Talya Kantro

Teaching Portfolio

Contents

Teaching Philosophy

I am unable to recall an example of being a student where my instructor's teaching methodologies didn't leave an impact on the knowledge they imparted on me. From this, it is clear to see how important and influential the role of the instructor is in contemporary academia. It is the responsibility of the instructor to be self-aware, mindful, and conscious of their teaching practices and policies. It is easy to get overly comfortable with a single way of transferring information, and to be defensive towards progressive changes; however, it is the obligation of the instructor to be receptive and open to new suggestions and pedagogies as they become accepted.

As a jeweler, I am more often than not responsible for teaching specific, nuanced techniques to my students. It is my understanding and experience that each student will approach these techniques uniquely, and the traditional measurements set for ranking the 'mastery' of these techniques are not always applicable to the classroom. Rather, I gauge 'mastery' on the basis of individual self-improvement. If a student of mine is improved at the end of a course compared to the start, then that student has achieved a form of self-mastery.

On the topic of Grading

This concept of self-improvement is also essential to the grading and assessment. A student who enters my class with pre-learned knowledge of the subject might start out the course at a level that would usually result in a satisfactory grade. However, if this student makes no effort to challenge themself and therefore does not improve, there can be no way for this student to get the highest achievable mark in the class. For clarity of this to my students, I

have incorporated the criterion of 'Improvement' on each rubric that I distribute in my course load. Students may enter my classroom already equipped with basic knowledge of what the class will cover. It's important not to neglect the advanced student, but to work with them and redesign or adjust a project or prompt to fit their needs. There is no cookie cutter assignment that will work for all students, and the alteration of projects for the individual is a vastly important aspect of modern instruction.

On the topic of Rubrics

With my course rubric, I aim to be as explicit and understandable as possible. It's vital for a graded assignment, that students receive a clear-cut scale or list of the objectives of the project. Ambiguity is not helpful in the context of a graded assignment, as students come from vastly differing academic backgrounds and may greatly misinterpret the intentions of the instructor. As such, I clearly delineate exactly how my students will be evaluated in the forms of these rubrics, as well as handouts for individual projects stating both basic and advanced competency achievements.

Misinterpretations and confusion in general, however, cannot be completely avoided in any classroom. I am committed to providing ample opportunities for my students to approach me with concerns, questions, and suggestions. Through in-person meetings, office hours, email and virtual video meetings, I strive to offer accessibility to all my students in whatever form is found by them to be the most beneficial. In this way, learning becomes an active exchange of information.

It is my goal as an instructor to do my best not to stagnate, which means allowing the new perspectives and suggestions of my students and colleagues to permeate and change my methodologies over time. No syllabus is perfect forever, and with natural changes in society come subsequent changes in pedagogies, and it is my duty as a teacher to be continuously developing my teaching conventions and practices.

Statement of Inclusivity

It is my intention to provide and foster a learning environment that is considerate, respectful, and inclusive to students of all backgrounds, cultures and experiences. I am committed to the integration of accessible modes of education and teaching styles. My intention is to conduct a community that is accommodating to all students regardless of differing: age, gender, sexual orientation, disability, socioeconomic status, culture, ethnicity, race, perspective, religion, and other background characteristics.

I aim for my classroom to be a space where students may call attention to teaching practices they find inefficient or unhelpful, and I assume responsibility to examine and address these practices and apply any necessary changes to them.

I encourage students to reach out to me with any concerns they may have regarding a course I am teaching, and will provide students a chance at the end of any course to suggest any changes to my syllabus or teaching methodology, and I vow to take serious consideration of these suggestions. As such, I provide all my students a Midterm Feedback Form so that they are given ample and direct opportunity to voice their opinions to me without the anxiety that approaching an instructor might bring.

In formulating my course schedules, I attempt to organize important classes and critiques on days that do not intersect with any major religious observations. If I have unintentionally scheduled an element of a course that clashes with a student's religious holiday, I assume responsibility for relaying the missed information to the student at a later date.

The differing views and perspectives students bring to class are valuable assets to a learning community. I acknowledge the different backgrounds and experiences my students will

have and devote myself to the fair and equal consideration and incorporation of these experiences in any course that I instruct.

Some examples of ways I plan on fostering inclusivity in a jewelry class are:

- Emphasizing that there are several different ways of approaching a technique and that the way I choose to do it might not work for all students.
- Making deliberate choices to showcase contemporary artists and jewelers who work outside of a Westernized standard.
- Recording demonstrations so they can be re-watched later at the students' discretion.
- Ask students to bring in critical texts from their other classes and explore how we can apply these readings to jewelry making.
- Address openly the biases and assumptions that Western society has placed on the wearing of jewelry in regard to gender, sexuality, and classism.

It is of the upmost importance to me to cultivate a class space where students feel open and encouraged to voice their opinions and address any problems that might arise. The goal of an instructor is to transfer information to students, and I take it upon myself to continue to strive to find the best methods to achieve that goal.

Course Proposals/Descriptions

1.) Introduction to Jewelry: Wear/Ware/Where?

Course Description:

Design, fabricate, consider, and experiment with jewelry using traditional metalsmithing techniques. Through a series of demos and two main projects, basic metalsmithing skills will be developed and used to create wearable, three-dimensional pieces. Investigating the way jewelry interacts with both the body of the wearer and with the viewer will be an important aspect of critiques. Historical precedents and contemporary references will be examined and scrutinized, preparing students to learn the fundamentals of crafting contemporary jewelry.

Regular samples and 3 studio projects will be assigned. This assignments will question the relationship between jewelry and the body, and jewelry and society. They will investigate how us as the makers can manipulate those relationships.

A strong studio community will be developed through interpersonal assignments and discussions, and students are encouraged to utilize knowledge and techniques from other studios in projects and samples. Students will achieve comprehensive knowledge of basic jewelry making techniques and processes.

No prior metalsmithing experience is required as this class will cover basic techniques.

Course Goals:

- To develop samples and studio projects based on technical demonstrations
- To work in groups in order to experience interdisciplinary making
- To develop and practice studio-based research, documentation and presentation skills
- To experience new ways of making and test experimental practices
- To learn essential basic jewelry making skills and techniques

Learning Outcomes:

Students will fully understand and have knowledge of:

- Basic jewelry techniques such as: soldering, riveting, piercing, sanding and polishing. (50%)
- Development of a practice based in research and studio iterations (25%)
- Presentation and speaking skillsets about their work and research to their peers (25%)

2.) Utensils through Forging: Flatware, Our Hands, and How they Intersect

"Nor did she deign to touch her food with her fingers, but would command her eunuchs to cut it up into small pieces, which she would impale on a certain golden instrument with two prongs and thus carry to her mouth. . . ." – Saint Peter Damian, 11th Century

Course Description:

We will make traditional flatware through an introduction to metalsmithing and hot-forging, identify what makes utensils functionally successful, and attain an understanding of the history of cutlery.

Cutting, scooping, puncturing, spreading, and separating are examples of common motions exercised through hand tools. How can these actions be improved upon or changed through different designs? We will explore the relationship between our hands and the tools they wield through group conversations and experiments, supplemented by historical research and texts. Regular samples and 2 studio projects will be assigned and the outcomes investigated, leading to a consideration of new and innovative hand tools and functions.

A strong studio community will be developed through interpersonal assignments and discussions, and students are encouraged to utilize knowledge and techniques from other studios in projects and samples. Students will achieve comprehensive knowledge of the history of forks, knives, and spoons, and be able to identify cultural and global benchmarks and mentalities that shaped the development of these objects.

No prior metalsmithing experience is required.

Course Goals:

Students will learn….

- To develop samples and studio projects based on technical demonstrations
- To research and understand the history and significance of forks, spoons, and knives.
- To work in groups in order to experience interdisciplinary making
- To develop and practice studio-based research, documentation and presentation skills
- To experience new ways of making and test experimental practices

Learning Outcomes:

Students will fully understand and have knowledge of:

- The history of cutlery and utensils from antiquity to modern day
- Basic jewelry techniques such as: soldering, riveting, piercing, sanding and polishing
- Further metalsmithing techniques such as: forging, ingot pouring, and planishing
- Developing a practice based in research and studio iterations
- Presenting and speaking about their work and research to their peers

3.) Miniatures and Replication: Advanced Fabrication

Course Description:

Small scale reproduction of recognizable objects will lead students to consider and identify the essential elements of similar objects. How can a complex item be scaled down and retain visual recognition? What are the integral aspects of an object, and how can they be reproduced in a material like metal? Studio projects, group assignments and personal investigations will result in a wide portfolio at the culmination of the course.
Humanity's fascination with the miniscule will be considered and investigated, supplemented with literature from Gaston Bachelard's, "The Poetics of Space"
Nuanced soldering techniques will be stressed and emphasized, in addition to utilizing riveting, forging, stone setting, carving, and more to create convincing miniature replications.
Historical precedents and contemporary references will be examined and scrutinized, preparing students to learn the fundamentals of crafting metal objects.

Regular samples and studio projects will be assigned

A strong studio community will be developed through interpersonal assignments and discussions, and students are encouraged to utilize knowledge and techniques from other studios in projects and samples. Students will achieve comprehensive knowledge of basic jewelry making techniques and processes.

A basic understanding of soldering and hand fabrication is required.

Course Goals:

Students will learn:

- To develop samples and studio projects based on technical demonstrations
- To work in groups in order to experience interdisciplinary making
- To develop and practice studio-based research, documentation and presentation skills
- To identify and replicate fundamental elements of recognizable objects
- To further their understanding of fabrication hand-skills

Learning Outcomes:

Students will fully understand and have knowledge of:

- Key points of object reproduction in metal
- Developing a practice based in research and studio iterations
- History of miniatures throughout humanity

Selected Course Syllabus

(Course Number) Utensils through Forging: Flatware, Our Hands, and How They Intersect
Wintersession 2021 (3 Credits)
Meeting Day/Time/Location
Instructor: Talya Kantro
tkantro@risd.edu
Office hours (Weekday) (00:00 – 00:00) by appointment
J+M Faculty Office Metcalf 216A

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A strong studio community will be developed through interpersonal assignments and discussions, and students are encouraged to utilize knowledge and techniques from other studios in projects and samples. Students will achieve comprehensive knowledge of the history of forks, knives, and spoons, and be able to identify cultural benchmarks and mentalities that shaped the development of these objects.

No prior metalsmithing experience is required.

Course Goals:

Students will learn:

- To develop samples and studio projects based on technical demonstrations (50%)
- To research and understand the history and significance of forks, spoons, and knives. (25%)

- To develop and practice studio-based iterations, documentation and presentation skills (25%)

Learning Outcomes:

Students will fully understand and have knowledge of:

- The history of cutlery and utensils from antiquity to modern day
- Basic jewelry techniques such as: soldering, riveting, piercing, sanding and polishing
- Further metalsmithing techniques such as: forging, ingot pouring, and planishing
- Developing a practice based in research and studio iterations
- Presenting and speaking about their work and research to their peers

Method of Instruction:

This course consists of presentations, technical demonstrations, a field trip, group projects, in-class studio work, and class critiques. A limited amount of reading and research is assigned to support and supplement class discussion and projects.

Estimated Cost of Materials:

$100-$175
(This will fluctuate with the daily price of silver and the amount of silver the student wishes to purchase. 2 oz minimum are required.)

Course Requirements:

Technical Demonstrations

Students are expected to have a notebook or sketchbook during every class and to take detailed notes during demonstrations. Demonstrations in this class are intricate and time consuming to set up, and therefore will not be repeated due to inconsistent note taking. Phones will not be used during demonstrations, with the exception of multilingual translations.

Group Discussion, Critiques and Class Participation

Class participation is an important part of this course. To gain full points in class participation, students are expected to:

-Come to class on time each day and stay for the entire scheduled period
-Notify the instructor in advance if the student will be absent or tardy
-Ask engaging and relevant questions pertaining to demonstrations or slideshow presentations.

-Take detailed notes/drawings during demonstrations that they are able to reference later.
-Offer opinions and personal viewpoints when discussing peers' work during a critique.
-Use class time wisely (take advantage of the instructor being present to ask questions, work through challenging techniques, and gain peer feedback)

***For Graduate Students:
Graduate students are expected to meet all coursework and participation requirements at a level appropriate to graduate study. They may or may not choose to incorporate the work done in this course as part of their personal area of interest.

Grading Policy:

The total grade will be weighted as follows:

Technical Samples	10%
(Project 1- Basic Spoons)	20%
(Project 2 - Hand Tools)	20%
Studio Participation and Development	25%
Research and Documentation	25%

A One who exceeds course requirements and performs at a level far above average. This grade may be earned only through great effort combined with an outstanding performance in relation to the course criteria. Students who achieve this grade have gone above and beyond what was required of them. They consistently bring new, insightful and unique ideas both to class discussions and individual projects.

B One who meets all course requirements and whose performance is above average in most criteria. This grade may be earned through considerable effort combined with conspicuous ability. This student has gone beyond what was required of them, and routinely brings insightful ideas to class and to individual projects.

C One who meets all course requirements and performs adequately. This is the standard of competence and may be earned only through effort. This student has achieved what was required of them, but may not have pushed their efforts any farther. This student sometimes brings new and unique ideas to class, but may not always participate in group discussions.

D One who does not meet all course requirements or demonstrates below average performance. This student has not fulfilled all project parameters and usually does not participate in class discussions.

F One who does not meet multiple course requirements or performs below average in the majority of criteria. This student may have several unexcused absences, may have not handed in entire projects, and never participates in class discussions.

Late Assignments:

All projects and samples are expected to be handed in on time. Assignments will lose 5 points for every class following the due date.

Course Policies and Expectations:

Attendance

Attendance is mandatory. The information needed to complete projects will be given during class time. It is your responsibility as a student to catch up on any information covered during an absent class in addition to being fully prepared to work when returning to class. Attendance will be taken at the beginning of each class. You are expected to arrive to class on time and remain in the studio until class is over.

Two unexcused absences = a lower letter grade
Three times late = one absence
Arrive greater than 30 minutes late = one absence

Class Etiquette and Expectations

-You are expected to arrive to class on time, as well as to return from breaks in a timely fashion.

-Cellphones are **not** permitted to be using during demonstrations or critiques, but **can** be used during in-class working time. Headphones can be used to listen to music when appropriate and safe (this will be discussed in greater detail on the first day of class)

-We will take a scheduled break of 10-25 minutes everyday. You are free to work through this break if you wish. During in-class work time, you are welcome to take **one** personal break in addition to our scheduled break and restroom breaks, but I ask that you keep it to 15 minutes or shorter.

-Closed beverage containers are permitted in the studio. **No open beverages please.**

-Food is only permitted in specific areas of the J+M studio, which will be discussed in class. It is never appropriate to eat food during a demo or a critique.

-Unfinished work will only be partially discussed during critiques. Please finish all work by the due dates assigned so we may have a full discussion of each students' work.

Academic Code of Conduct http://policies.risd.edu/academic/academic-code-of-conduct

Standards of Conduct https://policies.risd.edu/student-life/code-of-student-conduct/

Religion Policy http://policies.risd.edu/student-life/religion-policy

Disability Policy/Services http://info.risd.edu/disability-support-services-dss

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: 401-709-8460 or disabilitysupportservices@risd.edu

Diversity Statement:

It is my intent that students from all diverse backgrounds and perspectives be well-served by this course, that students' learning needs be addressed both in and out of class, and that the diversity that students bring to this class be viewed as a resource, strength and benefit. It is my intent to present materials and activities that are respectful of diversity: gender, sexual orientation, disability, age, socioeconomic status, ethnicity, race, culture, perspective, and other background characteristics. Your suggestions about how to improve the value of diversity in this course are encouraged and appreciated. Please let me know ways to improve the effectiveness of the course for you personally or for other students or student groups. In addition, in scheduling exams, I have attempted to avoid conflicts with major religious holidays. If, however, I have inadvertently scheduled an exam or major deadline that creates a conflict with your religious observances, please let me know as soon as possible so that we can make other arrangements.

The RISD community is dedicated to the advancement of knowledge and the development of integrity. In order to thrive and excel, this community must preserve the freedom of thought and expression of all its members. A culture of respect that honors the rights, safety, dignity, and worth of every individual is essential to preserve such freedom. We affirm our respect for the rights and well-being of all members.

Reading Materials and Resources:

Required materials:

1.) Saw frame, sawblades, files, jewelers pliers, sandpaper, safety googles, (All of which is available at the 3D Store. Do not purchase any unfamiliar tools before the start of class, as we will be discussing exactly what is required on the first day.
2.) Ear Protection
3.) Fine and sterling silver casting grain (At least 1 oz of each, although 2 oz of each is recommended)
4.) A notebook or sketchbook devoted solely to this course
5.) A toolbox

Resources for purchasing tools or silver:

www.riogrande.com: online resource for metal, tools and machinery. (Recommended)
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.zakjewelrytools.com: jewelry tools and machinery
www.metalliferous.com: mail order for base metal related products, tools and vintage findings

***Please always plan ahead of time when acquiring materials online as it may take some time to acquire additional materials. Acquisition of metals should never interfere with the completion of a piece by the indicated due date.**

Shop Policies:

-Do not use tools or machinery that you have not been trained to use by the instructor. A monitor or J+M student does **NOT** have the authority to show you how to use a new tool or machine. If the instructor did not show you how to use it, **you are not permitted to do so.**
-Students enrolled in this course have access to the Forge Room during class time and scheduled monitor hours. Monitor hours are posted on the door of the studio and will be e-mailed to students.
-The Forge Room is a shared space. Always clean your bench before leaving for the day, and always clean up work areas (annealing station, hammers, stakes, etc.) after using them.

SAFETY PROCEDURES:

-All long hair must be tied back. If your hair *can* be tied back with an elastic hair-tie, then you *must* tie it back any time you are working.

-Long sleeves, ties, scarves, dangling bracelets and pendants should not be worn in the studio.

-Ear protection must be worn any time you are working in the Forge Room.

-Closed-toed shoes must be worn at all times.

-Clothing should cover legs and abdomen.

-Safety glasses must be worn when working with all rotary tools (drill press or flex shaft), when working with a torch, and when applying patinas or working with other chemicals.

-Be respectful and aware of preserving tools that you are using. Steel tools should not be used on other steel tools, and water and steel should never come in contact with each other. Our stakes, anvils and hammers are extremely expensive, and proper care should be taken to keep them in good working condition.

-Do not attempt to work in the Forge Room if there are too many people already working. There will be a sign-up system put in place.

-Do not put steel in the pickle. This includes tweezers. If you accidentally do, please inform the instructor or the monitor and make sure the other students don't put their pieces in the steel-contaminated pickle (it can copper plate the work, which is difficult and time-consuming to remove). If you are using metal from the scrap bin and are uncertain what type of metal it is, please verify with an instructor or monitor before putting it in the pickle.

-**Always** turn on the ventilation hoods before soldering or annealing. (Even if what you are doing will only take 10 seconds!)

-Follow all posted safety and procedure signage.

-Do not use machinery if you are taking medication that will cause drowsiness and/or impair your physical dexterity. Please consult medication labeling or your medical provider.

-**Look out for each other!** We are a community. If you see a classmate who is not following proper safety protocol or who is misusing a tool, tell them. They may be unaware of their actions.

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

Weekly Plan

Emerging Ideas + Techniques
Weeks 1-4

- A basis of initial comfort with forging, ingot pouring, annealing, filing/sanding, polishing, and planishing,
- An exploration of the different ways to achieve a result using the above techniques
- An introductory text covering a brief history of flatware throughout human history
- Reflections on how the human body interacts with the tools we use

Developing Ideas + Techniques
Weeks 5-8

- Introduction to Project 1. Understanding how the techniques taught in the previous weeks can be utilized together to create a finished eating utensil
- Exploration through assigned samples how iterations can lead to unexpected and novel results
- Research of a specific style/type of flatware and consider how it relates to Project 1
- Investigation the different motions our hands make while using a tool.

-Why are some motions and tools used in certain situations and not others?
-Can these motions be modified? How? Why haven't they already been?

Advanced Ideas + Techniques
Weeks 9-12

- Introduction to Project 2. Consider the motions you researched last week. How can they be improved through development of new/unique hand tools or utensils?
- Utilize the information gained from sample iterations and translate that information towards the advancement of your project.
- Understand the relationship between the use of your hands while creating a tool, and the use of your hands when that tool is complete. Can that relationship be emphasized?
- Complete final project

Course Plan:

This is a tentative schedule of demonstrations and project due dates. All dates are subject to change, and students will be notified of any assignment schedule changes made to this syllabus.

Day 1

In-class:

- Introductions and read through of syllabus
- Review class expectations and requirements
- Review studio safety

Demonstrations:

- Annealing demo - Introduce torches, pickle, sink
- Tapering demo - Introduce anvils, hammers, stakes

Homework: Read assigned article, work on tapering samples

Day 2

In-class:

- Discuss article
- Slideshow presentation of different utensils throughout history
- Work on samples

Demonstrations: Sawing, filing, sanding, dapping

Homework:

- Each student will go to the library and further research different styles of utensils, and will bring in photos of a (or an actual) spoon, knife or fork that was interesting to them in some way
- Piercing sample

Day 3

In-class: Look at tapered samples as a class and discuss forging challenges

Demonstrations: Spoon forging demo

Homework: Forge basic spoon

Day 4

Make sure you have silver casting grain by this time

In-class:

- Technical critique of basic spoons
- Discuss challenges students might have had while forming
- Break into groups and discuss chosen utensil examples. Decide what drew you to choose that particular utensil (material, function, surface texture, embellishment, etc). Make a list of 5 of these terms, and present them to the class. Chose one term per student

Demonstrations: Ingot pouring demo

Homework: Pour an ingot

Day 5

In-class:

- Look at ingots together. Repour any that are necessary
- Take terms developed and chosen in previous class and use that term as a basis to design your own spoon, knife, or fork. (If you chose surface finish, you might highly polish your spoon)

Demonstrations:

- Soldering and forging a ring
- Planishing

Homework:

- Solder and forge ring
- 10 sketches and 2 paper models of your utensils

Day 6

In-class: Informal discussion of sketches and models.

Demonstrations:

- Liver of sulfur
- Further soldering
- Riveting

Homework:

- Work on utensils
- Riveting samples

Day 7

In-class: Work on utensils

Field Trip: RISD Museum, viewing of special collection of utensils and hand tools. We will be using this viewing to understand what can be achieved with the techniques we are exploring. Please bring a sketchbook.

Demonstrations: Open demo day

Homework: Finish utensils

Day 8

In-class:

- Critique of utensils - Please bring something to write with. This will be a semi-formal critique.
- Slideshow presentation of contemporary artists creating innovative and unusual utensils
- Introduce final project

Homework: Sketches and paper models of final project

Day 9

In-class: Look at sketches and paper models as a class

Demonstrations: Open demo day

Homework: Work on final project. Are there any questions you want to ask the instructor about finishing the piece? Have you considered how you will document the piece in action?

Day 10

In-class: Open workday
Homework: Work on final project

Day 11

In-class:

- Mid-project critique - You will use feedback from this critique to help you finish the project.
- Fill out student evaluations

Homework: Finish final project

Day 12

In-class:

- Clean up studios
- Final critique - This will be a formal critique. All projects should be completed at this time. Please bring a 7-9 sentence artist statement explaining your design and conceptual choices. This critique will only be regarding the final project, and there is no need to bring work from earlier in the semester.

Selected Class Project

Project 1: Take a spoon, Make a spoon

Project Description – Students will create two functional spoons forged from silver ingots. The first spoon will serve as basis to get comfortable with the techniques and processes.
Students will then research different forms of utensils throughout history and from a variety of cultures, and use certain features of their choosing as a focal point in their second spoon.

Goals

- To gain understanding and experience in the processes of ingot pouring and hot forging in order to produce a standard spoon
- To investigate the wide variety of designs in spoons from different cultures and eras.
- To utilize these investigations in creating an individualized second spoon

Outcomes

- A standard spoon forged from silver (30%)
- Evidence of research and investigations into the different formats spoons have taken throughout history (30%)
- A forged unique spoon based on your personal research (40%)

Assessment

Basic Competency:

- 2 completed spoons are forged from silver
- Brief- moderate research was done
- There is documentation of the research and it is identifiable how that research relates to the second spoon

Advanced Competency:

- Both spoons have been taken to a high degree of finish as outlined during class demonstrations.
- Extensive research is evident and well-organized. References are listed and come from multiple sources.
- There is a clear and immediate correlation between the research and the design/function of the second spoon

Things to Consider:

How often do you use a spoon? Do you have a favorite spoon at home? What makes it your favorite? What materials is it made out of? If you closed your eyes, would you know your favorite spoon from another?
Think about your research: Which utensils stood out to you the most? What are the features they had that caused them to do so? (Size, material, polish, function, embellishments, color, complexity). How are you able to emphasize or highlight these features in your own design?

Schedule:

Class 1 - Project introduction and demonstrations. Begin spoon 1.
Class 2 - Spoon 1 should be finished or nearly so. Additional demonstrations. Begin research.
Class 3 - Begin work on Spoon 2. Continue research if needed.
Class 4 - Spoon 2 finished. Class critique of both spoons and research. Research may be compiled in any format for this critique (notebook, powerpoint, sketches, printed images)

Critique Statement

Utensils Through Forging

Critiques and class discussions serve to provide instructor and peer feedback before, during, and after a project is completed. This class will consist of informal and formal critiques, each of which will take several different formats.
Informal critiques are more causal, and don't require finalized pieces or documentation.
Formal critiques are less causal, and finished pieces will be expected. Coming late to a formal critique is rude to both your peers and the instructor.

Class sketch critique: This informal critique will happen the week after a project is introduced. The class as a whole will look at and consider each student's designs for the project. Students should offer opinions at this time as to which designs they feel are strongest, and why. The instructor will ask each student to explain their thought process behind their favorite designs, and offer advice and guidance based on the response. The instructor will also advise the student on how to technically complete the project once a design has been finalized.

Individual sketch critique: This informal critique is similar to the class sketch critique, but will consist of one student at a time and the instructor. This form of critique will only happen for the final project, as it is more involved than the earlier projects in the semester. The instructor will look at and consider the student's designs, and the student will explain the reasons for the design and their thought process. The instructor will either approve the design or require adjustments before the student begins working.

Mid-Project critique: This semi-formal critique will take place halfway through the schedule of a studio project. The completion of each piece varies student to student. Peers should identify elements of the in-progress work that seems promising. Feedback given here is most valuable as it can directly translated into the completed version of the piece.

Final Critique: This formal critique will take place on the due date of a class project. This sort of critique serves as an evaluation and assessment of the work completed, and is not a time to suggest what the student 'should have done'. It is a time to reflect on what they did do, and if applicable, what might be strategies for pieces in the future. Students are expected to voice their opinion at least once during every formal critique.
These critiques may utilize methods such as writing prior to discussion, elaborate documentation and presentation of the work, or group-led critiques where the instructor is mostly silent until the end.
Students are expected to provide constructive feedback, and are encouraged to ask thought provoking and innovative questions. Statements such as "I just really like it" are not particularly helpful during a critique, and are best saved for after class.

Midterm Feedback Form

Utensils through Forging

Course Goals:

- To develop samples and studio projects based on technical demonstrations
- To research and understand the history and significance of forks, spoons, and knives.
- To work in groups in order to experience interdisciplinary making
- To develop and practice studio-based research, documentation and presentation skills
- To experience new ways of making and test experimental practices

Please indicate how closely you agree with the following statements, with 1 being total disagreement and 7 being total agreement.

The instructor has given me adequate textual/visual references and resources for me to accomplish research and studio investigations.

1 2 3 4 5 6 7

I feel that there is enough time for me to complete all my work for this class if I budget my time wisely.

1 2 3 4 5 6 7

I am well-prepared for studio projects because completing samples every week allow me to feel comfortable with the technical processes.

1 2 3 4 5 6 7

The instructor is consistently available to reach out to with questions, concerns, or ideas.

1 2 3 4 5 6 7

I am comfortable asking my classmates for help or advice, and feel a strong studio community has been established.

1 2 3 4 5 6 7

I am never confused by class assignments or projects; everything I will be assessed on is clearly communicated to me well in advance of the due date.

1 2 3 4 5 6 7

For the next set of questions, please answer as honestly and as openly as you can.

Think about our last class critique. Do you feel you received sufficient feedback on your project to propel you to future investigations in the studio? What are some additional methods our next critique can use to support your making?

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What has made this course interesting or uninteresting for you? What adjustments can be made to better foster your engagement with the course material?

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Please express any other thoughts or suggestions you may have to share with the instructor about your experience in this class so far.

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Assessment Rubric

Utensils through Forging — Possible Points: 40

Criteria	7-8 points	5-6 points	3-4 points	1-2 points
Participation/ Behavior	Student comes to class ready to work and engage with the course material. Assignments and samples are always completed by the due date; excellent time management. Student consistently participates in critiques and class discussions.	Student regularly engages with the course material. Assignments and samples are usually completed by the due date. Student usually contributes to critique discussions.	Student occasionally engages with the course material. Assignments and samples are often handed in late. Student sometimes contributes to class discussions.	Student is not engaged with course material. Assignments are usually late, or entirely missing. Student almost never speaks up during critique or class discussions.
Technical Samples (Spoons, forging)	Forging samples are completed weekly, and the student has gone above and beyond what was required of them (multiple spoons, additional embellishments) Samples could stand alone as a finished piece.	Samples are completed weekly, and the student has met all of the requirements necessary. Samples are well-finished and considered.	Samples often late or missing. Samples are rushed and may be completed incorrectly.	Samples rarely completed weekly. Samples are inadequate and do not meet assignment requirements. They may fall apart or be entirely dysfunctional.
Project 1 Basic and Inspired Spoons	Spoons were thoughtfully considered, executed, and documented. Clear and evident research supports the decisions made. Technical aspects are flawless and skillfully crafted. Concept aligns with artist statement. Inspired spoon is innovative and surprising.	Spoon was considered and well executed. There may be slight technical or conceptual flaws. Project is interesting but not particularly innovative. Research clearly supports design. Used time well.	Spoon may have been rushed or designed carelessly. There are several significant technical flaws, and the concept does not align itself with the artist statement. Student did not use time well, but made some effort to meet project requirements.	Spoon is non-existent or extremely poorly executed. Student made no effort to meet the project requirements, and little or no conceptual framework was integrated into the project design.
Project 2 Functional Hand Tool	The hand tool was thoughtfully considered, executed, and documented. Clear and evident research supports the decisions made. Technical aspects are flawless and skillfully crafted. The tool is functional and can be demonstrated during crit.	Tool was considered and well executed. There may be slight technical or conceptual flaws. Tool is interesting but not particularly innovative. Research clearly supports design. Used time well. Some functionality issues may be present.	Tool may have been rushed or designed carelessly. There are several significant technical flaws, and the concept does not align itself with the artist statement. Student did not use time well, but made some effort to meet project requirements.	Tool is non-existent or extremely poorly executed. Student made no effort to meet the project requirements, and little or no conceptual framework was integrated into the tool design.
Criteria	**4 points**	**3 points**	**2 points**	**1 point**
Research	Student utilized all resources the instructor provided, and even found additional sources of information. All research is well-documented and organized, and can clearly be evidenced in class projects and discussions.	Student utilized some resources the instructor provided, but did not find additional sources. Research is sufficiently documented, although parts may be missing or neglected.	Student occasionally used resources provided to complete minimal research. Some evidence of this research is apparent in class projects.	Student did not research anything with sources provided, or find sources of their own. Little to no evidence of the research is apparent in class projects. Research may be insufficiently documented, or not at all.
Improvement (5 points possible)	Student made work that was consistently better than the last.	Student made work that occasional improved but generally remained at the same level.	Student made work that occasionally declined in quality but generally remained at the same level.	Student made work that declined in quality over the course of the semester.

A= 40-31 B= 30-21 C= 20-11 D= 10-5 F= 4-0