

# Writing A Learner-Centered Syllabus

gwendolyn yoppolo  
Associate Professor of Ceramics

From the Kutztown University Faculty Handbook:

## Course Guides (First-Day Handouts)

During the first week of classes, faculty members must distribute to their students a written course guide which contains at least the **course requirements, attendance policy,** and the **grading procedures.** This information can be distributed separately or as part of such items as course outlines or syllabi. Any subsequent changes to this information must be given to the class in writing. **Faculty office hours and telephone numbers** should also be provided.

# What is a Syllabus?

- ... a road map?
- ... a contract?
- ... an academic paper?
- ... a to do list?
- ... place for you to lay down the laws?
- ... an invitation?
- ... a marketing opportunity?

What do students really want to know on the first day of class?





# The Syllabus Everyone Wants to Read



## Ceramics Studio

**ART 360**  
Mon./Wed., 3:00 - 5:50 pm  
Sharadin 108

**contact me:**  
gwendolyn.yoppolo@kutztown.edu  
610.644.9421  
Sharadin 116A

**Office Hours:**  
Mon./Wed. 6:00 - 8:00 pm  
Fri. 12:00 - 1:00 pm

### Course Description

In Ceramics Studio, you will develop your artistic voice by engaging in self-regulated inquiry and development of your artwork and your professional presence in the field. You will increase your technical proficiencies and your ability to integrate aesthetic vocabularies and design principles into your work. By studying historical precedent and contemporary context, you will develop an awareness of how your work fits into a larger dialogue. The ceramics community is waiting to hear your written words and spoken presentations, visit your online presence, and experience your work, however you want to share it.

Be ready to take the initiative in the pursuit of your specific goals. You will deepen into your recurrent themes through extensive and focused research and practice, with cycles of iteration and reflection lining your transformative journey. As you develop your artwork, you will also deepen your concepts and strengthen your way of talking about your work. As a critically engaged community member, you will articulate your responses to the creative activities of others while also listening and integrating the critical thoughts and insights of your peers.

As a powerful practicing ceramic artist, you will study craft theory, explore raw materials chemistry, play with fire and learn to use kilns and other equipment in a safe and productive way. With each repetition of Ceramics Studio, you will set higher goals and achieve a higher level of sophistication and professionalism.

### Fall 2022 Themes

Cycle One: Positives and Negatives

Cycle Two: Gravity

Cycle Three: Form and Metaphor[m]

Visiting Artist: Beth Coveney (left, The Sentimental Question.)

### What will you be able to do after this course?

In Ceramics Studio, you will develop all areas of the Student Learning Outcomes of the BFA Program in Art:

#### \* Use the elements and principles of art:

You will be able to choose the tools, materials and processes that enable you to use this medium in an expressive way. You will be able to analyze and critique the aesthetics of ceramic artworks, using your awareness of how artists use the vocabulary of art.

#### \* Show awareness of context:

You will be able to analyze works of art and engage in critical dialogue relating those works to the larger context. Your independent research into historical and contemporary ceramic art will enter into your analysis, sketchbook studies, written assignments, and critical dialogue.

#### \* Demonstrate skill in making:

You will be able to create a coherent body of work. You will be able to solve design problems, achieve your aesthetic goals, and materialize your conceptual content. You will be competent in mixing glaze and clay bodies, as well as in tending the kilns.

#### \* Create a professional presentation:

You will be able to document your artwork, articulate your ideas, design strong exhibitions, originate business and/or educational practices, and become a critically engaged community member.



### Special Policies

#### Attendance

Your attendance is critical to your success in this course. Demos, lectures, and critiques are essential experiences that can not be made up outside of class. Communicate with me if you need to miss a class so we can get you caught up.

#### Health and Safety

Help us maintain a clean and orderly environment. We clean wet when possible to reduce dust; use a sponge or a mop. If you need to sand, use the spray booth or go outside.

#### Broken Work

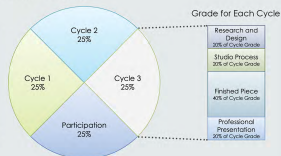
Accidents happen in ceramics. If your work breaks at any point during the making, loading, or firing process, you will need to repair or replace it to complete the project.

### Our Learning Community

In taking Ceramics, you are joining our learning community which includes people from diverse backgrounds with varied perspectives. Each of you holds infinite potential and unique talents based on your specific interests and experiences. Our diversity is our strength, and together we help each other realize our full potential. Making artwork is deeply personal and sharing it with others is an act of courage. Course materials and activities are designed to honor all forms of human diversity: gender, sexuality, age, socioeconomic status, religion, ethnicity, race, culture, veteran status, and abilities. Your learning and growth is at the center of our endeavors, and what you bring to the community is valid, important, and valued. Be sure to communicate about accommodations I can make to ensure you to have the most powerful semester possible.

### Overall Grade for the Course

- 25% Cycle 1
- 25% Cycle 2
- 25% Cycle 3
- 25% Participation



### How to Earn an A in This Course

Be motivated and enthusiastic in your research. Engage with the course content in a thoughtful way.

Experiment wildly and embrace failure as an opportunity to grow. Be patient with new skills.

Be original - look inside yourself for inspiration. Integrate your passions from outside of the studio.

Show that you are able to grow and learn by self-monitoring your own actions.

Do ambitious work that exceeds expectations.

Be punctual, with a strong work ethic, compassion for others, and a collaborative spirit.

Participate in communal activities and dialogue with peers. Respect the points of view of others.

Present your work to others with professionalism.

### Types of Assessment

The learners in our class embody a diversity of experiences, perspectives, and learning styles. Accordingly, assessments used vary and are applied with consideration to the individuality of each learner. Assessments include:

- written self-reflections
- sketchbook practices
- performance assessments
- critiques (in-process and finished work)
- finished projects (4 Cycles)
- professional quality images
- Glaze Lab Reports
- Digital Project Notebooks

### Grades for Each Cycle

Each Cycle counts for an equal part of the Overall Grade. The Cycles are graded in phases, weighted as shown.

#### \* Research and Design, 20%

- \* Research
- \* Design
- \* Reflection and Redesign

#### \* Studio Process, 20%

- \* Effort / Engagement / Productivity
- \* Risk-taking / Experimentation
- \* Responsiveness to Feedback
- \* Independent Initiative, Self-Monitoring

#### \* Finished Piece, 40%

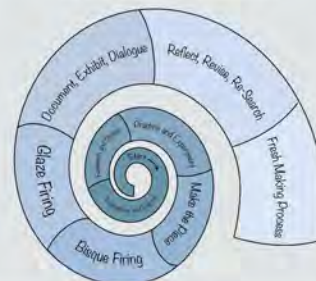
- \* Elements and Principles of Art
- \* Technical Proficiency
- \* Conceptual Depth
- \* Understanding of Context

#### \* Professional Presentation, 20%

- \* Professional Quality Images
- \* Digital Project Notebooks
- \* Glaze Lab Reports
- \* Written Reflections

For each cycle, specific objectives are chosen to create a rubric for each phase. A detailed listing of criteria for Cycle Grades can be found on D2L.

### Learning Curves in Ceramics



### Tools and Materials You'll Need

\* *Kutztown University Ceramics* textbook, available in bookstore and on D2L

- \* *Basic Pottery Tools Kit* (Kemper PTK, for ex.)
- \* *sketchbook* (Kemper S10)
- \* *clay* (Hudson's Synchaw)
- \* *wood modeling tool*
- \* *brushes; bamboo plan brushes; hake brushes; fan brushes; miscellaneous detail brushes*
- \* *sketchbook* (8 1/2" x 11")
- \* *1 gallon plastic bucket*
- \* *large bath towel*
- \* *containers for mixing larger personal batches of glaze (3- and 5-gallon buckets)*
- \* *pass your respirator training with radesell@kutztown.edu, and buy respirator with dust cartridges*

### Suggested Readings

- de Waal, Edmund. (2003) *20th Century Ceramics*.
- Hopper, Robin. (2008) *Functional Pottery*.
- Wron, Clary. (2003) *A Potter's Workbook*.
- Peterson, Susan. (2009) *Working with Clay*.
- Rowson, Philip. (1984) *Ceramics*.
- Reinders, Anton. (2005) *The Ceramic Process*.
- Speight, Charlotte. (2004) *Hands in Clay*.



## Ceramics Studio

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Cycle One: Positives and Negatives

Cycle Two: Gravity

Cycle Three: Form and Metaphor(m)

Visiting Artist: Beth Cavener (left, *The Sentimental Question.*)

### What will you be able to do after this course?

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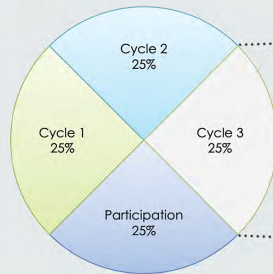
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25% Cycle 2  
25% Cycle 3  
25% Participation

- Prompt Attendance
- Contributions to Class Dialogue
- Preparedness and Focus
- Community Engagement
- Professionalism, Respect for Others



### Grade for Each Cycle

|                           |                    |
|---------------------------|--------------------|
| Research and Design       | 20% of Cycle Grade |
| Studio Process            | 20% of Cycle Grade |
| Finished Piece            | 40% of Cycle Grade |
| Professional Presentation | 20% of Cycle Grade |

### How to Earn an A in This Course

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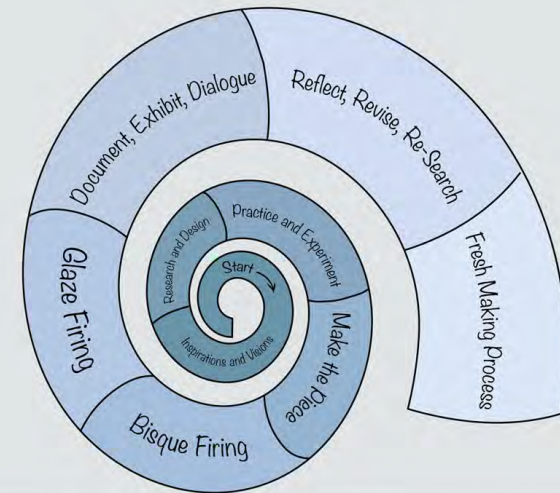
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## Learning Curves in Ceramics



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- \* [rasp \(Mudtools Shredder\)](#)
- \* [wood modeling tools](#)
- \* brushes: [bamboo glaze brushes](#), hake brushes, fan brushes, miscellaneous detail brushes
- \* [sketchbook \(8.5" x 11"\)](#)
- \* [1 gallon plastic bucket](#)
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link: <https://kutztown.edu>

## **RSE DESCRIPTION AND CONTENT**

The Ceramics Studio sequence of courses is designed to support intermediate and advanced learners as they move towards self-regulated development of their work and professional presence in the field. Students will develop an artistic voice by increasing their technical proficiencies and their ability to integrate aesthetic vocabularies and design principles into their work. An awareness of how their work fits into the historical and contemporary context will empower students to enter the dialogue of a larger community. To establish a professional presence, students will be expected to develop written and spoken presentations, an online artistic presence, and to exhibit their work both on campus and beyond.

This is an inquiry-based course that expects students to take initiative in the pursuit of their specific goals. Deepening into their recurrent themes through extensive and focused research and practice, cycles of iteration and reflection structure students' work as they develop their artwork. These cycles start with researching and designing, moving through making, firing, exhibiting, critiquing and reflecting, and redesigning. Research and conceptual development, students will deepen the work into the larger historical and contemporary context through presenting and receiving responses to others while also listening for

exploration, c

ink: <https://kutztown.edu>

## COURSE DESCRIPTION AND CONTENT

The Ceramics Studio sequence of courses is designed for intermediate and advanced learners as they move toward professional presence in the field. Students are expected to increase their technical proficiencies and integrate aesthetic vocabularies and design principles into their work. They are also expected to engage in dialogue of a larger community, to establish their presence, and to exhibit their work both on campus and beyond.

This is an inquiry-based course that focuses on deepening students' understanding of their specific goals. Through cycles of focused research and practice, students learn to use kilns and other equipment in a safe and productive way. With each repetition of Ceramics Studio, students set higher goals and achieve a higher level of sophistication and professionalism.

### Course Description

In Ceramics Studio, you will develop your artistic voice by engaging in self-regulated inquiry and development of your artwork and your professional presence in the field. You will increase your technical proficiencies and your ability to integrate aesthetic vocabularies and design principles into your work. By studying historical precedent and contemporary context, you will develop an awareness of how your work fits into a larger dialogue. The ceramics community is waiting to hear your written words and spoken presentations, visit your online presence, and experience your work, however you want to share it.

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Address the students as “you” rather than talking about what some vague “students” will do.

Spark curiosity and excitement for getting into the studio.

Talk about active choice-based learning and independent inquiry.

Use ~~fewer~~ better words!

Use language that shows respect for students as powerful artists.

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The Biggest Question is  
the smallest word: WHY?

Why have I designed the course this way?

Why is studying Ceramics so valuable?

What will they get out of it?

## Course Objectives

Check out the Kutztown University Curriculum Committee's webpage on [Writing Course Proposals](#). It has good suggestions on writing course objectives that are student-centered and measurable, using action words situated on Bloom's Taxonomy of Educational Objectives to ensure that higher order cognitive processes are engaged. The levels are:

- Knowledge
- Comprehension
- Application
- Analysis
- Synthesis
- Evaluation

### **What will you be able to do after this course?**

In Ceramics Studio, you will develop all areas of the Student Learning Outcomes of the BFA Program in Art:

- \* **Use the elements and principles of art:**  
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- \* **Create a professional presentation:**  
You will be able to document your artwork, articulate your ideas, design strong exhibitions, originate business and/or educational practices, and become a critically engaged community member.

### Use Fewer and Better Words for Course Objectives:

Accessible Language  
Inviting, Motivating Tone  
Curiosity-Sparking

### \* Use the elements and principles of art:

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## Replace Punitive Language with Supportive

Get rid of (or reduce) these  
"Requirements and Expectations"

## Special Policies

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## Replace Punitive Language with Supportive

Reword the Attendance Policy

### ATTENDANCE POLICY

- After one unexcused absence, further unexcused absences will reduce your class participation grade by one step. A third unexcused absence will constitute failure for your participation grade. Three late arrivals or departures to/from class count as one absence. You are responsible for finding out missed information from other students. Demos and lectures will not be repeated for individual absences.
- You are allowed a maximum of three excused absences, for documented illness, death in the family, or other serious situation (see KU Policy ACA-016 for a list of legitimate reasons). Please email instructor immediately if any of these arise.

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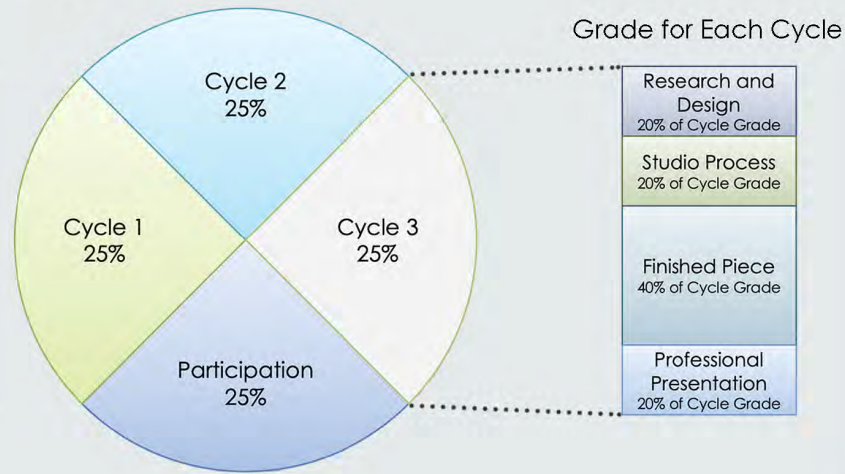
## Inclusion Statement in Plain Language

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  - Contributions to Class Dialogue
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  - Community Engagement
  - Professionalism, Respect for Others



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Present your work to others with professionalism.

Behaviors that lead to success in the course are highlighted.

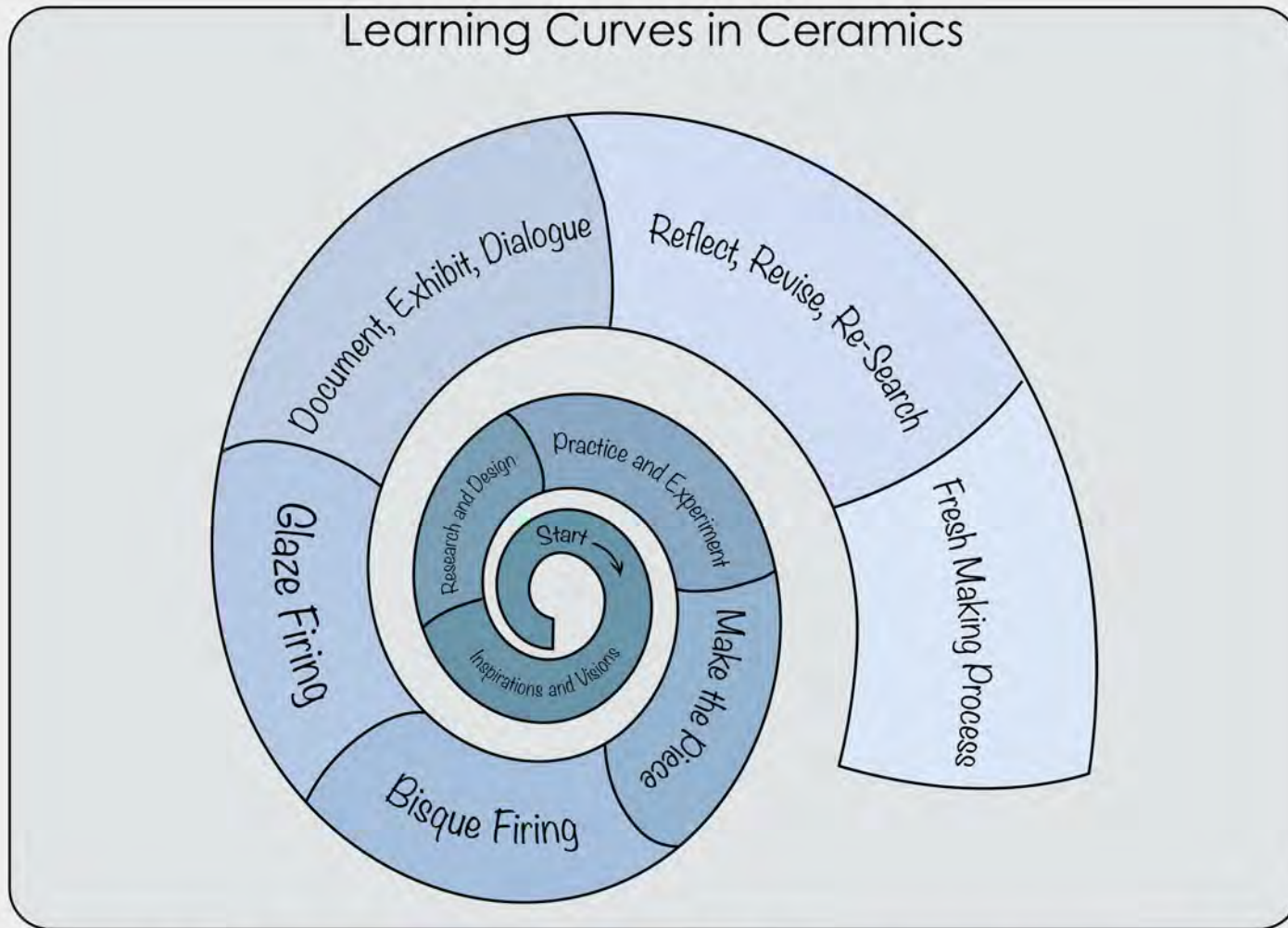
Assessments are varied and align to learning objectives.

## **Types of Assessment**

The learners in our class embody a diversity of experiences, perspectives, and learning styles. Accordingly, assessments used vary and are applied with consideration to the individuality of each learner. Assessments include:

- written self-reflections
- sketchbook practices
- performance assessments
- critiques (in-process and finished work)
- finished projects (4 Cycles)
- professional quality images
- Glaze Lab Reports
- Digital Project Notebooks

## How to Conceptualize the Learning Process: Why I Call The Units “Cycles”



## Ceramics Studio Fall 2022 Weekly Calendar - p. 1

*(Schedule is subject to change if needed.)*

| Week                       | Topics  | Readings   | What's Due?   |
|----------------------------|---|--|---|
| Week One<br>Aug. 29, 31    | Welcome to Ceramics Studio!<br><br>Cycle 1 Intro.   | Review Section 1, "Welcome to the Ceramics Studio!" pp. 3-16                                 | Wed.: 3 x 3 Presentation                                    |
| Week Two<br>Sept. 7        | Surface Design 1.0: Modes of Resistance (wax, latex, shellac, stencils, tape)               | Review: "Slip Decoration and Surface Design," pp. 43-46 and "Glazing Information," pp. 48-50 | Cycle 1 Research and Design to D2L                          |
| Week Three<br>Sept. 12, 14 | Raw Materials 1.0   | "Basic Glaze Chemistry," p. 51-79 and "Experimentation Techniques," p. 80-89                 | Practice Pieces 1 due for Bisque                            |
| Week Four<br>Sept. 19, 21  | Tech Talk 1.0: Clay Bodies  | Review Section 2: "Clay and Clay Bodies," pp. 17-41  | Practice Pieces 1 due for Glaze                             |
| Week Five<br>Sept. 26, 28  | Cycle 2 Intro.  |  | Cycle 1 due for Bisque                                      |
| Week Six<br>Oct. 3, 5      | Surface Design 2.0: Printing Techniques (Silkscreening, Underglaze Transfer, Custom Decals) |  | Cycle 2 Research and Design to D2L<br>Cycle 1 Due for Glaze |
| Week Seven<br>Oct. 11, 12  | FINISHED WORK CRITIQUE  | Section 6a: "Critiques," pp. 154-156; and "Taking Professional Quality Images," p. 158       | Practice Pieces 2 Due for Bisque                            |
| Week Eight<br>Oct. 17, 19  | Raw Materials 2.0   |  | DPN for Cycle 1 Due<br>Practice Pieces 2 Due for Glaze      |

Week 4

Review: Sections 3a through 3d of the Guidebook: Slip Decoration and Surface Design, pp. 43-46

**Feb. 7: T-Shirt Design Contest Submissions Due**

**Feb. 9: Practice Pieces Due for Bisque; Prototypes Completed**

Review: Section 5 in the Guidebook: Plaster Mold Making and Slip Casting, pp. 137 - 152

**Feb. 16: Practice Pieces Due for Glaze; Reproduction Methodology Completed**

Review: Sections 3f Through 3h and 3s in the Guidebook: Glazing Information, pp. 48-50 and KU Slip and Glaze Recipes, p. 90

Raw Materials Experimentation: Designing Investigations

Feb. 21: Cycle 2 Intro.

Read Sections: Basic Glaze Chemistry (3i-3o), p. 51-79 and Experimentation Techniques (3p-3r), p. 80-89

**Feb. 28: Cycle 2 Research and Design Due**

**Mar. 2: Cycle 1 Due for Bisque**

Surface Design II: Printing Techniques on clay

**Mar. 7: Cycle 2 Practice Pieces Due**

**Mar. 9: Cycle 1 Due for Glaze**

Electric Kiln Firing, Reproduction, and Firing (4a-4i)

Electronics

## Ceramics Studio Fall 2022 Weekly Calendar - p. 1

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| Week Two<br>Sept. 7        | Surface Design 1.0:<br>Modes of Resistance<br>(wax, latex, shellac, stencils, tape) | Review: "Slip Decoration and Surface Design," pp. 43-46 and "Glazing Information," pp. 48-50 | Cycle 1 Research and Design to D2L |
| Week Three<br>Sept. 12, 14 | Raw Materials 1.0   | "Basic Glaze Chemistry," p. 51-79 and "Experimentation Techniques," p. 80-89                 | Practice Pieces 1 due for Bisque   |
| Week Four<br>Sept. 19, 21  | Tech Talk 1.0: Clay Bodies  | Review Section 2: "Clay and Clay Bodies," pp. 17-41  | Practice Pieces 1 due for Glaze    |

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 Types Completed  
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 Slip Casting, pp. 137 - 152  
 s Due for Glaze;  
 gy Completed  
 s in the Guidebook:  
 and Glaze Recipes, p. 90  
 Investigations  
 7-79 and  
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## Ceramics Studio Fall 2022 Semester Calendar

| Sunday  | Monday  | Tuesday               | Wednesday   | Thursday | Friday | Saturday |
|---------|---|-----------------------|---|----------|--------|----------|
| Aug. 28 | 29<br>Welcome to<br>Ceramics!<br>Cycle 1 Intro. | 30                    | 31<br>3x3 Presentations   | Sept. 1  | 2      | 3        |
| 4       | 5<br>Labor Day                                  | 6                     | 7<br>Cycle 1 R & D Due  | 8        | 9      | 10       |
| 11      | 12  | 13                    | 14<br>Practice Pieces 1<br><small>due for Bisque</small>            | 15       | 16     | 17       |
| 18      | 19  | 20                    | 21<br>Practice Pieces 1<br><small>due for Glaze</small>             | 22       | 23     | 24       |
| 25      | 26<br>Cycle 2 Intro.                            | 27                    | 28<br>Cycle 1 <small>due for Bisque</small>                         | 29       | 30     | Oct. 1   |
| 2       | 3<br>Cycle 2 R & D Due                          | 4                     | 5<br>Cycle 1 <small>due for Glaze</small>                           | 6        | 7      | 8        |
| 9       | 10<br>Fall Break                                | 11<br>Monday Schedule | 12<br>Practice Pieces 2<br><small>due for Bisque</small>            | 13       | 14     | 15       |
| 16      | 17  | 18                    | 19<br>CUP SALE<br>Practice Pieces 2<br><small>due for Glaze</small> | 20       | 21     | 22       |

# The Overview

- Breaks down each cycle
- Provides answers to essential questions
- Shows students some of their choices
- Maps out how cycles are connected to one another and how each cycle serves the learning objectives of the course

| Ceramics Studio Fall 2022 Overview<br><small>[Schedule is subject to change if needed.]</small> |   |   |   |
|---|---|---|---|
|   | <b>Positives and Negatives</b>  | <b>Gravity</b>  | <b>Form and Metaphor(m)</b>   |
| <b>WHAT</b> are we making?  | Cups and Handles<br>Collections of Vessels<br>Abstract Sculpture<br>Figurative Sculpture<br>Installation  | Sculpting from Life<br>Wall Pieces<br>Installations<br>Ephemeral Art<br>Trompe l'oeil<br>Bowls, Baskets, Pots                         | Sculptural Vessels<br>Abstract Sculpture<br>Utilitarian Wares<br>Organic Abstraction  |
| <b>HOW</b> are we forming it?   | * Additive and Subtractive Forming<br>* Kurinuki<br>* Soft slabs, tar paper<br>* Molding  | * Sculpting Solid and Hollowing Out<br>* Hammer and Anvil<br>* Building Pieces from Middle Out<br>* Increasing Scale                  | * Throwing parts and joining<br>* Building with bits  |
| <b>HOW</b> are we dealing with surface design?  | * Modes of Resistance<br>* Building up and resisting or removing layers<br>* Trailing, Sprigs, Texture<br>* Hydroabrasion                                 | * Airbrushing<br>* Printing Techniques  | * Multiple Firings<br>* Luster<br>* Decals<br>* Overglazes  |
| <b>WHERE</b> can we take raw materials?   | * Mixing a Base Glaze<br>* Crossover Line Blends  | * Intensity Tests<br>* Mixing Test Batches of Clay Bodies   | * Triaxial Blends<br>* Quadraaxial Blends   |
| <b>WHERE</b> do pieces go in firings?   | Electric Kilns:<br>Firing Schedules<br>Programming  | Gas Kilns:<br>Reduction Firing<br>Dampers and Fuel to Air Ratios  | Independently loading and unloading kilns   |
| <b>WHO</b> are we looking at?   | Ma Po Kinnord<br>West African Pottery<br>Kurokawa Toru<br>Christine Nofchissey McHorse<br>Greg Payce<br>Jenilyn Virden<br>Hector Zamoya<br>Andrea Marquis | Beth Cavener<br>Linda Swanson<br>Johnson Tsang<br>Russell Wrangle<br>Adrian Arleo<br>Lauren Mabry<br>Guy van Leemput<br>Syd Carpenter | Arun Sharma<br>Theaster Gates<br>Ngozi Omeje<br>Rudolf Staffel<br>Yeasook Yung<br>M.C. Richards<br>Josphine Burr<br>Paul Briggs         |
| <b>WHY</b> are we doing this?   | * Mass and Void<br>* Negative Space<br>* Proportion<br>* Contrast<br>* Layers in surface patterning   | * Horizontal, Vertical, Diagonal lines<br>* Gestural Marks<br>* Visual and Actual Weight<br>* Tension, Balance                        | * Attention to how surface design expresses concept<br>* Form, Volume, Edges<br>* Emphasis on details<br>* Relationship of form to body |



## Ceramics Studio Fall 2022 Overview

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|  | <b>Positives and Negatives</b>  | <b>Gravity</b>   | <b>Form and Metaphor(m)</b>  |
|--|---|--|--|
| <b>WHAT</b> are we making?                     | Cups and Handles<br>Collections of Vessels<br>Abstract Sculpture<br>Figurative Sculpture<br>Installation  | Sculpting from Life<br>Wall Pieces<br>Installations<br>Ephemeral Art<br>Trompe l'oeil<br>Bowls, Baskets, Pots  | Sculptural Vessels<br>Abstract Sculpture<br>Utilitarian Wares<br>Organic Abstraction   |
| <b>HOW</b> are we forming it?                  | <ul style="list-style-type: none"> <li>* Additive and Subtractive Forming</li> <li>* Kurinuki</li> <li>* Soft slabs, tar paper</li> <li>* Molding</li> </ul>                                  | <ul style="list-style-type: none"> <li>* Sculpting Solid and Hollowing Out</li> <li>* Hammer and Anvil</li> <li>* Building Pieces from Middle Out</li> <li>* Increasing Scale</li> </ul> | <ul style="list-style-type: none"> <li>* Throwing parts and joining</li> <li>* Building with bits</li> </ul>                   |
| <b>HOW</b> are we dealing with surface design? | <ul style="list-style-type: none"> <li>* Modes of Resistance</li> <li>* Building up and resisting or removing layers</li> <li>* Trailing, Sprigs, Texture</li> <li>* Hydroabrasion</li> </ul> | <ul style="list-style-type: none"> <li>* Airbrushing</li> <li>* Printing Techniques</li> </ul>   | <ul style="list-style-type: none"> <li>* Multiple Firings</li> <li>* Luster</li> <li>* Decals</li> <li>* Overglazes</li> </ul> |
| <b>WHERE</b> can we take raw materials?        | <ul style="list-style-type: none"> <li>* Mixing a Base Glaze</li> <li>* Crossover Line Blends</li> </ul>  | <ul style="list-style-type: none"> <li>* Intensity Tests</li> <li>* Mixing Test Batches of Clay Bodies</li> </ul>  | <ul style="list-style-type: none"> <li>* Triaxial Blends</li> <li>* Quadriaxial Blends</li> </ul>                              |

|   |   |  |   |
|---|---|--|---|
|   |   | * Increasing scale   |   |
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## Universal Design for Learning: Helpful Links

Universal Design for Learning Universe from the California State University System:

<https://enact.sonoma.edu/c.php?g=789377&p=5650604>

Center for Universal Design from the NC State University College of Design:

<https://design.ncsu.edu/research/center-for-universal-design/>

Universal Design for Learning: A Rubric for Evaluating your Course Syllabus:

[chrome-](#)

[extension://oemmndcblldboiebfnladdacbfdmadadm/https://mtsac.libguides.com/ld.php?content\\_id=27697365](extension://oemmndcblldboiebfnladdacbfdmadadm/https://mtsac.libguides.com/ld.php?content_id=27697365)

Accessible Syllabus website from Tulane University:

<https://www.accessiblesyllabus.com/>

Kairos, Suggested Practices for Syllabus Accessibility Statements

<https://praxis.technorhetoric.net/tiki->

[index.php?page=Suggested Practices for Syllabus Accessibility Statements](index.php?page=Suggested+Practices+for+Syllabus+Accessibility+Statements)

“How to Create a Syllabus,” in The Chronicle of Higher Education:

<https://www.chronicle.com/article/how-to-create-a-syllabus/>

## Student-Centered Syllabus Design: Helpful Links

“The Student-Centered Syllabus,” in The Chronicle of Higher Education:

<https://www.chronicle.com/article/the-student-centered-syllabus>

“Student Impressions of Syllabus Design: Engaging Versus Contractual Syllabus,” in the ijSOTL:

[chrome-](chrome-extension://oemmndcblldboiebfnladdacbfdmadadm/https://digitalcommons.georgiasouthern.edu/cgi/viewcontent.cgi?referer=&httpsredir=1&article=1634&context=ij-sotl)

<extension://oemmndcblldboiebfnladdacbfdmadadm/https://digitalcommons.georgiasouthern.edu/cgi/viewcontent.cgi?referer=&httpsredir=1&article=1634&context=ij-sotl>

“Extreme Makeover, Syllabus Edition,” by Tona Hangen:

<http://www.tonahangen.com/2011/01/syllabus-makeover/>

“Yes, Your Syllabus is Way Too Long,” in The Chronicle of Higher Education:

<https://www.chronicle.com/article/yes-your-syllabus-is-way-too-long/>

“The Three Essential Functions of your Syllabus,” in The Chronicle of Higher Education:

<https://www.chronicle.com/article/the-3-essential-functions-of-your-syllabus-part-1/>

<https://www.chronicle.com/article/the-3-essential-functions-of-your-syllabus-part-2/>

“Your Syllabus Doesn’t Have to Look Like a Contract,” in The Chronicle of Higher Education:

<https://www.chronicle.com/article/your-syllabus-doesnt-have-to-look-like-a-contract>