

TEACHING PORTFOLIO

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Teaching Philosophy

If I were not looking for a break from my study and accidentally walked into a relief printmaking class, I would be a bold mathematician now. Moving into the world of art, especially printmaking, was a happy accident for me. I want to express my thoughts rather than to explore numbers and functions. However, Contemporary art means more than creating images. It keeps absorbing ideas and concepts from other subjects, such as science, philosophy, and literature. I always believe that one has to learn more than art media to be a successful artist. From my learning experience, I develop my specific teaching philosophy and approaches. Meanwhile, I want to observe how the individual approaches the same media from other aspects besides mine.

Knowing the history/culture background

I rarely find that a studio art class introduces the history or the cultural background of the media. However, we cannot avoid the history of the subject when working with the materials. When I was practicing book art and handmade paper, I took a literature class about the history of the book, from which I learned the evolution of book forms and transition from handmade paper to machine-made paper. Faculty are responsible for teaching students to appreciate the material and how to comprehend its relationship to one's studio practice as a contemporary artist. My classes will always contain brief lectures on this history of my subjects. For instance, in an introductory papermaking class, I will lecture on the history of papermaking. To stretch their memorizing muscles, I will assign readings and weekly quizzes. At the end of the semester, there will be a one hour exam to test out the knowledge. Exams and quizzes do not happen frequently in studio art classes, and students can search everything online. However, I believe that consolidating the long term memory helps students to draw knowledge about the creative process.

Understanding the working process

My science, studying, experience told me that to resolve questions, one must understand the deduction beyond memorizing formulas. Art making requires the student to remember the working procedures and recipes. When I was the teaching assistant of lithography I, I found the students who had most problems were those who only copy the notes without comprehending the purpose. As an example, when I first took the lithography class, my professor demonstrated the procedures and explained the physical reasons behind them. The first assignment I had was to make a test chart print with different etches and drawing materials. Through his explanation and my test print, I finally understood the physical principle of lithography and was able to practice more advanced techniques. Therefore, my goal as a teacher is to let my students fully understand the media and reasons behind it. Taking intro to intaglio class as an example, I will demonstrate how to create dry point and acid etched marks, and then illustrate the cross section of the plate to explain how the two processes are different and why physically. In this way, students will learn the scientific reasons behind two techniques and will be able to expand the idea of mark making from there.

Awareness of the working environment/colleagues

We are living in the world full of human interactions. Art is a communal practice, and often artists live with communities. Take printmaking as an example. Throughout the history of

printmaking, rarely has the artist completed the entire process at home. The appropriate shop behavior and attitude is the key in a community. Therefore, I expect my students to give sufficient appreciation to the facility and the workspace. One must realize that the neatness of the working space directly affects his/her artworks. I am lucky to have visited several printing and papermaking shops where students had the appropriate cleanup training to make better works. To achieve my goal, I will demonstrate the proper shop behavior at the beginning of the class and continue reminding my students throughout the course. In any class I am teaching, I will require students sign up for weekly clean ups. Students have to complete the assigned tasks, such as cleaning and organizing ink cans, to earn the credits. The attitude in the shared working environment will be listed as part of the grade assessment.

Finding meanings of the materials and techniques

Artists choose their media for reasons. A particular medium, such as ceramic, represents the specific culture and history behind it. The unique qualities of a medium, like color, weight, texture changes the meaning of the completed art piece. Through my studio practice, I encounter various media, including fiber, clay, glass and more. I believe it is essential to make my students aware of the selected media. In a junior level drawing class, I would encourage my students to experiment with various drawing materials, such as graphite, ink pen, or alternative handmade tools. Understanding how the drawing materials and marking techniques affect their works, students will seek the media that corresponds to their subject matter the best.

Absorbing the media to develop personal studio practice

Ultimately, I aim to help my students find the working methods that suit them the best, such as how I found my approach between printmaking and mathematics. I understand that my working method is still evolving, and I am not capable of knowing every single student's life path. However, I want my students to be aware that after learning the basics, we should keep trying to find our paths. Instead of feeding them with opinions, I would encourage my students to look up, for example artists and design experiments in class. Collaboration is highly recommended, because every individual is a resource for the class. In my intro to papermaking class, I propose two projects to my students: "Ten experiments" and "Independent project." "Ten experiments" asks the students to stretch the possibility of the media by designing ten experiential pieces. By evaluating the experiment results, students will construct an art piece which fits into their usual studio practice. As an educator, my higher goal is to assist my students to investigate what they want and provide what they need from my course.

Inclusive Statement

Confucius, the Chinese philosopher and educator, emphasized the idea of “Teaching in accordance with students’ aptitude” in his book *Analects*. The book explained this idea in a story: When two students came to him with the same question, Confucius answered with two opposite answers based on their opposite personalities.

Benefit students at all skill level

Students come to a class with different skill levels. As faculty, I want my class to be a learning space for all students rather than a competition. My goal is to support students to work comfortably at their learning speeds, by providing more instruction for the beginners but more independence for the advanced. For example, I will design a basic assignment for all students and a bonus assignment for students at advanced level. This question was raised when I took a beginning textile class with students from freshmen to graduate students. As a graduate student in the class, I was encouraged to work outside the class in my studios, which allowed me to immigrate textiles with printmaking and papermaking. I will observe my students through the course and adjust my syllabus and assignments accordingly. It is possible that a student may find the course unbeneficial to their studio practice. In that case, I will talk to the student in person and provide backup projects, such as making their own papermaking tools in a intro level papermaking class. Although it still falls under the medium “papermaking,” students are actually making tools with woodwork, textile and furniture skills.

Breaking culture barrier

As an international student who has been living in America for over six years, I understand those from foreign backgrounds. Language and lifestyle can be a struggle for non-natives. Many international students seem to be shy because they are afraid to speak up in foreign language in front of real English speakers. When I was the teaching assistant in printmaking, I found two Chinese students having trouble following the content because of the language. I repeated again in Chinese after the class and they told me that the translation was significantly beneficial. Some students have shame about their accents. I want to let them realize that accent reveals one’s roots and they should speak up confidently. In my comics class, if any students is having language barrier and struggling to making comics in English. I will encourage them to write the text bubbles with any languages that they are confident with. Then they need to write a small translation paragraph on a separate sheet for the class to understand. Besides the language barrier, I carry the same attitude towards religion, race, ethnicity and other qualities.

Creating a comfortable environment for communication

All students are highly encouraged to talk to me in person or through email about their questions and concerns. I understand that not all students prefer to speak up in front of the group. I provide alternative paths for all my students to contribute to the class. One strategy is to create a class folder with Google Doc and have the students create personal files, where they can participate by submitting assignments, writings or critique ideas online. I will ask the student to write me a short midterm evaluation, from which I learn the feedback and reflect my improvement during the second half of the class. If we are working on a long term project, I will arrange individual meetings at the beginning, in the middle and after completion. In this way I can track their working path and communicate with the students on time.

Assisting students with special needs

As faculty I am aware of my student's health, both physically and mentally. Some media, such as lithography, require students to lift heavy objects. In this case, I will contact the university and department to provide students supporting facilities, for instance dollies, pedal plates.

Student diversity is beautiful and valuable to me. I am willing to share my experience and listen to my students. All students will be respected equally and taught according to their aptitudes.

3 Proposed Course Description

Print 3256 - Fiber to Paper, Paper to Art

Winter session 2020

Credits: 3 (studio elective)

Time: M/T/W 1:00pm – 6:00pm

Location: 48 Waterman Building 006

Level: sophomore and above

Instructor: Lindi Shi, lshi@risd.edu

Office hour by appointment

Estimated material fee: \$190

Course Description:

Around 2000 years ago, the Chinese began practicing with tree barks, hemp, and craft clothing to form sheets. As its crafting developed, paper became a symbol of knowledge and wealth. Later the western world revised the components for mass production. Today, a sheet of printing paper costs about a cent. Papermaking takes multiple steps and operates between wet and dry environments.

Together we will practice traditional western papermaking methods and discuss contemporary artistic usage of handmade paper in the five-week session. The first week focuses on the basic sheet formation, including fiber preparing, cooking, formatting, pressing and drying. The second week introduces contemporary methods of pulp painting and building three-dimensional constructions. The rest of the weeks will be open to individuals to interpret papermaking in personal languages. There will be field trips to the local paper store Paper Connection. By the end of the class, you will truly appreciate this gorgeous material and combine papermaking with your media.



Making paper with serigraph printing screen.

Print 5256 - Take Your Paper Home: A Study on Global Papermaking Fibers

Spring 2020

Credits: 3 (studio elective)

Time: M/T/W 1:00pm – 6:00pm

Location: 48 Waterman Building 006

Level: Senior and above

Pre-requisite: Print 3256, or with the permission of the instructor.

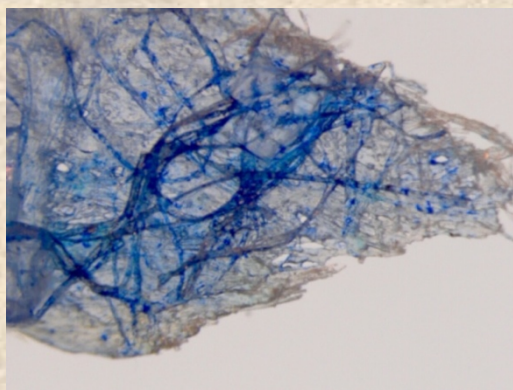
Instructor: Lindi Shi, lshi@risd.edu

Office hour by appointment

Estimated material fee: \$200

Course Description:

What is the propose of paper? Two thousand years ago when the paper was invented in China, people used it for writing and painting. As the papermaking recipe traveled to Japan, *washi* was involved in housekeeping, clothing, and crafting. As a result of the industrial revolution, now we find paper all over the place. In recent decades digital media has replaced paper as the new vehicle for spreading information. We check the box “paperless,” concerned with the environmental issues. Paper is no longer treated as precious as it was thousands of years ago.



Pigmented Kozo fiber under microscope.

Together we will review the history of papermaking from Egyptian papyrus, Chinese Xuan paper, and Japanese Washi to western papermills. To truly understand the material, good artists must be scientists as well. We will examine both Western and Eastern paper fibers and sheets formation process, with assistance from Brown University. One of the goals of the research is to develop the conceptual and material value of contemporary papermaking. The workshop will meet weekly for lectures, presentations, group discussions and lab sessions in papermaking and printmaking studios. As the session progresses, research will be led by individual interests in one aspect of papermaking. Assignments and projects include a research essay, a hands-on lab experiment report, and an open project.

This is an advanced level class. Hand papermaking skill is required.

Prerequisite: Print 3256 Fiber to Paper, Paper to Art

Print #5253 - Dancing on Paper: Exploration in Print Media and Performance

Fall2020

Credits: 3 (studio elective)

Time: M/W 1:45pm – 4:15pm

Location: Benson Hall 206, 235 Benefit St.

Level: Junior and above

Instructor: Lindi Shi, lshi@risd.edu

Estimated material fee: \$150

Course Description:

The history of printmaking goes back to cave art when our ancestors started to make engravings in stones and bones. In the beginning, printmaking was not considered as an art form but a medium of communication and propaganda. It is a medium with thousands of years of history. In contrast, the term “performance art” only became wildly used in the 1970s. It is considered as a non-traditional way of creating art in a particular time and space. It seems that there is little connection between the two media, but the gesture of carving woodblocks, rolling inks and operating printing presses can be interpreted as the unique performances that only happens in the print shop. The final prints are archival, but the movements of printing are ephemeral.



Lindi Shi, *I killed three rabbits and two jellyfishes*, performance with handmade paper, 2019

In this class, we will explore the relationship between printmaking and performance. We will constantly ask the following questions: What are the performance elements in the printing process? What do we want to experience besides the works on paper? How to present the prints except for framing and hanging on walls? The beginning month of the course is about reviewing the printing process, including but not limited to engraving, lithography, and silkscreen, and discuss the potential performance. Then each student will design a try-out performance piece in the print shop or with printmaking elements. The second half of the course is about discovering the conceptual ideas and discussing how to achieve them with the provided resources. The last month of the course will be investigating documentation methods. The class will meet weekly for lectures, presentations, group discussions, demonstrations and lab sessions in the printmaking department. We will be collaborating with RISD Digital Media Department and Brown University Theater Department. Assignments and projects include one print project, one short live performance in the print shop, a research essay based on the experimenting results and an open project.

Prerequisite: at least one studio class in the printmaking department completed before this session.

Syllabus

Print3256 Fiber to Paper, Paper to Art

Winter session 2020

Credits: 3 (studio elective)

Time: T/F 1:00pm – 6:00pm, W: Jan, 15th, Jan. 29th

Location: 48 Waterman Building 006

Instructor: Lindi Shi, lshi@risd.edu

Office hour by appointment

Estimated material fee: \$200

Course Description:

Around 2000 years ago, the Chinese began practicing with tree barks, hemp, and craft clothing to form sheets. As its crafting developed, paper became a symbol of knowledge and wealth. Later the western world revised the components for mass production. Today, a sheet of printing paper costs about a cent. Papermaking takes multiple steps and operates between wet and dry environments.

Together we will practice traditional western papermaking methods and discuss contemporary artistic usage of handmade paper in the five-week session. The first week focuses on the basic sheet formation, including fiber preparing, cooking, formatting, pressing and drying. The second week introduces contemporary methods of pulp painting and building three-dimensional constructions. The rest of the weeks will be open to individuals to interpret papermaking in personal languages. There will be field trips to the local paper store Paper Connection. By the end of the class, you will truly appreciate this gorgeous material and combine papermaking with your media.

Course Goals

- To question the meaning of an ancient technique in the contemporary art world.
- To expand techniques from their original proposes.
- To evaluate one's compatibility with new material and working process.
- To collaborate with colleague with various backgrounds.
- To understand the cultural and historical aspects of hands-on crafting skills.

Learning outcome:

- | | |
|--|-----|
| • Ability in western sheet formation (independently). | 30% |
| • A portfolio of handmade paper samples. | 10% |
| • The understanding of the basic physical qualities of plant fibers. | 15% |
| • A deepening synthesis of the medium into a final project. | 10% |
| • The awareness of proper shop behavior in a communal studio. | 15% |
| • A comprehension of the history of both Western and Eastern papermaking and essential terminologies in papermaking. | 20% |

Course Requirement:

- Dress properly when coming to the class. Waterproof shoes and clothing are highly recommended.
- Take notes and follow instruction carefully, always ask the instructor or classmates for help when needed.
- Plan and use the class time and monitor hours wisely. Contact the instructor in advance if you need extra time.
- Always inform the instructor when introducing new working methods. For example, pressing paper with sharp metal in the hydraulic press.
- Due to safety reasons, the instructor will run the beater for all students. Please monitor the machine while it is processing your fibers.
- Some processes involve specific plants and chemical compounds. Please contact the instructor if you have allergies or other issue.

Critiquing Statement

- Individual review

Individual review is the discussion between the instructor and the student. Students are expected to be prepared to present their proposal ideas, in progress works and finished works to the instructor before the review. During the critiquing process, students will state their goals and questions on the presenting works. Based on the goals, the instructor will give suggestions to answer the questions.

We will method to the first assignment and the individual project.

- Rotating group critiques with the instructor and guest critics.

Group critique is the students taking turns to present works to classmates and the instructor, as well as the guest critics. Each student will have 15min – 20 min to show his/her works. During the critiquing process, the student will give a short introduction to the works and ask three questions to the group. The group will respond to the questions. If time allows, the group may throw questions back to the student.

We will apply this critiquing method to the second assignment and the final presentation of the individual project.

Weekly Plan:

Week 1: Introduction to Western Sheet Formation

Friday: Jan. 3rd

Introduction:

- Class Overview
- Shop Orientation

Lecture:

- Western papermaking process (preparing, cooking, making, pressing and drying)

Demo:

- Setting up a working station, basic sheet formation
- Two drying methods: drying stacks vs. drying board

In Class:

- Set up a personal station and make sheets with cotton and abaca.
- Load all finished wet work in the drying system before the end of the class.
- **First Project: Twenty sheets 10"x7"**.

Twenty Sheets 10"x7" include 5 sheets of cotton, 5 sheets of abaca and 10 sheets of mixed cotton and abaca in assigned ratio. The finished sheets are expected to be even and clean in square format. Please be ready to present the finished dry sheets before Jan. 9th class time. Any broken or uneven sheets will not be counted.

- **Recommended Assignment for extra credit:**

Please analyze the difference between cotton and abaca fiber and research on why that is. Get ready to share your results in class on Jan. 9th, and please write a short report of the researching result.

Weekly Online Tasks:

- Create the student folder, fill out the pre-class survey.
- Sign up for the weekly clean up sheet.
- Complete the weekly quiz by Monday Jan. 6th 11:59 pm.

Emerging Learning outcome

- An ability in completing the Western papermaking formation process, including preparing, cooking, making, pressing and drying.
- A comprehension of Western fiber selection.
- The capability to manage a papermaking studio.

Week 2: Contemporary Handmade Paper Technique I: Flat Techniques

Thursday: Jan. 9th

Demo:

- Pulp pigmentation

- Pulp painting
- Deckle box marbling

Visiting Artist:

- *Marina Kishikovich*, a local researcher in paper and ink making

In Class:

- **First assignment due, Paper exchange**
- Discussion on the first assignment and class paper exchange.
- **Second Assignment: Ten exponential sheets/objects**

Students are asked to make at least ten sheets or paper objects by using at least two flat techniques and two 3D techniques demonstrated in the class. The flat techniques are pulp pigmentation, pulp painting, deckle box marbling, multiple couching, pigmenting, blow out, shaped sheets. The 3D techniques are hand building, shrinkage, Japanese kiyori, pulp dipping. Beyond these techniques, students are strongly encouraged to collaborate with other media such as mold making, paper clay, etc. to design their own experiments.

Please keep in mind that this project is testing and experiments for skill improvement and technique innovation. It is a preparation for the final project.

Friday: Jan. 10th

Demo:

- Multi-couching
- Pigmenting
- Blow out
- Shaped sheets

Lecture:

- Highlights in the History of Western and Eastern Papermaking

In Class:

- Beat flax for 5 hours
- Work on the second assignment and troubleshooting.
- **Independent Project**

The independent project is about papermaking that incorporates with the individual studio practice. If you have difficulty designing the project, please consult with the instructor so we can work it out together.

Week 2 Mandatory Clean Up

Weekly Online Tasks:

- A paragraph of the artist statement (<200 words).
- Complete the weekly quiz by Monday Jan.13th 11:59 pm.

Saturday Jan. 11th(Outside Class Event)

Field Trip:

- **International Paper Museum:** *Paper Curiosities*, examples of paper from around the world made from unusual materials, processed by extraordinary methods, and used in unique ways.
8 Evan Road, Brookline (Boston), MA 02445, USA. (paperroad@aol.com)
- Meet at Providence train station at 11:00 am. The commuter train leaves at 11:20 am.
- Estimate transportation fee: \$15/person
- Website: <http://www.papermakinghistory.org/>

Week 3: Contemporary Handmade Paper Technique II: 3D Techniques

Wednesday Jan. 15th

Demo:

- 3D papermaking
- Hand building
- Shrinkage
- Japanese kiyori
- Pulp dipping

Visiting artist:

- *Liliana Fijman* , Argentine papermaking artist in RI

In Class:

- Working on the second assignment.
- Sign up for an individual meetings on 1/16 and 17.

Thursday: Jan. 16th

Field Trip:

- Fleet Library Artist Book Special Collection: Artist books made with handmade paper.
- Meet in class at 1:30 pm and walk to Fleet library.
- Link to the works: <http://risd.libguides.com/specialclasses/shi>

In Class:

- 10-min individual review on ideas of the final project
- Working on second assignment
- Midterm evaluation.
- **Class Project: Themed portfolio**

The entire class will work together to create a themed portfolio. The instructor will make the box for the portfolio and send it to RISD Fleet library special collection. The theme and form will be determined together as a class.

Friday Jan. 17th

Field Trip:

- RISD Museum: Printmaking Study Room: The infinite potential of paper.

High Light: Ann Hamilton, *Wreathe*, 2001. Tauba Auerbach, [2,3], 2011.

- Meet in class at 1:30 pm and walk to RISD museum entrance on N. Main street.

In Class:

- Portfolio theme discussion as a class
- Sign up for individual reviews on Jan. 23rd and Jan. 24th.

Week 3 Mandatory Clean Up

Weekly Online Tasks:

- Write a draft proposal for the independent project (200 words).
- Complete the weekly quiz by Monday Jan. 20th 11:59 pm.

Developing Learning outcome

- A widen technical range exhibited in creative papermaking practice.
- A comprehension of the highlights in the history of papermaking in both Western and Eastern world.
- A portfolio that exhibits trails, challenges, fails and accomplishments in exploring a new art medium.

Week 4: Personal Development I: Research and Preparation

Thursday Jan. 23rd

Field Trip:

- *May Babcock*, local papermaking artist in Pawtucket, RI
- Meet at Fleet library lobby at 1:30 pm and leave from Kennedy Plaza Stop J together

In Class:

- 10-min Individual review on the project proposal

Friday Jan. 24th

Visiting Artist:

- *Stephanie Tyson* (PR19), RISD printmaking alumna.

In Class:

- **Second Assignment due. Group discussion on the second assignment**
- 10-min individual review on the project proposal.
- Open studio, can work outside the classroom (attendance not required)..

Week 4 Mandatory Clean Up

Weekly Online Tasks:

- Study for the exam on Jan. 29th.
- Complete the weekly quiz by Monday Jan. 27th 11:59 pm.

Week 5: Personal Development II: Independent Final Project

Wednesday Jan. 29th

Exam:

- History of papermaking (from Jan. 10th class) 2:00 pm to 3:00 pm.

In Class:

- Individual informal reviews on independent project
- Open studio, can work outside the classroom (attendance not required)..

Thursday Jan.30th

Visiting Artist:

- *Kate Aitchison* (PR16), Co-Vice President Annual Meeting of North American Handmade Papermakers

In Class:

- Individual informal reviews on independent project
- Open studio, can work outside the classroom (attendance not required).
- Final Critiquing Sign Up

Friday Jan. 31st

In Class:

- Return the exams.
- **Class Project Themed Portfolio due**
- Group discussion on the portfolio project.
- Individual informal reviews on independent project
- Open studio, can work outside the classroom (attendance not required)

Week 5 Mandatory Clean Up

Weekly Online Tasks:

- Write artist statement for the independent project (<200 words).
- Please fill out the final evaluation online.

Week 6: Final critiquing

Thursday Feb. 6th

Guest Critics:

- *Edit Lilla Szekely* (PR 20)
- *Haley Mackeil* (PR 21)
- *Kylie Hill* (PR 21).

In Class:

- **Independent Project Due**
- Group discussion on the independent projects.

Final Mandatory Clean Up

Advanced Learning outcome

- Achievement in developing personal studio practice.
- An ambitious project exhibits incorporation between personal subject matters and handmade paper.
- A critical acumen around curating materials and silk for conceptual contractions.
- The understanding of the global influences on materials, especially paper making fibers.

Supply lists:

Western Fiber linter 2nd cut Cotton; Unbleached Abaca; Unbleached type R Flax fiber

Fiber Preparing: Retention aid, Sizing, Formation aid, Calcium Carbonate, No-see-um netting bags

Sheet Formation: 8.5x11 mould and deckles, 8.5x11 Deckle Box, Corrugated Plastic, Light/medium/heavy weight Polyester Felt Alternative, grey felt

Creative techniques: Set of regular Pigments, Hose Nozzle, Mylar stencil, Thick foam board

Pressing and Drying: Weight, bricks or sand weight, Paper bolter 30pt, three layer cardboards

Recommended Textbooks:

Japanese Papermaking: Traditions, Tools, Techniques, Timothy Barrett, 2006

Papermaking: The History and Technique of an Ancient Craft, Dard Hunter, 2011

Hanji Unfurled: One Journey into Korean Papermaking, Aimee Lee, 2012

Papermaker's Tears, Essays on the Art and Craft of Paper, Vol.1, Tatiana Ginsberg, editor, 2019

Class Project Description

Expand it in all ways: 10 Experimental objects in papermaking

Description:

This project is a series of rapid testing and experiments instead of creating completed body of work. The testing results might not be as valuable as a finished art piece. However, we are gaining so much from trying.

Students are asked to make at least 10 sheets or objects by using at least two flat techniques and two 3D techniques demonstrated in the class. The flat techniques are pulp pigmentation, pulp painting, deckle box marbling, multiple couching, pigmenting, blow out, shaped sheets. The 3D techniques are hand building, shrinkage, Japanese kiyori, pulp dipping. Beyond these techniques, students are strongly encouraged to collaborate with other media such as mold making, paper clay, etc. to design their own experiments.



(The image is a small piece of abaca paper pulp cased in hot glass, by *Lindi Shi* and *RISD Glass Department*).

Working Methods:

1. Review the notes from the class demonstration, and pick the techniques that interest you.
2. Plan on the techniques you want to practice according to your and material's schedule.
3. Speak to the instructor if you need more material or need to work outside the class.
4. Trial and error, taking the pressure off and trusting the process.
5. Be cautious about the material and facilities. If you are unsure whether the experiment will damage the facilities, please ask Lindi for help.
6. Think about how to let papermaking immigrate to your normal studio practice as you are experimenting.
7. Collaboration is welcomed.

Goals:

1. To expand the regular approach to media.
2. To collaborate regular practices with new techniques/materials.
3. To examine the material qualities with the appropriate designed experiments.
4. To evaluate the working/experimenting procedures.

Learning Outcomes:

- | | |
|---|-----|
| 1. 10 pieces of experiment results. | 10% |
| 2. Ability to plan working schedule accordingly. | 20% |
| 3. Understanding at least four techniques covered in the class. | 30% |
| 4. Engagement in the papermaking material and facilities beyond the foundational sheet formation. | 20% |
| 5. Ability to present the experiment results and draw proper conclusions. | 20% |

Critique Methods:

This project will be presented in class as a group discussion where students will show the 10 pieces they made and tell the class what techniques were applied. The student will describe the difficulties during the working process and evaluate the success and failure of the result. The goal for the group is to share the knowledge and experience for the next project. The group discussion helps students to evaluate each other including their own working process and results.

Basic Competency

- Completion of the ten pieces on time.
- Practice the required numbers of techniques.
- Ability to present the result on the group discussion.

Advanced Competency

- Completion of ten pieces with various techniques from demonstrations with thoughtful intentions.
- Incorporation of ideas and energy to the experiments.
- Capability of learning from mistakes.
- Careful treatment of the material and facilities while exploring boldly.
- Analysis of the working procedures and making conclusions.

Pre-Course survey (after first day of the class)

1. Why did you sign up for this course?
2. Do you have any previous experiences in papermaking? If yes, what kind of paper did you made?
3. What do you wish your instructor know about you?
4. What skills do you want to develop in this course?
5. What are you hoping to learn by the end of the semester?
6. Our last assignment will be a self-directed project. What is your prevision on the project now after learning the basic techniques in the first class?
7. What are some specific strategies that other instructors have used that have helped you be successful in past courses?
8. After our first day of class do you have any concerns about your ability to succeed in this course?

Mid-term feedback form

Course Goals:

- To introduce a new working media.
- To encourage the spirit of exploration.

Please circle the numbers which best describe your opinions.

- | | Excellent | | | | Poor |
|--|-----------|---|---|---|------|
| 1. The class is well organized.
Additional comment: | 1 | 2 | 3 | 4 | 5 |
| 2. Class objectives are clearly defined.
Additional comment: | 1 | 2 | 3 | 4 | 5 |
| 3. Activities are relevant to the class objective.
Additional comment: | 1 | 2 | 3 | 4 | 5 |
| 4. Class workload is manageable.
Please comment on the hours you are spending outside the class: | 1 | 2 | 3 | 4 | 5 |
| 5. The monitor hours are assessable.
Additional comment: | 1 | 2 | 3 | 4 | 5 |
| 6. The instructor is well prepared to each class.
Additional comment: | 1 | 2 | 3 | 4 | 5 |
| 7. The instructor presents course materials clearly.
Additional comment: | 1 | 2 | 3 | 4 | 5 |
| 8. I feel comfortable participating the class.
Additional comment: | 1 | 2 | 3 | 4 | 5 |
| 9. What are your main take-aways from the class so far? | | | | | |
| 10. What do you like most and least about this course? | | | | | |
| 11. Is there anything about the structure of the course that could be adapted to help your learning? | | | | | |
| 12. How do you think about the feedback from the instructor? In what ways should I adapt? | | | | | |
| 13. Do you have any concerns/questions/suggestions that you want me to know? | | | | | |

Course Assessment Rubric

Grading Chart and Criteria	A 4.00 Superior	B 3.00 Above Average	C 2.00 Average	D 1.00 Below Average	F 0.00 Failing
Two Assignments and the independent project (60%)					
Technical (25%)	<ul style="list-style-type: none"> Exceeds expectation with techniques used. Capable of inventive and extraordinary uses, and adaptations Continually applying new methods with skill and innovation Comprehension of the independent project goals 	<ul style="list-style-type: none"> Shows the general understanding with techniques used. Appropriate uses and some adaptations. Applying some new methods with skill and innovation Know the independent project goals 	<ul style="list-style-type: none"> Implies the basic understanding of techniques use. Capable of inventive and extraordinary uses, and adaptations Applying few methods with skill and innovation Struggling with independent project goals 	<ul style="list-style-type: none"> Struggles with applying techniques. Capable of inventive and extraordinary uses, and adaptations Minor innovation Unclear independent project goals 	<ul style="list-style-type: none"> Fails to learn and apply techniques from class Unable to achieve the project goals No innovation at all
Conceptual (25%)	<ul style="list-style-type: none"> Shows deep understanding of the course content. Thoughtful research before and during the progress Understands deeper context of one's own and investigates and uses scholarship for new ideas and supporting materials. Emphasizes the importance of the choice of 	<ul style="list-style-type: none"> Shows general understanding of the course content. Basic research before and during the progress Knows the context of one's own and investigates and uses scholarship for new ideas and supporting materials. Some understanding the importance of the choice of 	<ul style="list-style-type: none"> Shows basic understanding of the course content. Some research before and during the progress Unable to investigate and use scholarship for new ideas and supporting materials. Little emphasis on the importance of the choice of the material and techniques. 	<ul style="list-style-type: none"> Struggle with course content. Little research before and in the progress supporting materials. No ideas in the choice of the material and techniques. 	<ul style="list-style-type: none"> Fail to understand the course content No research work done Unable to process the material with meanings.

	the material and techniques.	the material and techniques.			
Presentation (10%)	<ul style="list-style-type: none"> • Always Completes and finish all competences of assignments and projects on time. • Shows thoughtful research on related cultural background and knowledge. • Capable of explaining the conceptual aspects behind the work critically • Ready to respond to class feedback • Appropriate citations • Able to identify all achievements and difficulties in the working progress 	<ul style="list-style-type: none"> • Often Completes and finish all competences of assignments and projects on time. • Shows awareness on related cultural background and knowledge. • Capable of explaining the conceptual aspects behind the work • Respond some of the class feedback • Some appropriate citations • Able to identify some achievements and difficulties in the working progress 	<ul style="list-style-type: none"> • Some incomplete competences in assignments and projects. • Little research on related cultural background and knowledge. • Mention few conceptual aspects behind the work • Unable to respond most of the class feedback • Unable to identify any achievements and difficulties in the working progress 	<ul style="list-style-type: none"> • Rarely completed assignments and projects on time. • No research on related cultural background and knowledge. • No conceptual aspects behind the work at all • Fail to respond the class feedback • Inappropriate citations • Fail to explain the working progress 	<ul style="list-style-type: none"> • In capable of presenting work on time • Cannot interpret the work to the class • Unable to explain the working procedure • Fail to understand the class feedback
Class engagement (30%)					
Mandatory clean up (10%)	<ul style="list-style-type: none"> • Attends the signed clean up slots and the final group clean up on time • Always completes the assigned tasks at a satisfying level 	<ul style="list-style-type: none"> • Attends the signed clean up slots and the final group clean up on time • Usually completes the assigned tasks at a satisfying level 	<ul style="list-style-type: none"> • Attends the signed clean up slots and the final group clean up on time • Sometimes completes the assigned tasks 	<ul style="list-style-type: none"> • Attend the signed clean up slots and the final group clean up on time • Rarely complete the assigned tasks 	<ul style="list-style-type: none"> • No show or significantly late to the signed slot • Leave the assigned tasks incomplete
General shop behavior (10%)	<ul style="list-style-type: none"> • Always Follows the class instruction in shop 	<ul style="list-style-type: none"> • Often Follows the class instruction in shop 	<ul style="list-style-type: none"> • Sometimes Follows the class instruction in shop maintenance and 	<ul style="list-style-type: none"> • Rarely Follow the class instruction in shop 	<ul style="list-style-type: none"> • Fail to follow the shop maintenance instruction

	<p>maintenance and careful organization</p> <ul style="list-style-type: none"> • Always shows awareness of the facilities maintenance and material usage efficiency • Always respects and cares to other students' work and materials • Always capable of remanding the instructor and monitors of any foreseeable issues 	<p>maintenance and careful organization</p> <ul style="list-style-type: none"> • Usually shows awareness of the facilities maintenance and material usage efficiency • Often respects and cares to other students' work and materials • Often capable of remanding the instructor and monitors of any foreseeable issues 	<p>careful organization</p> <ul style="list-style-type: none"> • Sometimes <p>Shows awareness to the facilities maintenance and material usage efficiency</p> <ul style="list-style-type: none"> • Sometimes respects and cares to other students' work and materials • Sometimes capable of remanding the instructor and monitors of any foreseeable issues 	<p>maintenance and organizing carefully</p> <ul style="list-style-type: none"> • Rarely shows awareness to the facilities maintenance and material usage efficiency • Rarely respects and cares to other students' work and materials • Rarely capable of remanding the instructor and monitors of any foreseeable issues 	<ul style="list-style-type: none"> • Unrespect the shop and the community • Damage the facilities or waste the essential materials without notify the instructor or monitors.
Communication (4%)	<ul style="list-style-type: none"> • Always consults with the instructor when designing experiments/bringing new materials that are not covered in the class • Always notifies the instructor any outside working during class time • Always expresses concerns to the instructor 	<ul style="list-style-type: none"> • Mostly consults with the instructor when designing experiments/bringing new materials • Often notifies the instructor of any outside working. • Often expresses concerns to the instructor when need 	<ul style="list-style-type: none"> • Sometimes notifies the instructor when designing experiments with new materials • Sometimes notifies the instructor any outside working • Struggle to express concerns to the instructor 	<ul style="list-style-type: none"> • Rarely consults with the instructor about the projects • Occasionally notifies the instructor any outside working • Never expresses concerns 	<ul style="list-style-type: none"> • No communication with the instructor at all
Participation (3%)	<ul style="list-style-type: none"> • Always actively engaged in the discussions, lectures, and critiques. 	<ul style="list-style-type: none"> • Often engaged in the discussions, lectures, and critiques. 	<ul style="list-style-type: none"> • Sometimes engaged in the discussions, lectures, and critiques. 	<ul style="list-style-type: none"> • Rarely engaged in the discussions, lectures, and critiques. 	<ul style="list-style-type: none"> • No evidence of engaging in class • No responds or fail to

	<ul style="list-style-type: none"> • Respond clearly in dialogs and able to share critical opinions with the class • Always listens to others carefully and respectfully 	<ul style="list-style-type: none"> • Able to respond and share critical thoughts with the class • listens to others with some respect 	<ul style="list-style-type: none"> • Respond and share thoughts with the class vaguely • Listens to others carelessly 	<ul style="list-style-type: none"> • Rarely respond or share thoughts • Barely listens to others 	express one's idea <ul style="list-style-type: none"> • Never pay attention to fellow students.
Attendance (3%)	<ul style="list-style-type: none"> • Attends all the required classes and field trips • Always sends work reflection email on time when working outside during class time. • No lateness to the class 	<ul style="list-style-type: none"> • 1 unexcused absent • 1 missing outside working reflection email (1 missing email equal 1 absent) • 2 lateness (3 lateness equal to 1 absent) 	<ul style="list-style-type: none"> • 2 unexcused absent • 1 missing outside working reflection email • exceed 2 lateness 	<ul style="list-style-type: none"> • 2 unexcused absent • 2 missing outside working reflection email • exceed 2 lateness 	<ul style="list-style-type: none"> • exceed 3 unexcused absent • exceed 2 missing outside working reflection email • exceed 2 lateness
Exams and Weekly Tasks (10%)					
Exams (5%):	100%-92%	92%-88%	88%-75%	75%-60%	<60%
Weekly quizzes (5%):	Complete quizzes on time	1late or incomplete quiz	2 late or incomplete quizzes	3 late or incomplete quiz	Exceed three late or incomplete quizzes

*Grades will be decided in accordance with the above listed criteria, and additional consideration will be given to those that display a collegial attitude, self-motivation, and a high-degree of dedication to their work. Grades will also be based on attendance, preparedness, participation, research, timely completion of assignments, and overall quality of production. Push your work, challenge yourself, and your grade will reflect these efforts.

Disability statement

Rhode Island School of Design is committed to providing equal opportunity for all students. If you are a student with a disability that may require accommodations to complete the requirements of this class, I encourage you to discuss your learning needs with me during the first week of the term. Once an approval letter from the Office of Disability Support Services is submitted, accommodations will be provided as needed. For more information on how to receive accommodations, please contact Disability Support Services at [401 709-8460](tel:4017098460) or disabilitysupportservices@risd.edu.