

KALEE CALHOUN

Ceramics MFA '22

Teaching Portfolio May 2021

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TEACHING PHILOSOPHY

“Once she knows how to read there's only one thing you can teach her to believe in and that is herself.”

— Virginia Woolf, *Monday or Tuesday*

Curiosity, resilience, and empathy—these are the traits that I strive to model as an educator to engender an engaged learning environment, in which the student and teacher build trust and work together as equals to improve themselves and their educational community. There are five main components to my teaching practice: 1) facilitating collaborative learning through student-peer, student-teacher, and mentor relationships, 2) practicing learning and teaching as a dynamic, ever-changing process, 3) promoting an active, not passive, learning environment, 4) providing opportunities for success, failure, and experimentation to build self-esteem and problem-solving skills, and 5) encouraging transdisciplinary curiosity to engender lifelong learning.

Collaborative learning involves intentionally designing activities for students and/or teachers to co-labor to “achieve shared learning goals.”¹ Beyond providing chances for class camaraderie and connection, this teaching method has been proven to help students develop high-level thinking, oral communication, self-management, and leadership skills, increase student retention, self-esteem, and responsibility, promote understanding of diverse perspectives, and prepare for real life social and employment situations.² In my classes, I provide collaborative activities that cater to different learning styles, such as anonymous peer critiques, collaborative studio assignments, and informal group discussions of course material. I also facilitate connections between students and professionals through visiting artist programs, providing mentorship opportunities that can further explore collaborative learning.

As an educator I realize that no two classes, no two groups of students, will ever be the same. A syllabus is not a strict list of steps to follow, but rather a recipe that needs to be customized to each specific class's taste. It is my responsibility to adapt course materials so that every student has an equitable opportunity for success. For this reason, my syllabi include open-ended assignments and alternative options to cater to the interests of different students. Before the first day of class, I check in with registered students via email to get a feel for that specific group of learners. I provide a survey asking: why the students registered for the class, what they look forward to learning, if they have any specific interests they want to explore, and how they most enjoy receiving new material (auditorily, visually, etc.). I apply this feedback

¹*Collaborative Learning Techniques: A Handbook for College Faculty* (2014).

² *Cornell University Center for Teaching Innovation: Collaborative Learning*.

when customizing that semester's syllabus.

This attitude of adaptability and empathy encourages students to engage in active learning. Active learning methods “ask students to fully participate in their learning by thinking, discussing, investigating, and creating. In active learning classrooms, students may be asked to practice skills, solve problems, struggle with complex questions, propose solutions, and explain ideas in their own words through writing and discussion.”³ As a student, I struggled with lecture-heavy courses; I felt there was no opportunity for me to actively engage with the material. I was expected to listen, stay quiet and memorize information lacking any context or personal application— but students' minds are not empty vessels waiting to be filled with information that they can shelve away and receive at a later time.

This “classical” style of education is called “banking,” a term coined by the educator, philosopher, and advocate of critical pedagogy, Paulo Freire. In this educational approach, students are passive recipients and therefore uninvested as learners. The best teachers strive to avoid “banking” education, instead building an environment where students can be actively engaged participants in their own education. As bell hooks writes in *Teaching To Transgress: Education as the Practice of Freedom*, “it [is] crucial for... every student to be an active participant, not a passive consumer...education that connects the will to know with the will to become.” In my teaching practice, I prioritize active learning methods including oral presentations, written reflections, discussions, collaborative problem-solving challenges, and interdisciplinary assignments.

Additionally, I provide students with opportunities not only for success, but also failure and experimentation. Opportunities for success through introductory presentations and applications of technique are necessary for students to showcase new skills and earn a sense of accomplishment and pride. This feeling of accomplishment can help students establish sources of intrinsic motivation, which helps engender a lifelong thirst for new knowledge; however, the experience of failure is just as important.

Failure is an opportunity for critical thinking, problem-solving, and, ultimately, growth. If a student does not have the experience of overcoming a challenge through perseverance, they miss out on important moments for self-reflection and improvement. An occasional challenge helps build resiliency and encourages experimentation. Clay is a fickle medium with many opportunities for setbacks. It is easy to give up when work cracks in the kiln or a glaze doesn't come out as expected. This is why it is essential to teach the quality of resilience through experiences of success and failure, so students are motivated to overcome obstacles through problem-solving and experimentation. During critiques, I ask my students if they encountered any technical or conceptual difficulties, and to reflect on how they approached these issues.

³ Cornell University Center for Teaching Innovation: Active Learning.

We need to normalize the fact that successes and failures coexist.

Finally, the greatest challenge of my teaching philosophy is to inspire lifelong curiosity in my students. Transdisciplinarity describes "an approach to curriculum integration which dissolves the boundaries between the conventional disciplines and organizes teaching and learning around the construction of meaning in the context of real-world problems or themes."⁴ When students understand the connection between in-class lessons and the real world, they can carry knowledge forward with them through life. I provide these real-world connections through visiting artist talks, museum visits, and field trips to places with ceramics-in-action like local restaurants.

The ideal teacher lays a groundwork of understanding and technique, and then opens the doors to the world, knowing their students have learned the skills they need to succeed in any discipline. The Greek writer Nikos Kazantzakis said, "True teachers are those who use themselves as bridges over which they invite their students to cross; then, having facilitated their crossing, joyfully collapse, encouraging them to create their own." The ultimate goal of my teaching practice is to instill a sense of curiosity and excitement for discovery, and inspire my students to enjoy a full life of learning.

⁴ *International Bureau of Education.*

INCLUSIVITY STATEMENT

“As a classroom community, our capacity to generate excitement is deeply affected by our interest in one another, in hearing one another’s voices, in recognizing one another’s presence.”

— bell hooks, Teaching To Transgress: Education as the Practice of Freedom

I am a queer individual who uses they/she pronouns, and find so much relief in social situations where there’s an opportunity for formal self-introductions. I want to extend this relief to my students, so I prioritize introductions at the beginning of class to allow students to introduce themselves how they want to, share their names & pronouns, and have a moment to feel seen & heard by their teacher and peers. Right off the bat, this very simple ritual helps establish an expectation of mutual respect.

At the first meeting of every class, I also collaborate with students to write a code of conduct contract that explicitly states our expectations for one another. This contract addresses topics including mutual respect, plagiarism, civil discourse, and critique etiquette, and our course of action if the contract is broken. Establishing ground rules through this contract holds myself and students accountable for our behavior, prevents issues of incivility, and creates a safe learning environment where students know their ideas will be respected.⁵ This initial collaboration also establishes our learning environment as an equally shared space, where all students will be able to speak and be heard. Students will be encouraged to follow their own interests and use the techniques they think are appropriate when completing projects. I encourage my students to reach out to me if they need extra help, adjustments to assignments, or would benefit from a specific type of lesson (auditory, tactile, visual, etc.).

Finally, it is the teacher’s responsibility to introduce students to artists and scholars who are both similar and different to the individuals in the class— without tokenization. Every culture around the world has a unique artistic history and tradition of working with clay, and this diversity will be represented in my course material. It is inexcusable to limit art history examples to classical white Europe. This knowledge can help build both belonging and acceptance within the classroom and the greater ceramic community. Representation matters, and the teacher should strive to make a place in the classroom— and the art world in general— for all types of artists and learners. Each student who walks into a classroom will have a different life story and unique abilities. Despite differences in race, ethnicity, culture, nationality, sexuality, gender, disability, learning style, political affiliation, and more, it is important to offer all students the same level of respect, attention, and opportunity.

⁵ Cornell University Center for Teaching Innovation: *Establishing Ground Rules*.

STUDENT WORK EXAMPLES

Form + Surface 2021 | Final Project Submissions







COURSE DESCRIPTIONS

CER108 Ubiquity, Function & Style: Handbuilding for Home

3 Credits

Kalee Calhoun

Monday

11:30am-4:30pm

Metcalf 314

Capacity: 10

Material Cost: \$150

Open to all majors; sophomore and above. Fulfills required elective for ceramics majors.

How can you flaunt your unique style and influence the atmosphere of a space with handmade craft objects? Enhance the atmosphere of your home (real or imagined) by honing in on your aesthetic preferences through handbuilding functional clay objects. Learn handbuilding techniques including coiling, slabbing, pinching, and sprigging, while investigating the existing or ideal aesthetic of your home in contrast to contemporary ceramic trends. Learn basic surface decoration techniques including underglaze, sgraffito, stencils, and wax resist. Explore the intersection of style, function, and art, and discover how to pair forms with specific surfaces to achieve a desired look. Through live demonstrations, hands-on exercises, virtual visiting artists, individual research, and group discussions, students will create a collection of stylistically consistent ceramic objects that enhance and/or change the atmosphere of a personal space. Virtual visiting artists will include Didem Mert, Roberto Lugo, Yoonjee Kwok, and Ayumie Horie. The majority of class meetings will be dedicated to hands-on work time with support from the professor. A reading, research, or writing assignment is scheduled for each week, and will be discussed as a group at the beginning of each class. There will be four main assignments in clay with critiques to help students identify personal visual preferences and narrow ideas down to a unified aesthetic for the final project. The final project consists of a unified collection of ceramic pieces and a short paper reflecting on how their objects relate not only to the aesthetic of their chosen environment, but also how their work reflects current trends in the larger world of functional ceramics. Students will finish the course with technical experience in handbuilding, a deeper understanding of how their personal styles fit into contemporary ceramic trends, an exploration of how craft objects influence intimate spaces, and a resolved series of work. This is a beginning/intermediate ceramics course, suitable for novice students, or advanced students seeking to refine a personal aesthetic.

CER120

Big Pots: Collaboration + Competition

3 Credits

Kalee Calhoun

Mon + Wed

9:00am-12:30pm

Metcalf 314

Capacity: 12

Material Cost: \$150

Open to all majors; sophomore and above. Fulfills required elective for ceramics majors.

Do you have a competitive spirit? Do you think teamwork is empowering? Do you want to work large in clay? Join this fast-paced, olympics-style course! Many ceramic students settle for working at a small scale due to the technical challenges that increase with the amount of clay used-- but this needn't be the case. Scale up ceramic pieces by combining wheel throwing and hand building methods. Learn to work with other students as a unified team, and discover the benefits of collaboration. Classes will alternate between individual challenges and team challenges, to improve coordination, communication, and problem-solving skills. Challenges will include: individual throwing of pieces over one foot tall, team throwing of pieces over two feet wide, and team handbuilding exercises. We will investigate global techniques to help improve our understanding of how to work with clay, with special attention paid to the traditions of Korean Onggi pottery. Meetings will focus on live demos and completing challenges, with complementary short lectures, virtual demos by visiting artists, and group discussions. Virtual visiting artists will include Lee Kyong-ho, Takuro Shibata, and Kevin Crowe. The final project will consist of a final team challenge in class, and short individual research papers. Students will leave this course with improved throwing and handbuilding skills, improved teamwork and problem-solving skills, a deeper understanding of clay as a medium, and at least one pot that is two feet tall or higher. This is a technical, skill-focused course suitable for intermediate ceramics students who can throw cylinders to at least 12 inches and have experience with handbuilding.

SYLLABUS DESIGN

CER402 Storytelling in Clay: Text + Image on 3D Surfaces

6 Credits

Kalee Calhoun

Friday

11:00am-5:00pm

Metcalf 314

Capacity: 8

Material Cost: \$150

Ceramics majors only; junior and above. Fulfills required elective for ceramics majors.

“Storytelling is not a luxury to humanity; it’s almost as necessary as bread. We cannot imagine ourselves without it, because the self is a story.”

— Margaret Atwood

Course Description

How can you preserve your personal narratives in clay objects? Take part in the ancient, universal tradition of transcribing stories onto clay surfaces, and let your narratives live on into the future. Layer images and text on ceramics by employing techniques like sgraffito, monoprinting, decals, screen print transfers, and wax resist. Explore modes of storytelling across disciplines including comics, graphic novels, and children’s picture books, and learn to adapt these methods to clay. Through live demonstrations, research presentations, writing workshops, and weekly critiques, students will create a cohesive body of work that investigates how image and text on ceramic surfaces can best tell their stories. Virtual visiting artists include Roberto Lugo, Daphne Christoforou, and Hylton Nel. The semester will begin with writing workshops in conjunction with technical demos, where students will narrow down to three stories they want to focus on for the main assignments. We will hold group critiques to discover how best to employ surface decoration techniques for each student’s chosen narratives, and reflect on how these ideas relate to the broader narrative art historical cannon; every student will present research on how contemporary and historical ceramic artists integrate form, surface, and narrative. Students will be expected to dive deep into their personal experiences and critical thinking skills. By the end of the course, students will gain hands-on skills in surface decoration techniques, a deeper understanding of form and surface cohesion, finished written pieces, and a collection of fully realized narrative ceramic pieces. This course will be writing intensive. This is an advanced course, suitable for students who are competent in handbuilding and throwing, and comfortable drawing and writing.



Course Goals

1. **To understand** the universality of text, image, and narrative in both historical and contemporary ceramic art and other mediums.
2. **To clearly communicate** ideas and emotions through written and drawn narratives.
3. **To explore** the relationship between surface decoration and three dimensional form.
4. **To discover** how the syncretization of text and image with ceramic form can communicate effectively and elicit a deep emotional response.
5. **To practice** giving and receiving constructive criticism, and effectively apply critiques to future work.

Learning Outcomes & Grading Percentages

1. Three main assignments each consisting of an experimental ceramic piece and accompanying written piece..... 45%
2. Final assignment consisting of a cohesive series of ceramic pieces and a fully developed written piece..... 30%
3. In class-presentation on narrative artists..... 10%
4. Class participation during critiques, discussions, and lectures..... 15%

Critique Statement

All critiques will be in person. Before class time, each student should set up their work at their individual space. During the first 20 minutes of class, students will visit each other's works and have time to write notes or just think about their initial observations and reflections of each piece. After 20 minutes of individual reflections, the class will come together as a group and share their observations, with 15 minutes allotted to each student's work. The last 5 minutes are reserved for the artist to respond, ask questions, and clarify intentions.

Every student needs to participate in critique. There are two methods for participation: share your input verbally with the group during the time of the critique, or collect your thoughts in writing and send your feedback to both the instructor and critiqued student by the next day. Before a group critique, there will always be a scheduled one-on-one check in with the instructor. This is an opportunity for students to work through ideas, techniques, and concerns before presenting to the group.

Materials & Readings

Personal Tools + Materials (purchase for yourself)

- Sgraffito carving stylus
- 50-100lbs mid- or high-fire clay (RISD 3D Store / Big Ceramic Store)
- 8oz jar of black underglaze (RISD 3D Store / Big Ceramic Store)
- 3 x 4oz jars underglaze, your choice of colors (RISD 3D Store / Big Ceramic Store)

Community Tools + Materials (no need to purchase - we will share)

- Newsprint pad
- Paintbrushes
- Wax resist
- Decal paper
- Screenprinting tools

Required Readings (no need to purchase - will be provided in PDF format by instructor)

- *What It Is* by Lynda Barry
- *The Scene Book* by Sandra Scofield
- *Consider This* by Chuck Palahniuk
- *Skim* by Mariko Tamaki

Suggested Readings

- *March* by John Lewis
- *Stitches* by David Small

- *My Favorite Thing Is Monsters* by Emil Ferris
- *My Lesbian Experience with Loneliness* by Kabi Nagata
- *The Arab of the Future* by Riad Sattouf
- *Wonderbook: The Illustrated Guide to Creating Imaginative Fiction* by Jeff Vandermeer
- *Play Pen: New Children's Book Illustration* by Martin Salisbury
- *The Ceramic Narrative* by Matthias Ostermann

Studio Safety

As part of a community studio, it is every participant's responsibility to attend studio safety orientations and adhere to safety guidelines throughout the semester. Every student is required to attend a studio tour and kiln safety orientation before participating in a ceramics course. Please familiarize yourself with RISD's safety guidelines as well as the ceramic-specific safety information provided below.

- [RISD Environmental Health + Safety](#)
- [RISD Shop Rules](#)
- [Personal Protective Equipment](#)
- [Introduction to Ceramic Studio Health + Safety](#)
- [Kiln Safety Manual](#)

Policies & Procedures

At our first class meeting, we will collaboratively write and unanimously agree to a contract that explicitly states our expectations for one another. This contract will address mutual respect, plagiarism, civil discourse, and critique etiquette, and what steps will be taken if the contract is broken. Please familiarize yourself with RISD's code of student conduct, disability support services, academic code of conduct, and Title IX resources below.

- [Classroom Contract Worksheet](#)
- [RISD Code of Student Conduct + Procedures](#)
- [RISD Disability Support Services](#)
- [RISD Academic Code of Conduct](#)
- [RISD Title IX Support + Resources](#)

Class Schedule

Weeks 1-4: Emerging Ideas & Techniques

1. Basic ability to communicate a personal narrative through writing. An understanding of how to express a transformation and intend for a specific emotional response.
2. Basic ability to design illustrations to accompany a specific narrative. Use critical thinking and experimentation to selectively illustrate specific moments.
3. An understanding of different types of ceramic forms. An exploration of how form alone can express function and emotion.
4. An understanding of the historical significance of narrative ceramic forms. An introductory understanding of the relationship between form, surface, and narrative.
5. A demonstrated competency in new techniques: sgraffito, mishima inlay, and monoprint.

WEEK ONE: Telling Stories with Intention

Introduction: Instructor and students introduce themselves. Briefly review student resources, the syllabus, course goals, etc. Write and sign a classroom contract. Provide suggested reading lists to enhance course experience.

Lecture (30 Minutes): Historical and contemporary examples of narrative ceramics.

In-Class Reading Break (1 Hour): Read the provided excerpts from *The Scene Book* by Sandra Scofield and *Consider This* by Chuck Palahniuk. Reflect on these questions (feel free to jot down notes, or not): Why do we tell stories? How can we tell them most effectively? How can these two authors' opinions on writing and craft apply to visual storytelling? What is your current relationship with writing like? What stories do you want to tell by the end of this course?

Assignment #1 (Due Week 2):

Draft six written pieces about specific experiences/events from your life. These can be stream-of-consciousness and short. They can stay true to life or evolve into fantasy. The goal of this assignment is for you to get a variety of ideas into words on paper without overthinking or overworking. Choose narratives that include a transformation and/or an emotional impact. Remember that you will develop at least three of these stories into visual narratives on three dimensional pieces later on in the semester. Keep these questions in mind while working: What do you want your reader to learn? How do you want them to feel? What change/transformation occurs over the course of the narrative? Can this narrative be told visually? How will this story benefit from being told in three dimensions as opposed to words on paper?

Discussion (45 Minutes): In small groups, discuss your reactions to the readings. We will reconvene as a whole class after 20 minutes to discuss together. Be prepared to share reflections and insights from your small group discussions.

Demonstration (30 Minutes): Monoprinting with slips and underglazes.

WEEK TWO: Adding Images to Words

In-Class Read-Around (1 Hour): Read the excerpt from Lynda Barry's *What It Is* aloud as a class and discuss. How does Lynda use images to enhance words? Or does she use words to enhance images? What are the most important takeaways for you?

Lecture (30 Minutes): Examples of visual storytelling in graphic novels and children's books. Introduction of how these techniques are applicable to three dimensional ceramics.

Small Group Crits (1 Hour): Discuss assignment #1 in small groups. Which stories speak most to the people in your group? What are their emotional responses? Can you clearly identify the transformation or realization that occurs? Which stories might best translate into visual narratives? Which narrative would be best told in three dimensions, and why?

Demonstration (40 Minutes): Introduction to sgraffito and mishima. They can be used

Assignment #2 (Due Week 3):

Choose your three favorite narratives from Assignment #1. Refine them as written pieces, making sure to identify a transformation/moment of realization, and an intended emotional response. Keep in mind that these will not be the final forms of your stories. We are aiming for clarity of ideas and emotions in this assignment. Include 2-3 rough sketches for each piece of images/illustrations that could accompany the text. You may also begin thinking about what types of 3D forms would suit each narrative (we will discuss this more in class next week).

<p>effectively to both write and draw on ceramic surfaces.</p>	
<p>WEEK THREE: Narrative in Three Dimensions <u>Virtual Visiting Artist (1.5 Hours):</u> Hylton Nel will visit today and discuss his work. <u>Small Group Crits (40 Minutes):</u> Discuss assignment #2 in small groups. <u>Lecture (30 Minutes):</u> Discussion/presentation of form vs. surface, function vs. sculpture, sacred vs. profane in narrative ceramics. <u>In-Class Work Time:</u> Start working on assignment #4 with the instructor’s support.</p>	<p><u>Assignment #3 (Due Week 4):</u> Choose two artists who work in visual storytelling. These can be graphic novelists, cartoonists, children’s book illustrators, ceramists, etc. but each of the two artists should have a distinct storytelling style and work in a different medium from the other. Prepare a short (no more than 10 minutes) presentation on these two artists, comparing and contrasting their work and processes. Present your thoughts on how their chosen mediums aid their storytelling, and any insights you find on their methods of communicating narrative.</p>
<p>WEEK FOUR: Presentations & Work Time <u>Student Presentations (2 Hours w/ Break).</u> <u>In-Class Work Time:</u> Work on Assignment #4.</p>	<p><u>Assignment #4 (Due Week 5):</u> Prepare to translate your three narratives into 3D forms. Make a comprehensive plan for the ceramic pieces you want to make. These plans should include sketches and considerations for what techniques you will use and how. Your plans may also include moquettes and test tiles. Will you throw these pieces or hand-build them? Will they be functional or not? Why? Will these ceramic pieces illustrate whole stories, or smaller moments? You are required to include text on at least one of the three pieces, and to employ the three surface decoration techniques we have learned in class: monoprint, sgraffito, and mishima.</p>

Weeks 5-8: Developing Ideas & Techniques

1. An improved ability to communicate personal narrative through writing. Demonstrated ability to elicit intended emotional response and include a meaningful transformation within the story. An advanced understanding of how a specific story would benefit from being told in three dimensions.
2. A demonstrated ability to selectively choose physical scenes and/or psychological moments of narratives to illustrate with intention. An understanding of how to integrate image with text.
3. An understanding of non-traditional storytelling techniques and an exploration of chronology.
4. A demonstrated competency in new techniques: wax resist, screenprint, and decals.
5. A demonstrated ability to combine aforementioned surface decoration techniques with three dimensional form.

WEEK FIVE: Visiting Artist & One-on-One Meetings

Virtual Visiting Artist (1 Hour): Robert Lugo will visit today to discuss the interactions between graffiti, ceramics, social justice, and storytelling in his art.

Individual Meetings with Instructor (20 Minutes Each): Discuss and finalize your plans for the 3 ceramic pieces. After your meeting, use the rest of class time to work on assignment #5.

Assignment #5 (Due Week 8): Make the three ceramic pieces you have planned! Be prepared to critique them in-process next week (week 6).

WEEK SIX: Intentions vs. Responses

Small Group Crits (1.5 Hours): Discuss your in-progress pieces in a small group. Bring along your written stories and detailed plans to support your discussion. What is successful so far? What could be improved upon? Does the relationship between the narrative and form make sense? Is the story represented in a visually clear way? Can you tell there's a narrative there? Does the piece

Assignment #5 Continued (Due Week 8): Be prepared to discuss your fired work at critique during week 8.

Assignment #6 (Due Week 7): "Trade" images of your project with someone from outside of your small group crit (these partners will be assigned). Without telling each other anything about your projects, look at your partner's images and write a short

<p>elicit an emotional response? What emotion does the maker intend for the audience to experience? Does/will the pieces include sgraffito, monoprint, and mishima? Are these techniques used effectively?</p> <p><u>Field Trip to Museum (1 Hour):</u> Look at the ceramic collection for inspiration!</p>	<p>narrative about each of the three pieces (this should take 5-10 minutes per piece). You can include your interpretation of the stories you see, and/or your emotional response to the pieces. When finished, send your responses to your partner. Compare your intentions with your partner's response, and use this feedback to improve upon the clarity of your pieces. You can complete this assignment during class time.</p>
<p>WEEK SEVEN: New Techniques <u>Demonstration (1 Hour):</u> Wax resist, screenprint, and decals with layering.</p> <p><u>Discuss Assignment #6 (20 Minutes):</u> Discuss responses vs. intentions with the partner you were assigned.</p>	<p><u>Assignment #5 Continued (Due Week 8):</u> Be prepared to discuss your fired work at critique next week (week 8).</p> <p><u>Final Assignment:</u> Go over the final assignment instructions in class with time for questions. Students don't have to start working on this assignment yet. It will be due for final critique during class on week 12.</p>
<p>WEEK EIGHT: Critique of Assignment #5 All students should upload photos of their work (if this class is virtual) or have their work set up in the critique space (if this class is in-person). For the first 30 minutes of class, students will have a chance to look at each other's work individually and write notes to collect their thoughts.</p>	<p>Will will spend 15 minutes on each student's project as a class. This critique is student-led and the creator of the work being critiqued is encouraged to come prepared with questions to ask the group in order to lead their own discussion. If certain students do not wish to participate orally in critique, they can submit written feedback to the instructor and their peers instead.</p>

Weeks 9-12: Advanced Ideas & Techniques

1. The development of a uniquely personal style of integrating text, image, and three dimensional form, with the ability to elicit intended responses from narrative forms.
2. An advanced understanding of the importance of visual storytelling techniques and their representation throughout global history and various two- and three-dimensional mediums.

3. A demonstrated integration of all surface decoration techniques covered in class. An ability to layer these techniques on a single ceramic surface in a way that enhances narrative and form.

<p>WEEK 9: Illustrating on Ceramics</p> <p><u>Virtual Visiting Artist (1 Hour):</u> Daphne Christoforou will talk about how she transformed from an illustrator-on-paper to a storyteller-on-ceramics. She will discuss the techniques she uses to make humorous, highly personal narrative ceramics.</p> <p><u>Short Lecture (30 Minutes):</u> Glazing and finishing techniques.</p> <p><u>In-Class Work Time:</u> Begin working on your plans for the final assignment. Remember, it should consist of both a finished written piece and a series of finished ceramic pieces.</p>	<p><u>Final Assignment Continued:</u> Prepare to meet with the instructor to share your final project plans.</p>
<p>WEEK 10: Inspiration & Meetings</p> <p><u>In-Class Read-Around (1 Hour):</u> Read an excerpt from <i>Skim</i> by Mariko Tamaki..</p> <p><u>Individual Meetings with Instructor (20 Minutes Each):</u> Discuss and finalize your plans for the final assignment. After your meeting, use the rest of class time to work.</p>	<p><u>Final Assignment Continued.</u></p>
<p>WEEK 11: Work Time</p> <p>Work on your final assignment.</p>	<p><u>Final Assignment Continued.</u></p>
<p>WEEK 12: Final Critique</p>	

CLASS ASSIGNMENT DESIGN

Assignment #1 | Translating Stories Across Media

Assigned: Week 1 | Due: Week 8

Description

This assignment will begin with written stories and drawn images, which will ultimately be translated into experimental narrative ceramic objects that utilize new surface treatment techniques. We will explore the connections between written word, drawn image, and three dimensional form. Each student will begin with six written story drafts, which will be refined and chiseled down to three favorites. These three narratives will then be translated into drawings and images, with considerations for their application to 3D forms. Finally, the three narratives will each be fully realized as experimental ceramic pieces, using the information gathered during the writing and drawing processes. The new surface techniques of mishima, sgraffito, and monoprint must be employed in the final pieces.

This assignment encourages experimentation with form, surface, and written word, critical thinking, application of research, and creative problem solving. These are the key questions to think about throughout this assignment: How can we translate a single narrative into three distinct modes of storytelling? Where and how can text, image, and form intersect? How can we combine various storytelling methods to produce a narrative ceramic piece? How does the form the story takes affect the viewer/reader response, and how can you use this knowledge to your advantage as a maker?

Goals

1. **To think critically** about the relationship between text, image, and 3D form.
2. **To understand** how different storytelling methods can affect an audience's experience of a narrative.
3. **To experiment** with combinations of storytelling methods to produce a unique narrative experience.
4. **To appreciate** the broad scope of storytelling tradition in historical and contemporary ceramics.

Learning Outcomes

1. Three refined written narratives. 20%
2. Three experimental narrative ceramic pieces. 50%
3. A demonstrated ability to do sgraffito, mishima, and monoprinting. 30%

Schedule

Part 1 | Brainstorming + Writing | Due Week 2

Draft six written pieces about specific experiences/events from your life. These can be stream-of-consciousness and short. They can stay true to life or evolve into fantasy. The goal of this assignment is for you to get a variety of ideas into words on paper without overthinking or overworking. Choose narratives that include a transformation and/or an emotional impact. Remember that you will develop at least three of these stories into visual narratives on three dimensional pieces later on in the semester. Keep these questions in mind while working: What do you want your reader to learn? How do you want them to feel? What change/transformation occurs over the course of the narrative? Can this narrative be told visually? How will this story benefit from being told in three dimensions as opposed to words on paper? You will discuss these written pieces in small groups during class in Week 2.

Part 2 | Adding Image to Text | Due Week 3

Choose your three favorite narratives from Part 1. Refine them as written pieces, making sure to identify a transformation, moment of realization, and/or an intended emotional response. Keep in mind that these will not be the final forms of your stories. We are aiming for clarity of ideas and emotions in this assignment. Include 2-3 sketches/illustrations that could accompany the text of each story. Also begin thinking about what types of 3D forms would suit each narrative (we will discuss this more in class next week). You will discuss these written pieces in small groups during class in Week 3.

Part 3 | Planning for 3D Forms | Due Week 5

Prepare to translate your three narratives into 3D forms. Make a comprehensive plan for the ceramic pieces you want to make. These plans should include sketches and considerations for what techniques you will use and how. Your plans may also include moquettes and test tiles. You are required to include text on at least one of the three pieces, and to employ the three surface decoration techniques we have learned in class: monoprint, sgraffito, and mishima. Make sure to return to reading materials and the artists presented during class to inform your decision-making. Questions to consider: Will you throw these pieces or hand-build them? Will they be functional or not? Why? Does the functionality/lack thereof reinforce the message of the piece's story? Will these ceramic pieces illustrate whole stories, or smaller moments? Does chronology come into play in these pieces? You will discuss your plans with the instructor in one-on-one meetings during class in Week 5.

Part 4 | Exploring Intentions vs. Responses | Due Week 7

"Trade" images of your project with two students from outside of your previous small group crit (these partners will be assigned). Without telling each other anything about your projects, look

at your group members' images and write a short narrative about each of their pieces (this should take 5-10 minutes per piece). You can include your interpretation of the stories you see, and/or your emotional response to the pieces. When finished, send your responses to your partners. Compare your intentions with your partners' responses, and use this feedback to reflect and improve upon the clarity of your pieces.

Part 5 | Preparing for Critique | Due Week 8

Finish making the three ceramic pieces you have planned! Be prepared to critique them in class during Week 8.

Part 6 | In-Class Critique of Assignment #1 | Week 8

Prior to class time, all students should upload photos of their work (if this class is virtual) or have their work set up in the critique space (if this class is in-person). For the first 30 minutes of class, students will have a chance to look at each other's work individually and write notes to collect their thoughts. Will will spend 15 minutes on each student's project as a class. This critique is student-led and the creator of the work being critiqued is encouraged to come prepared with questions to ask the group in order to lead their own discussion. If certain students do not wish to participate orally in critique, they can submit written feedback to the instructor and their peers instead.

Assessment

Basic Competency

- All elements are completed: six written drafts, three refined written drafts with accompanying drawings, three final ceramic pieces.
- The techniques of sgraffito, mishima, and monoprint are evident in the ceramic pieces.

Advanced Competency

- There is evidence of revision and critical thinking as the assignment advances between stages.
- The techniques of sgraffito, mishima, and monoprint have been layered on shared surfaces (instead of parsed out between different pieces).
- There is evidence of inspiration taken from the historical examples and contemporary artists discussed in class.

MIDTERM FEEDBACK FORM

Student Name (optional):

Year + Department (optional):

Please fill out this feedback form thoughtfully and honestly. I will apply your feedback to improve the course and my performance during the second half of the semester. Please reach out to me at any time with specific questions, suggestions, or concerns.

Course Goals

1. **To understand** the universality of text, image, and narrative in both historical and contemporary ceramic art and other mediums.
2. **To gain the ability** to clearly communicate ideas and emotions through written and drawn narratives.
3. **To explore** the relationship between surface decoration and three dimensional form.
4. **To discover** how the syncretization of text and image with ceramic form can communicate effectively and elicit a deep emotional response.
5. **To practice** giving and receiving constructive criticism, and effectively apply critiques to future work.

With the course goals in mind, please evaluate the following on a scale of 1-5 with 1 being strongly disagree and 5 being strongly agree.

The expectations of this course are clear, and the syllabus is a helpful resource.

1 2 3 4 5

What changes could be made to make the above statement more true?

The course workload is challenging but manageable.

1 2 3 4 5

What changes could be made to make the above statement more true?

The instructor's delivery of course materials is engaging, varied, and clear.

1 2 3 4 5

What changes could be made to make the above statement more true?

The instructor responds helpfully when students are struggling.

1 2 3 4 5

What changes could be made to make the above statement more true?

Critiques are constructive and help me develop technical and conceptual skills.

1 2 3 4 5

What changes could be made to make the above statement more true?

I feel comfortable participating in class, including during readings, discussions, and critiques.

1 2 3 4 5

What changes could be made to make the above statement more true?

I feel that I can succeed in this course.

1 2 3 4 5

What changes could be made to make the above statement more true?

Please take the time to respond thoughtfully to the following questions. Phrases or full sentences are fine.

How many hours per week do you spend outside of class time on work for this course?

How would you describe your performance so far?

What is your favorite part of class? What is your least favorite part? Why?

Is the course material accessible to your learning style(s)? If not, what needs to change?

Has the instructor made ample time for meetings outside of class? Are you comfortable talking to the instructor and receiving feedback? What could change to make the instructor a better resource?

Do you have any other suggestions for improving this class or the instructor's performance?

ASSESSMENT RUBRIC EXAMPLE

Final Assignment | 30% of Total Semester Grade

	A - B	B - C	C - D
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<p>Technique + Craftsmanship</p>	<p>Written pieces are free of errors, embrace style, and include intentional narratives</p> <p>Ceramic pieces are thoughtfully crafted and well-finished, with every surface considered</p> <p>Intentional choices regarding form, surface, and style are apparent</p>	<p>Written pieces have some errors, lack in style, and include narratives</p> <p>Ceramic pieces are lacking some thoughtful touches and finishes, with most surfaces considered</p> <p>Intentional choices regarding form, surface, and style are somewhat apparent</p>	<p>Written pieces lack clarity and style, may be difficult to follow, and lack clear narratives</p> <p>Ceramic pieces are unfinished, with most surfaces unconsidered</p> <p>Intentional choices regarding form, surface, and style are not apparent</p>
<p>Concept + Experimentation</p>	<p>Relationship between narrative, surface, and form is clear</p> <p>Delivery of narrative is surprising and inventive, using the medium to its potential</p>	<p>Nebulous or tenuous relationship between narrative, form, and surface</p> <p>Delivery of narrative follows examples and standards presented in class</p>	<p>Unclear relationship between narrative, form, and surface</p> <p>Delivery of narrative is unfinished or nonexistent</p>
<p>Effort</p>	<p>All of the recommended preparation steps have been completed with care</p>	<p>Most of the recommended preparation steps have been completed with care</p>	<p>A few or none of the recommended preparation steps have been completed with care</p>
<p>Integration of Course Material</p>	<p>All required techniques are present</p> <p>Multiple techniques are present in a single cohesive piece</p> <p>Several ideas from readings and discussions are clearly evident in the final piece</p>	<p>Most required techniques are present</p> <p>Multiple techniques are present in a single piece, but it's not yet cohesive</p> <p>At least one idea from a reading or discussion is clearly evident in the final piece</p>	<p>Some required techniques are present</p> <p>Multiple techniques are present, but not in a single piece</p> <p>An idea from a reading or discussion is not clearly present in the final piece</p>