is challenging in the amount of time allotted.
 - ✱ Due: Tuesday, January 8 (next day)
- Reading
 - Sara Ahmed's *Orientations: Towards Queer Phenomenology*, excerpt
 - ✱ Due: Wednesday, January 9

Learning Outcomes

A series of iterative processes in the form of writing and sketches
 An investigation of found and acquired materials

Autobiographical Narrative + Objects

Tuesday, January 8 | Class Meeting 2

- ✱ Due
 - Project 1 Part A: found object materials brought to class
- Inclass

Generative Activities	<p>‘Object Profiles’ filled out in class with Project 1 Part A</p> <p>Experimental writing exercise: speculative conversations between chosen found objects working in pairs</p>
Slide Lecture	<p>Overview of different ways that objects and materials can be altered. Examples of artists who alter found objects/materials in their work.</p> <p>—break—</p>
Generative Activity	<p>Collaborative brainstorming in small groups on different ways to alter students’ own found objects/materials</p>
Demonstration	<p>Sculptural Processes: Introduction to tools in shared locker, Alteration and Fabrication (Part 1)</p>
• Assignment	<p><u>Project 1 Part B</u>: Draw 10 iterative sketches altering found object</p> <p>✱ Due: Wednesday, January 9 (next day)</p>

Learning Outcomes

A series of iterative processes in the form of writing and sketches
 An investigation of found and acquired materials
 A basic technical skillset in alteration and fabrication of materials

Orienting Objects

Wednesday, January 9 | Class Meeting 3

✱ Due	<p><u>Project 1 Part B</u>: 10 iterative sketches of altered object</p> <p><u>Reading</u>: Sara Ahmed’s <i>Orientations: Towards Queer Phenomenology</i>, excerpt</p>
• Inclass	
Discussion	<p>Students bring in a comment and question. Students reflect on the orientation of their chosen objects in regards to the reading</p>
Generative Activity	<p>Students choose one of their objects and shoot a series of 10 photos on their phone in the vicinity near the classroom. Consider orienting objects in space and with surroundings. Photos emailed to professors/ dropped into shared google folder online</p>

Presentations	Using the class projectors, students choose 3 photos to share and the class gives comments/ feedback/ reading of the objects' orientation in space
–break–	
Demonstration	Sculptural processes: Alteration & Fabrication (Part 2)
Individual Meetings	<u>Project 1 Part B</u> : Students share their altered object sketches with professors for feedback, ask questions on alteration as needed
• Assignment	<u>Project 1 Part C</u> : alter chosen found object ✱ Due: Monday, January 14
• Reading	Miwon Kwon's <i>One Place After Another</i> , chapter ✱ Due: Tuesday, January 15

Learning Outcomes

A series of iterative processes in the form of writing and sketches
 An investigation of found and acquired materials
 A basic technical skillset in alteration and fabrication of materials
 The capability to place one's work in a social, historical, and contemporary context

WEEK 2

Orienting Objects with Site

Monday, January 14 | Class Meeting 4

✱ Due	<u>Project 1 Part C</u> : altered found object
• Inclass	
In Process Critique	Students present their altered objects to the class for an in process critique discussion
Slide Lecture	Definitions of <i>in situ</i> and historical background on site specificity with contemporary contexts, introduction to 'Adapted ABC Chart for Site'
–break–	
Demonstration	Sculptural Processes: Mold-Making (Part 1)

- | | |
|----------------------|---|
| Inclass time to work | Individual class time to fill out initial ‘Adapted ABC Chart for Site,’ then brainstorm sites that relate to students’ chosen objects |
| Individual Meetings | Individual meetings with professors to discuss sites that students are considering |
| • Assignment | <p><u>Project 1 Part D</u>: Students consider original places/identify sites related to their altered objects and also to themselves, conduct research, complete Adapted ABC Chart</p> <p>✱ Due: Tuesday, January 15 (next day)</p> |

Learning Outcomes

- An investigation of found and acquired materials
- A basic technical skillset in alteration and fabrication of materials
- A basic comprehension of mold making and casting
- A deepening synthesis of narrative, objects/materials, and site in one’s work

Orienting Objects with Site

Tuesday, January 15 | Class Meeting 5

- | | |
|---------------------|--|
| ✱ Due | <p><u>Project 1 Part D</u>: Adapted ABC Chart for Site</p> <p><u>Reading</u>: Miwon Kwon’s <i>One Place After Another</i>, chapter</p> |
| • Inclass | |
| Discussion | Students bring in highlighted portions of the text to discuss, ask questions, make comments, and relate reading to personal considerations when working with site |
| Generative Activity | Students take their altered objects and shoot a series of 10 photos on their phone in their proposed site orienting their objects in space and with the surroundings. Photos emailed to professors/ dropped into shared google folder online |
| Presentations | Using the class projectors, students choose 3 photos to share as well as their Adapted ABC Chart and the class gives comments/ feedback/ ask questions |
| | –break– |
| Demonstration | Sculptural Processes: Mold Making & Casting (Part 2) |

• Assignment

Final Project: using processes and methods developed in the course, this open ended project can be a second iteration of Project 1, and has 3 intersecting coordinates:

- orienting narratives
- with found + acquired materials
- in conversation with site

Proposal Materials: XYZ Constellation Map

* Due: Wednesday, January 23

Final Critique Days: (in class sign up)

* Due: Tuesday, February 5

* Due: Wednesday, February 6

• Reading

Fred Moten and Stefano Harney's *Undercommons: Fugitive Planning and Black Study*, excerpt

* Due: Tuesday, January 22

Learning Outcomes

A basic comprehension of mold making and casting

A deepening synthesis of narrative, objects/materials, and site in one's work

The capability to place one's work in a social, historical, and contemporary contexts

An approach to working with site that is respectful, sensitive, and socially aware

WEEK 3

– Monday, January 21 | No school for MLK, Jr. Day –

Recommendation 2019 MLK keynote speaker Cornel West
Wednesday, January 23, 7pm

Social Positionality + Site Sensitivity

Tuesday, January 22 | Class Meeting 6

* Due

Reading: Fred Moten and Stefano Harney's *Undercommons: Fugitive Planning and Black Study*, excerpt

• Inclass

Discussion

Students bring in a comment and a question from the reading and consider relationships between the text and social mapping

Generative Activity	Collaborative constellation mapping exercise related to the reading: identifying social sites, mapping a social site, orientating one's work within the map, consciousness/ sensitivity/ positionality/ consideration of audience
–break–	
Slide Lecture	Architecture & design related to site specificity, information on how to fill out the installation permit form for RISD Facilities
Mid-Term Feedback	Students fill out form
Preparation	Field Trip next day Wednesday, January 23 Field Trip following Tuesday, January 28

Learning Outcomes

A series of iterative processes in the form of writing and sketches
The capability to place one's work in a social, historical, and contemporary contexts
An approach to working with site that is respectful, sensitive, and socially aware

Social Positionality + Site Sensitivity

Wednesday, January 23 | Class Meeting 7

* Due	<u>Final Project Proposal Materials</u> : XYZ Constellation Map uploaded to google drive folder
• Field Trip	Mashantucket Pequot Museum
• Discussion	Reflection upon return
• Reminder	2019 MLK keynote speaker Cornel West at 7pm

Learning Outcomes

An approach to working with site that is respectful, sensitive, and socially aware
The capability to place one's work in a social, historical, and contemporary context

WEEK 4

Practicum

Monday, January 28 | Class Meeting 8

- Inclass

Demonstration

Sculptural Processes: Installation Techniques, Q+A

Individual Meetings

Inclass time for individual meetings with professors

Practicum

Inclass time to work on Final Projects

Learning Outcomes

A basic technical skillset in alteration and fabrication of materials

A basic comprehension of mold making and casting

An approach to working with site that is respectful, sensitive, and socially aware

A deepening synthesis of narrative, objects/materials, and site in one's work

Practicum

Tuesday, January 29 | Class Meeting 9

- Field Trip

Sourcing and collecting materials for final projects- visits to multiple sites including Salvation Army/ Thrift Stores, Rhode Island Recycling Resource Center, Business Surplus, Home Depot.

Individual Meetings

Inclass time for individual meetings with professors, as requested

Practicum

Inclass time to work on Final Projects

- Reading

Liz Lerman's *Critical Response Process*, chapter

✱ Due: Monday, February 4

Learning Outcomes

A basic technical skillset in alteration and fabrication of materials

A basic comprehension of mold making and casting

An approach to working with site that is respectful, sensitive, and socially aware

A deepening synthesis of narrative, objects/materials, and site in one's work

WEEK 5

Consultations + Culminations

Monday, February 4 | Class Meeting 10

* Due	<u>Reading</u> : Liz Lerman's <i>Critical Response Process</i> , chapter
Generative Activity	Mock critique modeling the Critical Response Process, practice observing work for 5min without talking beforehand
Individual Meetings	Inclass time for individual meetings with professors, as requested
Practicum	Inclass time to work on Final Projects

Learning Outcomes

- A basic technical skillset in alteration and fabrication of materials
- A basic comprehension of mold making and casting
- An approach to working with site that is respectful, sensitive, and socially aware
- A deepening synthesis of narrative, objects/materials, and site in one's work
- The capability to place one's work in a social, historical, and contemporary contexts

Culminations

Tuesday, February 5 | Class Meeting 11

* Due	<u>Final Project</u>
• Inclass	
Critique Day 1	Students spend time writing questions for each others' work Documentation in class
Celebration	Beverages + snacks provided for students

Learning Outcomes

- An investigation of found and acquired materials
- An approach to working with site that is respectful, sensitive, and socially aware
- A deepening synthesis of narrative, objects/materials, and site in one's work

Culminations

Wednesday, February 6 | Class Meeting 12

* Due

Final Project

• Inclass

Critique Day 2

Students spend time writing questions for each others' work
Documentation in class

Celebration

Beverages + snacks provided for students

Learning Outcomes

An investigation of found and acquired materials

An approach to working with site that is respectful, sensitive, and socially aware

A deepening synthesis of narrative, objects/materials, and site in one's work

Sculpture Shop Access and Safety

Students must attend all shop demo days to learn proper and safe use of equipment. Safety glasses and closed-toed rubber-soled shoes are required for working in the wood and metal shop. You will not be allowed in the shop without them, inside and outside of class. **Do not use equipment that you are unfamiliar with.** Each student will receive complete training on each tool by either Doug Borkman or myself. If you need any help with a tool, please feel totally comfortable asking the monitor, Doug, or us for help. It's what we're here for.

Do not use equipment if you are under the influence of drugs or alcohol, sick, tired, or otherwise unfocused. **Unsafe behavior will not be tolerated, and may result in expulsion from class.** Keeping the shop clean, putting away tools and properly storing materials are important aspects of class safety. Proper shop maintenance will be taught, monitored, and evaluated.

FIRST AID KITS are located in the sophomore studio (Metcalf room 212, by the north door) and in the Sculpture Shop. In the event of a minor cut, scrape, burn, etc. please come to the shop technician, monitor, or myself to address the wound. Do not touch anything in the first aid kit if you are currently bleeding, so as not to contaminate it.

In the case of **minor accidents** go to RISD Health Services:

401-454-6625
Homer Hall
55 Angell Street

In the case of a **major accident** call 911 and RISD Public Safety:

401-454-4848

This number is the line to RISD Emergency Services. When on the RISD Campus, they can respond faster than 911. Put this in your cell phones now.

Diversity/Civility Statement:

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

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

Maggie Balch

Dean of Student Affairs
Carr House | 3rd floor
401 454-6655
mbalch@risd.edu

Anthony Johnson

Assistant Dean for Student Affairs Carr House | 2nd floor
401 454-6638
ajohnson@risd.edu

If you feel that you need support on a **Title IX issue**, please contact:

Sydney Lake

Title IX Coordinator
Prov Wash | room 436
401 427-6919
slake@risd.edu
titleix.risd.edu

Religion Policy: RISD respects the religious beliefs of all members of the community, affirms their rights to observe significant religious holy days, and will make reasonable accommodations, upon request, for such observances. If one's religious observance is in conflict with the academic experience, the student is welcome to inform his/her

instructor(s) of class or other school-functions that will be affected. It is the student's responsibility to make the necessary arrangements mutually agreed upon by the instructor(s).

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

Brittany Goodwin

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

Academic and Classroom Misconduct: Academic misconduct, including cheating and plagiarism, is considered a serious offense and will incur consequences including disciplinary probation, suspension, or expulsion. Classroom misconduct includes behavior that disrupts a positive learning environment.

For further information: http://www.risd.edu/Policies/Academic/Code_of_Conduct/

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

For more detailed information, please visit their: <https://risdcounseling.wordpress.com>

First Aid and Emergencies

In the case of minor accidents go to RISD Health Services:

401-454-6625
Homer Hall
55 Angell Street

In the case of a major accident call 911 and RISD Public Safety:

This number is the line to RISD Emergency Services. When on the RISD Campus, they can respond faster than 911. Put this in your cell phones now.

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

Class Project

Adapted ABC Chart for Site

This class project will be accompanied with a presentation on what an 'ABC Chart' is and how it functions. Instructions will then be given on how to complete the 'Adapted ABC Chart for Site' and it will contribute to the Final Project assignment.

- In class work: Choose a site that you are familiar with to complete this sheet
- Assignment: Choose a potential installation site for your object/ material, visit it and spend time there, fill out an additional sheet

Antecedent

Research the history of your site:

What happened here in the past?

What is the site known for?

What landmarks exist there?

Who lived here before?

Who lives here now?

Behavior

How does your site behave or operate?

List observable characteristics of your site: think about the 5 senses

Consequence

What characteristics of the site are you interested in responding to and why?

How does the history of your site intersect with your own/ with your object?

Learning Outcomes

The capability to place one's work in a social, historical, and contemporary contexts

An approach to working with site that is respectful, sensitive, and socially aware

A deepening synthesis of narrative, objects/materials, and site in one's work

Mid-Term Feedback Form

Student's Name (optional)

IN SITU SCULPTURE

Your feedback is greatly appreciated. Please consider the Learning Outcomes for this course when filling out this form.

Course Learning Outcomes

- A series of iterative processes in the form of writing and sketches
- An investigation of found and acquired materials
- A basic technical skillset in alteration and fabrication of materials, comprehension of mold making and casting
- The capability to place one's work in a social, historical, and contemporary contexts
- An approach to working with site that is respectful, sensitive, and socially aware
- A deepening synthesis of narrative, objects/materials, and site in one's work

Please rate the following criteria on a scale of 1-5
(5= strongly agree, 1= strongly disagree)

Readings are accessible and supported class content.

5 4 3 2 1

Additional Comments: _____

Slide lectures adequately gave historical, contemporary, or other relevant contexts.

5 4 3 2 1

Additional Comments: _____

Technical skillset demonstrations were clear and useful.

5 4 3 2 1

Additional Comments: _____

Facilities, tools, resources, were adequate to successfully complete assignments.

5 4 3 2 1

Additional Comments:_____

The assessment criteria for the course is clear.

5 4 3 2 1

Additional Comments:_____

Is there content that was not covered so far that would be useful for the course?

Is the workload for this course manageable and reasonable?

Are the in process critiques useful/ helpful?

Have the assignments supported your knowledge of and contributed to a synthesis of the course content? Suggestions?

Assessment Rubric

Learning Outcomes	Emerging (C)	Developing (B)	Advanced (A)
A series of iterative processes in the form of writing and sketches	<ul style="list-style-type: none"> –lackluster/ bare minimum completion of iterative series –iterations develop and build upon one another minimally 	<ul style="list-style-type: none"> –effort in completion of iterative series –iterations develop and build upon one another competently 	<ul style="list-style-type: none"> –applies thought to completion of iterative class assignments –iterations develop and build upon one another meaningfully
An investigation of found and acquired materials	<ul style="list-style-type: none"> –minimal consideration made for choice of materials for specific assignment –limited research on background of materials –consideration of meanings from limited perspective 	<ul style="list-style-type: none"> –considerations made for choice of materials for specific assignment –adequate research on background of materials –consideration of meanings with some perspective 	<ul style="list-style-type: none"> –thoughtful considerations made for choice of materials for specific assignment –in depth research on background of materials –consideration of meanings from different perspectives
A basic technical skillset in alteration and fabrication of materials, comprehension of mold making and casting	<ul style="list-style-type: none"> –rudimentary application of demonstrated skillsets on projects –little to no effort in specific application of techniques for individual projects 	<ul style="list-style-type: none"> –competent application of demonstrated skillsets on projects –effort in application of specific techniques for individual projects 	<ul style="list-style-type: none"> –considered application of demonstrated skillsets on projects –follow up research undertaken in application of specific techniques for individual projects

The capability to place one's work in a social, historical, and contemporary contexts	–little to no consideration of contexts during class discussions, when presenting work to the class, in iterative series, and final project	–consideration of contexts during class discussions, when presenting work to the class, in iterative series, and final project	–multi-level consideration of contexts during class discussions, when presenting work to the class, in iterative series, and final project
An approach to working with site that is respectful, sensitive, and socially aware	–little regard for readings and discussions in class in relationship to one's work within site –minimally referenced in discussions/ critiques, demonstrated in the work minimally	–basic regards to readings and discussions in class in relationship to one's work within site –adequately referenced in presentations and critiques, demonstrated in the work at a basic level	–high regards to readings and discussions in class in relationship to one's work within site –clearly referenced in discussions/ critiques, demonstrated in the work in multiple ways
A deepening synthesis of narrative, objects/materials, and site in one's work	–relationships/ connections/ intersections are loosely considered in iterative series and final project –not referenced in presentations and critiques	–relationships/ connections/ intersections are considered in iterative series and final project –minimally referenced in presentations and critiques	–relationships/ connections/ intersections are strongly considered in iterative series and final project –clearly referenced in presentations and critiques