

Alana Aamodt

Teaching Portfolio

Teaching Philosophy

The cardinal rule of improv comedy is “Yes, and....” This positive reinforcement technique encourages people to keep coming up with ever-more creative scenarios, engaging them in a co-created flow. Improv comedy is one of my favorite demonstrations of play: it’s embodied, focused on process and becoming rather than an end goal, and it depends not just on creative response, but on close, nuanced listening. These facets of play – process, creativity, and listening – are the foundation of my work as both a designer and teacher.

I aim to offer personalized feedback so that each student feels heard and excited, create projects and work that are relevant and engaging to students, model playful inquiry, and create an atmosphere of trust where feedback and creative experimentation are encouraged, and play is possible. The objectives for the students are to be actively engaged and present, to cultivate mindfulness and self-awareness, to feel comfortable with ambiguity and silliness, and to develop clear communication skills.

I believe that presence and mindfulness are crucial not only to play, but to cultivating active engagement in learning. I aim to center moments of embodied learning that integrate physical movements and tactile objects frequently into class. I avoid having students use laptops as much as possible to encourage direct interaction and engagement. Movement, materiality, and learning-through-doing ground my teaching.

Since play is a process, documentation of one’s process will be prioritized over any final outcome. Active questioning, writing, photo-taking, sketching, and giving of feedback will be major components of one’s grade and success. A messy final project with a deep, tracked line of inquiry will be valued more than a polished but shallowly considered project.

Framing teaching and design through play means that the process goes both ways: I strive to continually learn from my students, curiously approach that which I do not understand, and listen to the diverse set of realities entering class together. As such, I will create active opportunities for feedback on my teaching, both during my office hours and through email. My feedback can only come from my own socio-cultural milieu of experience, and as such it can be both limited and flawed. I strive to bring in guest critics that represent a more diverse set of thinking and embodied identities so that more students can feel seen and represented in evaluation.

In conclusion, my teaching philosophy is rooted in fostering an environment of playfulness, creativity, and continuous learning. If we close our phones and computers, shake off our embarrassment, stand up and move around, interact with each other and the world around us, if we listen deeply and honestly, if we curiously ask questions and explore, what might we design together?

Inclusivity Statement

How do we confront industrial design's harmful history and how do we deindustrialize design? Industrialization itself is intrinsically tied to capitalism and a legacy of subjugation, oppression, waste, and over-consumption. How do we simultaneously acknowledge this legacy and move forward in reimagining (industrial) design? Especially because some students in class today are disproportionately affected by these direct impacts of industrialization.

Deindustrializing and making space for historically marginalized voices in design is an ongoing process, one grounded in listening and practicing. Listening and ongoing practice are tenets of play and features I aim to center in my classroom.

In practice, this means literal listening – during class and after class – to the realities and concerns of students. It means bringing in a diverse set of perspectives through theories and readings we interrogate as a class. It means observing and adapting to student energies, skills, comfort levels so we can embark into pushing the edge of our comfort zone without entering a space of shame or trauma.

In order for full creative and critical collaboration to happen, and for playful design to happen, there must be a sense of mutual trust, respect, and self-awareness. This will be achieved through clearly outlining class expectations and formulating as a group how we want to cultivate an atmosphere of trust, respect, and self-awareness. There must be buy-in and creation from the whole class for this to have meaning. By co-creating a sense of trust and respect, we create an environment where students feel safe to fail and explore, and more interesting design inevitably emerges.

My focus is in playfulness within design, and play demands an in-the-moment attitude and comfort with exploration. The institutional setting has not always been a safe space for this mode of learning, and I will adjust my expectations accordingly, creating an environment that builds towards this playfulness and acknowledging the fraught history and current reality of institutional settings along the way. Play and engagement will never be forced.

A culture of open communication and understanding will be balanced with high expectations. I will host consistent office hours, and hope students will bring any concerns or questions they have with the class or beyond the classroom.

Course Proposals

ID 205 - **Design for Play: Objects, Space, and Rules**

Instructor: Alana Aamodt (aamodt@risd.edu)

Course Type: Studio

Capacity: 12

Credits: 3

Grading: Graded, Audit

Course Level: Undergraduate

Registration Restrictions: Open to all majors

As first described by Donald Winnicott, play takes place in a “transitional space between the inner and outer reality which enables creative action... a transitional reality in which one can experiment with different ways of relating to the external world”. This class aims to make this abstract space literal. We will analyze and create play spaces, objects, and activities conducive to play, especially adult play.

Rather than focusing on traditional consumption-maximizing models of toy design, this class focuses explorative, embodied, and open-ended play. We will learn how to test for playfulness and read a variety of literature that frames and defines play and playful objects. We will co-create a trusting classroom environment, as we will be constantly playing, which may involve acting, dancing, moving, and thus a degree of trust and vulnerability.

The process will be highly iterative, and the end project will focus on creating objects and activities that facilitate truly playful states more than creating a refined, marketable item. Activities will include a field trip to Tillinghast Place for outdoor play space mapping and in class contact improvisation and movement exercises. Readings will highlight a variety of play theorists, most notably the work of Stuart Lester and his book *Everyday Playfulness*.

ID 101 - **Introduction to Design: Embodied Iteration and Rapid Prototyping**

Instructor: Alana Aamodt (aamodt@risd.edu)

Course Type: Studio

Capacity: 12

Credits: 3

Grading: Graded, Audit

Course Level: Undergraduate

Registration Restrictions: Industrial Design

In a world increasingly dominated by digital fabrication and artificial intelligence, the significance of human creativity and embodied making practices cannot be overstated. This course serves as an exploration into the fundamentals of design thinking through iterative practice, focusing on the core principles of ideation, rapid prototyping, and testing.

Throughout the course, students will develop essential skills for translating abstract concepts into tangible forms, and practice research-through-making by utilizing scrappy materials such as paper, tape, and found objects. Embracing the concept of adhocism for making, improvisation, and role-playing for user scenarios will be central to the learning experience.

Ultimately, the goals of this course extend beyond mere technical proficiency; students will cultivate a mindset of curiosity, experimentation, and adaptability, essential qualities for thriving in a rapidly evolving design landscape. Class readings will include "Adhocism" by Charles Jencks and "The Shape of Design" by Frank Chimero.

ID 201 - Creativity and Mindfulness: Finding your Muse

Instructor: Alana Aamodt (aamodt@risd.edu)

Course Type: Seminar

Capacity: 12

Credits: 3

Grading: Graded, Audit

Course Level: Undergraduate

Registration Restrictions: Industrial Design

Attention in the current age is our most precious commodity. Our attention spans have decreased from 2.5 seconds to 47 seconds in just the last 20 years. Simultaneously, we've reached record levels of productivity. How might we recapture some of this attention? This class explores the relation of creativity and mindfulness through physical explorations such as contact improvisation, drumming, and muse making exercises. We will also study the creative practices of artists, designers, and writers of the past. Course goals include cultivating self-awareness and presence in creative endeavors, and defining one's personalized style of creativity through mindful exploration. Assignments will include keeping reflective journals and creating original creative works informed by mindfulness techniques in students' discipline of choice. Regular peer feedback sessions will be dedicated to sharing and critiquing each other's creative works in a supportive and respectful environment. Students will offer constructive feedback and encouragement to help each other grow as artists and creators.

Syllabus Proposal

Design for Play

Industrial Design

Instructor: Alana Aamodt (aaamodt@risd.edu)

Meeting Information T 1:10 pm - 6:10 pm, CIT/Mason Building 202 (Studio)

Dates: 1/5/2023 - 2/8/2025

Seats Available: 12

Credits: 3

Open to all majors

Elective

Estimated cost of materials: \$30

Course Description

As first described by Donald Winnicott, play takes place in a “transitional space between the inner and outer reality which enables creative action... a transitional reality in which one can experiment with different ways of relating to the external world.” This class aims to make this abstract space literal as we analyze and design objects, spaces, and activities conducive to play, especially adult play. Through this process, we will also explore our own relationships to play and learn how playing can invigorate our creative practice as artists and designers.

Rather than focusing on traditional consumption-maximizing models of toy design, this class focuses on designing for explorative, embodied, and open-ended play. The process will be highly iterative, and the end project will prioritize creating objects and activities that facilitate truly playful states more than creating a refined, marketable item. [As a note, purely digital game development will be discouraged in this class.] Students are invited to bring in skills from their own art and design practice while learning principles of industrial design, such as user testing and rapid prototyping, through the lens of play.

We will learn how to test for playfulness and read a variety of literature that frames and defines play and playful objects. We will co-create a trusting classroom environment, for part of designing playful objects and experiences is that we play test them and (re)gain comfort playing. This may involve acting, dancing, moving, trust and vulnerability.

Activities will include a field trip to Tillinghast Place for outdoor play space mapping and a trip to a dance studio for a workshop rooted in improvisation and moving our bodies.

Course Goals

- To brainstorm, create, and test playful objects and activities.
- To advance designs through multiple versions, from drawn sketches and cardboard models to 3D objects that encourage play
- To understand and practice play design frameworks and testing methods
- To practice mindful engagement in play through creative exercises, games, and embodied movements
- To gain insight into your own relationship with play and how your own play style relates to your creativity.

Course Learning outcomes:

Engagement and Participation - 20%

Attends all classes; actively engages with exercises and only uses phone or computer when appropriate. Contributes feedback during critique and adds to every class discussion.

Documentation - 20%

Documents work and process consistently and completely. Combines multiple methods of documentation. Documentation is well organized and legible.

Creativity and Self Reflection - 25%

Cultivates a deep understanding of how play intersects their work. Thinks critically about their own experience of play. Able to relate play to their own art and design practice in creative, exciting ways. Highly inventive when experimenting with how play theory and frameworks can apply to their work.

Understanding and Execution of Concepts - 25%

Continually enacts the design iteration process: takes ideas through multiple rounds of testing and redesign. Shows thorough understanding of what play is and the value of play as it applies to creative, stretchy, mindful thinking. Confidently and quickly prototypes form and visualizes interactions. Creates highly nuanced, sensitive, tuned in analyses and mappings of play space.

Presentation - 10%

Clearly communicates assignments and final projects during critiques. Thoughtfully weaves a narrative and uses compelling visuals during presentations.

Weekly Plan and Schedule

Week	OVERVIEW	DETAILS Provide the content for each day: Topics, project prompts, reviews, field trips, tests, due dates for major assignments, mid-term and final critique.
WEEK 1	What is Play? How do we define it? How Do we observe it? How do we map it? What is Design for Play? How do we ideate, iterate, and rapid prototype?	
1a	<ul style="list-style-type: none"> - Introduction - In class Exercises - Presentation - Homework assigned 	<ul style="list-style-type: none"> - Class introductions + co-create class expectations around respect, consent, trust. <ul style="list-style-type: none"> - How does consent and trust intersect with play? - Class games + play exercises to get to know each other - Brainstorming exercise: what is play to us? <ul style="list-style-type: none"> - Introduction to rapid ideation and design thinking using post it notes + multiple timed routes of iteration - Exploration of personal and cultural connotations of play through writing and sketching - How do we as individuals interpret play? What objects, people, and places influenced our play growing up? What is the role of play in adulthood? - Introduction to Play Mapping and Frameworks. <ul style="list-style-type: none"> - Introduction to Stuart's Lester's definition of Play and his book 'Everyday Playfulness' - Slides on Lester's methods around 'Cartography of Play' - How do we observe play? How do we map it? - Read: excerpt of Playing and Reality by Donald Winnicott - due 1c - Assignment 1: Mapping Play - map a playful activity or object familiar to you
1b.	<ul style="list-style-type: none"> - Sharing - In class exercise - Lecture Slides - Shop orientation - Homework Assigned 	<ul style="list-style-type: none"> - Reading homework Discussion - Theme: Play as Mental and Physical Space - Share of mapping assignment <ul style="list-style-type: none"> - Students have 5 minutes to present their mapping - Visual notetaking as students present - Ending discussion of themes or motifs - Lecture Slides: What is design for play? <ul style="list-style-type: none"> - Introduction to three main design categories: Space, Objects, and Rules/Games

		<ul style="list-style-type: none"> - Examples of designers and their work throughout time and how each is demonstrative of design for play - Discussion and examples around the difference between play for objects/people (ex. Bop-It), people/people (ex. Tag) - Embodied play + Rapid prototyping: activity using cardboard, paper, and tape. <ul style="list-style-type: none"> - What does prototyping have to do with Play? - What is rapid prototyping? Why is it rapid? - In class exercise to practice iterative, hands on making. - What if we start with a prompt and match it to a physical form? What if we start with a form and match it to a physical prompt? - Sharing our models. Acting out use. - Model Shop orientation.
1c.	<ul style="list-style-type: none"> - Discussion - Slide Lecture - Field Trip - Homework Assigned 	<ul style="list-style-type: none"> - Assignment 1: Mapping Play due - More thorough dive into Play frameworks + theories <ul style="list-style-type: none"> - History of Play: Crash course <ul style="list-style-type: none"> - Classics: Piaget, Montessori, Vygotsky, Froebel, Hizinga and the Magic Circle - Critiques: Repairing Play: A Black Phenomenology by Aaron Tramwell - Game theory: Where do games fall into play? - Who gets to create these theories? How does play vary between cultures? - What's the difference between play and playfulness? - Go over documentation methods + requirements <ul style="list-style-type: none"> - Why is process important in design? Why is process relevant to play? In what ways can we document process? - Contact Improvisation Workshop at Studio Exhale or possibly on campus <ul style="list-style-type: none"> - What does improvisation have to do with play? What does improvisation have to do with design? - How does movement of our bodies connect to creativity, play, and process? - Assignment 2 Assigned: Adapt an existing object or activity to make it more playful - due 2a - Read: Alibis for Adult Play: A Goffmanian Account of Escaping Embarrassment in Adult Play Sebastian Deterding - due 2b

WEEK 2	Research and Testing: How do we practice and engage in play? How do we measure play? How do we research for Play? How do we document play? How do we document process?	
2a	<ul style="list-style-type: none"> - Sharing + Critique - In class exercise 	<ul style="list-style-type: none"> - Assignment 2 due - Play testing! <ul style="list-style-type: none"> - What is play testing? What makes a successful play test? How do we measure and document a play test? - Practice play testing using Assignment 2 projects that are due today: break up into small groups and take turns acting as play testers. - After each play test, designers share their insights and process, and play testers offer feedback.
2b	-	<ul style="list-style-type: none"> - Reading Discussion - Theme: Modes of entry for adult play, Embarrassment as it relates to Action - Intro Final Project: Designing your own play experience <ul style="list-style-type: none"> - part 1: Research <ul style="list-style-type: none"> - Includes mood board, location study/choice, testing plan - What is design research? What forms can this take? - How do we document research? - Playful design brainstorming exercise for Final Projects to kickstart. End goal is the following: <ul style="list-style-type: none"> - Choose design focus: object, space, or rules - Choose interaction focus: object/person interaction, or person/person interaction. - Define a play goal: What does a successful play interaction look like? What do people discover? What do they feel? How will you measure it? - Who is your audience? - Final Project Assigned <ul style="list-style-type: none"> - Part 1: Research due 3b - Part 2: Prototype due 4a - Final due week 5

Emerging Learning Outcomes:

- A basic understanding of the Design Thinking process, specifically research, ideation, and rapid prototyping
- Reflection on their own relationship to play
- Definition of Play informed by their own play experience and play theories introduced
- Practice of play mapping and play analysis

WEEK 3	Embodiment: Putting into practice what we've learned through playing, ideating, mapping, and prototyping.	
3a		<ul style="list-style-type: none"> - Field Trip: Tillinghast Place or Gymnasium depending on weather <ul style="list-style-type: none"> - Lecture on embodied play + semiotic mapping of play space - Play a game of capture the flag - Analysis of game <ul style="list-style-type: none"> - Share playful moments - In small groups, map how the rules + environment + objects influenced these moments - Share mappings and discuss as a class
3b		<ul style="list-style-type: none"> - Final Project Part 1: Research due. <ul style="list-style-type: none"> - Due: mood board, play goals, location study/choice, testing plan, audience choice, design focus, interaction focus. - In-class workday. - One-on-one meetings to receive feedback on Final Project Part 1 and advance final project ideas.
3c.		<ul style="list-style-type: none"> - Ideation + Rapid prototyping workshop: Final Project edition <ul style="list-style-type: none"> - Building off of the rapid prototyping workshop in week 1 - 2 rounds of Rapid Ideation and Sorting of Ideas in groups of three (so 6 rounds total, one) - 2 rounds of rapid prototyping individually - Sharing of rapid prototypes after each round - Mock play testing using acting, improv, and people's rapid prototypes - Feedback via written post it notes - Read: Repairing Play: A Black Phenomenology by Aaron Trammell - due 4a
WEEK 4	Testing, Synthesizing, and Designing the final Play Event	
4a		<ul style="list-style-type: none"> - Discuss Reading - Themes: Play, History, and Culture - Optional: Small group play tests with any in-progress prototypes

		<ul style="list-style-type: none"> - Discuss final 'play day' classroom space design. How do we want to invite others into our space? How do we want to share our final projects? - In class workday on Final Part 2: Prototype, due 4b.
4b		<p>Final Project Part 2: Prototype due.</p> <ul style="list-style-type: none"> - Small group play tests. - Homework: Final iteration to be made for Final Critique

Developing Learning Outcomes:

- Comfort engaging in embodied play
- Application of Play methodologies to own interests and mediums
- Greater understanding of play and its relationship to culture and creativity
- Increased skill in prototyping and ideation

5a		<p>Final Critique</p> <ul style="list-style-type: none"> - Final prototype due - Presentation of research, process, testing, and final prototype <ul style="list-style-type: none"> - explains choice of material, audience, design focus, and interaction focus - play demonstration using class volunteers - future envisionments: how do you see this piece evolving? - Feedback based on presenter chooses critique method
5b		<p>Final Critique</p>
5c		<p>Play day! Turn our classroom into a play zone and invite friends, classmates, and faculty to come play with us!</p>

Advanced Learning Outcomes:

- Thorough understanding the design iteration process: be able to take an idea through multiple rounds of testing and redesign.
- Reflective on the value of play as it applies to creative, stretchy, mindful thinking
- Creation of a original and creative prototype
- Organized and clear final presentation of process
- Synthesis of play testing data and feedback into final prototype

Class Project Proposal

Week 2

Assignment 2 - Adapt an existing object or activity to make it more playful - due 2a

“Playing is an ongoing, indeterminate and emergent flow of imaginations, movements, materials (and/and/and...) in-between bodies that produce distinctive concreated moments of time and space that always contain within them the possibility for going elsewhere.” – Stuart Lester, *Everyday Playfulness*

Framing play this way emphasizes its processual nature and the importance of interaction in all its forms: between people and objects, the imagined, and other people.

How do we create objects that encourage ‘a flow of imaginations, movements, materials, and in-between bodies’? How might we adapt existing objects to be more playful? How might we increase an object’s interactivity so that it plays with us and flows with us? How might we shift a game’s rules so that people engage more spontaneously or creatively? How might we reimagine the scale or material of a toy to encourage more back-and-forth between user and object? How might we design objects or interactions to create multiple moments of surprise or discovery? How do we increase an object’s improvisational qualities?

In this project, students will choose an object or activity to analyze and adapt it in a way that makes it more playful.

Project Goals:

- To analyze an existing object or activity
- To adapt an existing object or activity such that it is still recognizable but the interactivity becomes more playful
- To practice the design thinking process (ideation, prototyping, testing)
- To explore one’s own relationship to play by choosing an object or activity that resonates personally.
- To encourage a deeper understanding of the role of play in everyday life and its potential to transform mundane experiences.
- To foster creativity and innovation by challenging students to think outside the box and reimagine the familiar.
- To develop critical thinking and problem-solving skills through the iterative process of adaptation and feedback.

Project Learning Outcomes:

- Ideation: minimum 20 ideas (written or sketched) and two methods of categorization. 10%
- Prototype: 1-2 physical prototypes. Usable and communicates both original object and adaptation. 30%
- Documentation: A combination of photos, journal entries, notes, and videos to show the evolution of the project. 20%
- Presentation: Clear visual and verbal communication of project. 20%
- Engagement in other's play testing and feedback: actively engages with other student's projects, offers thoughtful feedback. 20%

Project Method:

Building off of our ideation and rapid prototyping workshops, students will ideate and prototype an adaptation to an existing object to make it more playful. The focus of this project is on process, so creativity, iteration, and depth of thought should be prioritized over making a polished product. Qualities such as ad-hocness, improvisation, and surprise are encouraged.

- Choose an object or activity
- Use mapping methods learned in class to analyze interactions facilitated by object/activity
 - pay attention to materiality, scale, speed, sounds, space, movements, emotion, and pacing
 - visualize these interactions in medium of your choice (writing, drawing, photos, etc.)
- brainstorm at least 20 adaptations
 - can be sketched or written or a combination
- find themes
 - categorize your 20+ ideas in two different ways
 - name each category
- make 1-2 prototypes of your favorite idea.
 - prototype should be usable and communicate both original object and adaptation.
 - informal methods and found materials are encouraged.

Assessment:

Basic Competency

- All 20 Ideas are present.
- Prototypes are functional but may be simplistic or lack refinement.
- Adaptation is evident but may not fully enhance the playfulness or interactivity of the object.
- Documentation is present but may be inconsistent or incomplete.
- Shows some stages of the project development but lacks detailed insights.
- Presentation is clear but may lack engaging elements or detailed explanations.
- Participates in peer feedback sessions but contributions may be brief or surface-level.

Advanced Competency

- Ideas are diverse, innovative, and show depth of thought.
- Categorization methods are clearly explained, justified, and show a thoughtful approach to organizing ideas.
- Prototypes are creative, innovative, and enhance the playfulness and interactivity significantly.
- Adaptation shows a deep understanding of playful design principles and effectively lowers the activation energy for play.
- Documentation is thorough, consistent, and provides detailed insights into the project's development.
- Presentation is engaging, detailed, and effectively communicates the project's journey and outcomes.
- Uses visual aids and storytelling to clearly convey the adaptation process and its impact on playfulness.
- Actively participates in peer feedback sessions with in-depth, constructive, and thoughtful contributions.

Optional Readings:

Play Matters by Miguel Sicart, MIT Press.

Critique Statement

Emphasizing a process-based approach, critiques should encompass commentary on the presented form alongside research, testing, sketching, and prototype evolution. Rather than fixating on evaluating projects as if they are in their final form, critiques should prioritize providing feedback for moving forward and evolving concepts. As a design course, critique should consider a project's form, concept, design research, and legibility/usability. Presenters are encouraged to articulate and explain their design choices that led to the final iteration.

Understanding that play is both a multifaceted and culturally nuanced concept, critiques in this course should acknowledge the diverse play experiences of individuals and strive to provide context to how we perceive each other's projects. All students are expected to actively participate in critique sessions, offering feedback either through written comments provided to the presenter directly after their presentation or through verbal contributions during group discussions. The critique process should reflect the playful nature of the course, fostering creativity and exploration. It is encouraged to incorporate various critique styles and processes, ensuring diversity, sensitivity, and inclusivity in feedback delivery. Additionally, students are encouraged to document their own play experiences and reserve space within critiques to offer new ideas, fostering a dynamic and collaborative learning environment.

Midterm Feedback Form

Rank on a scale of 1 (disagree) to 5 (agree) – add comments to the side if relevant

I find class time engaging

1 2 3 4 5

I understand the main principles of play design

1 2 3 4 5

I know what I need to do in order to succeed in this course.

1 2 3 4 5

The readings (content / materials) have helped me learn

1 2 3 4 5

The assignments have helped me learn

1 2 3 4 5

The instructor presents in a way that feels clear and well paced

1 2 3 4 5

I feel safe and comfortable participating in class

1 2 3 4 5

This course requires an adequate amount of work

1 2 3 4 5

Open Ended Questions

- Please provide feedback on the course and instructor in general. What have been the strengths of the instructor and course? What could the instructor do to improve the class?

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

- Evaluate your own work in this course. What have you done well? What could you do to improve your learning?

- What have you found most interesting about the course so far? Have you found anything not useful or confusing in the course so far?

- How much time have you spent on the projects?

Grading Rubric

	Advanced	Developing	Emerging
Engagement and Participation - 20%	Attends all classes; actively engages with exercises and only uses phone or computer when appropriate. Contributes feedback during critique and adds to every class discussion.	Misses on class; engages with exercises and occasionally uses phone or computer when inappropriate. Contributes feedback during critique and adds to almost every class discussion.	Misses more than one class; passively engages with exercises and uses phone or computer when inappropriate. Contributes limited feedback during critique and adds occasionally to class discussion.
Documentation - 20%	Documents work and process consistently and completely. Combines multiple methods of documentation. Documentation is well organized and legible.	Documents work and process consistently. Combines multiple methods of documentation. Documentation is well organized and legible, but could be more thorough.	Documents work and process, but documentation has gaps. Uses limited methods of documentation. Documentation legibility is limited.
Creativity and Self Reflection - 25%	Cultivates a deep understanding of how play intersects their work. Thinks critically about their own experience of play. Able to relate play to their own art and design practice in creative, exciting ways. Highly inventive when experimenting with how play theory and frameworks can apply to their work.	Cultivates an understanding of how play intersects their work. Thinks critically about their own experience of play. Able to relate play to their own art and design practice. Experiments with how play theory and frameworks can apply to their work.	Cultivates a limited understanding of how play intersects their work. Thinks about their own experience of play, but with limited criticality. Able to relate play to their own art and design practice on a basic level. Limited experimentation with how play theory and frameworks can apply to their work.
Understanding and Execution of Concepts - 25%	Continually enacts the design iteration process: takes ideas through multiple rounds of testing and redesign. Shows thorough	Enacts the design iteration process: takes ideas through multiple rounds of testing and redesign. Shows understanding of	Enacts the design iteration process, but could take ideas through more rounds of testing and redesign.

	<p>understanding of what play is and the value of play as it applies to creative, stretchy, mindful thinking. Confidently and quickly prototypes form and visualizes interactions. Creates highly nuanced, sensitive, tuned in analyses and mappings of play space.</p>	<p>what play is and the value of play as it applies to creative, stretchy, mindful thinking. Quickly prototypes form and visualizes interactions. Creates analyses and mappings of play space.</p>	<p>Shows limited understanding of what play is and the value of play as it applies to creative, stretchy, mindful thinking. Creates prototypes that explore form and visualize interactions. Creates surface level analyses and mappings of play space.</p>
<p>Presentation - 10%</p>	<p>Presents work clearly and creatively. Speaks clearly and uses compelling visuals. Information is thoughtfully organized and the presentation flows in a cohesive narrative. Presents a realized, functioning projects.</p>	<p>Presents work clearly. Speaks clearly and includes visuals. Information is mostly well organized. Presents a realized, functioning project.</p>	<p>Presents work in a confusing or distracted manner. Information is disorganized. Presented project is not fully thought out or functioning.</p>