Writing A Learner-Centered Syllabus

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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 Few People Would Read

KUTZTOWN UNIVERSITY OF PENNSYLVANIA CERAMICS STUDIO I - V CFT321-5 AGC credit for 300 - 3:50 pr

Mondays & 00 - 8:00 pm Wedneidays & 00 - 8:00 pm fadays 12:00 - 1:00 pm

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COURSE DESCRIPTION AND CONTENT

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CERAMICS STUDIO COURSE STUDENT LEARNING OBJECTIVES (SLOS)

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REQUIREMENTS AND EXPECTATIONS

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SPRING 2022 SPECIAL POLICIES

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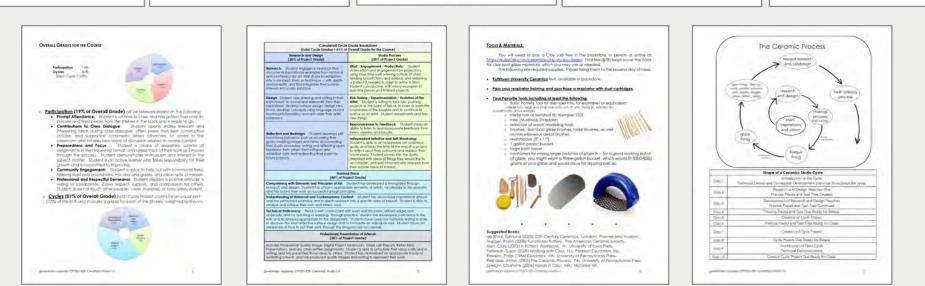
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GRADING POLICIES

ATTENDANCE FOUCY

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The Syllabus Everyone Wants to Read



| | Cycle Two: | Gravity |
|---|---------------------|---|
| - | Cycle Three: | Form and Metaphor(m) |
| | Visiting Artist: Be | th Cavener (left. The Sentimental Questio |

What will you be able to do after this course? In Ceramics Studio, you will develop all areas of the Stu dent Learning Outcomes of the BFA Program in Art: You will be able to choose the tools, materials and processes that enable you to use this me-dium in an expressive way. You will be able to analyze and critique the aesthetics of ce-Special Policies

ramic artworks, using your awareness of how artists use the vocabulary of art. Attendance Your attendance is critical to your success in this course your success in this course. Demos, lectures, and critiques are essential experiences that can not be made up outside 6 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 indepen-dent research into historical and contempo-rary ceramic art will enter into your analysis. 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 use the spray booth or go out-side.

Broken Work

Accidents happen in ceram-ics. 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.

* Use the elements and principles of art:

sketchbook studies, written assignments, and

You will be able to create a coherent body of work. You will be able to solve design prob-

Hers, achieve your desthetic goals, and ma-terialize your conceptual content. You will be competent in mixing glaze and clay bodies, as well as in tending the klins.

* Create a professional presentation: You will be able to document your artwork, articulate your ideas, design strong exhibi-

tions, originate business and/or educational practices, and become a critically engaged

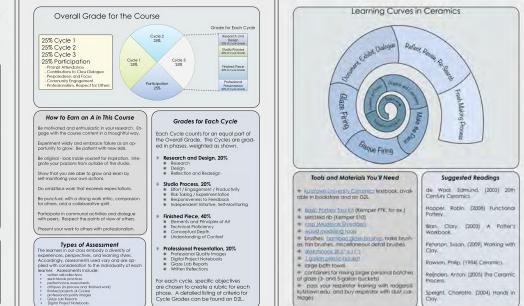
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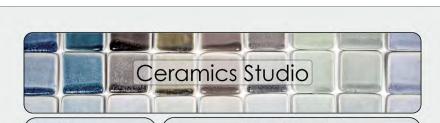
* Demonstrate skill in making:

community member.

critical dialogue.

Our Learning Community In taking Ceramics, you are joining our learning community which includes people from di-verse backgrounds with varied perspectives. Each dry vol hads infinite potential and unique talents based on your specific interests and experiences. Our diversity is our strength, and together we help each other retails our full potential. Making artwork is deeply personal and sharing It with others is an act of courage. Course materials and active accidences materials. signed to horor all forms of human diversity: gender, sexuality, age, socioeconomic status, religion, ethnicity, race, culture, veteraris atatus, and billies. Your learning and growth is at the center of our endeavora, and what you binks. Your learning and growth is under the denter of our endeavora, and what you binks and the center of the terminal is valid, important, and valued. Be sure to communicate about accommodations I can make to ensure you to have the most powerful sementer possible.





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

contact me: gwendolyn yoppolo yoppolo@kutztown.edu 814.644.9621 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 Cavener (left. The Sentimental Question.)

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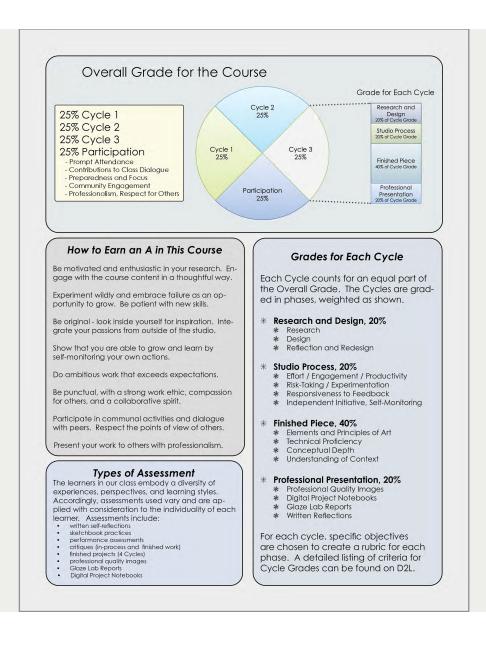
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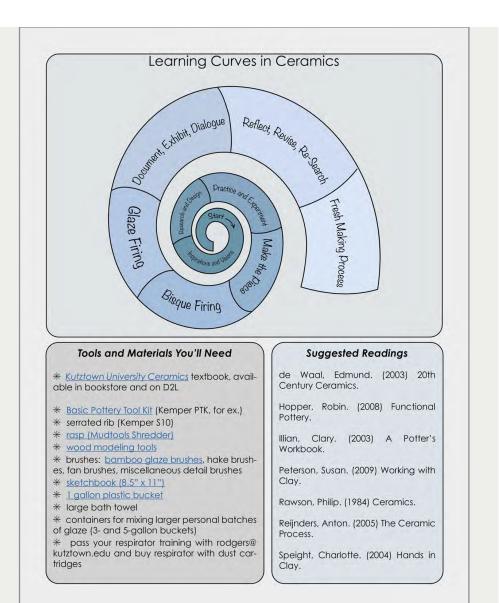
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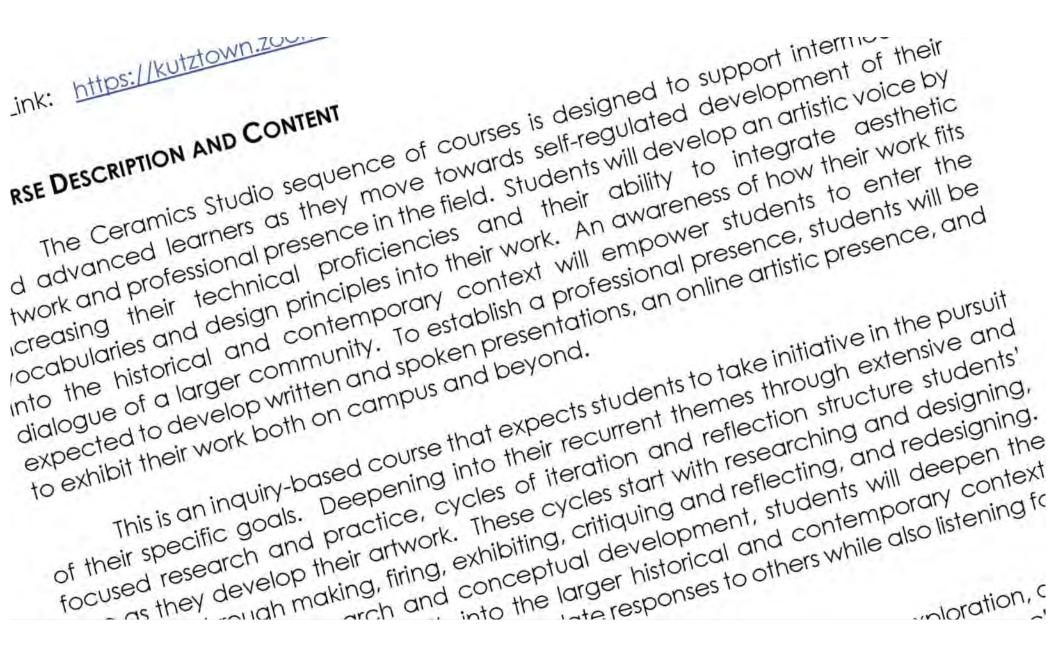
Cycle One: Positives and Negatives

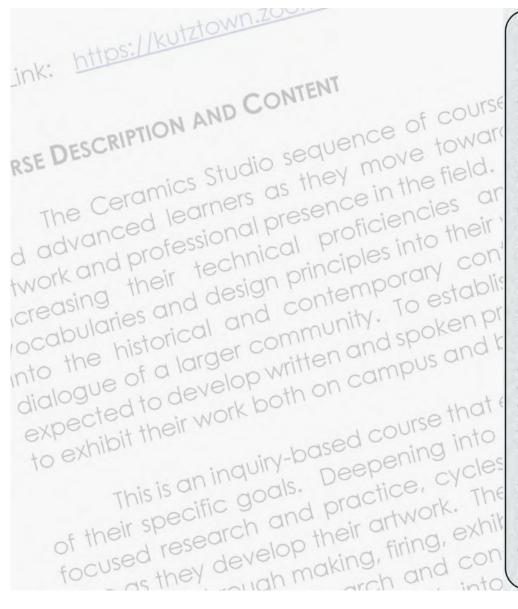
Cycle Two: Gravity

Cycle Three: Form and Metaphor(m)

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







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Spark curiosity and excitement for getting into the studio.

Talk about active choice-based learning and independent inquiry.

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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

Historical and contempore place. 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 Bloom's Taxonomy of Educational on Objectives to ensure that higher order cognitive processes are engaged. The levels are:

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- Knowledge •
- Comprehension

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- Application
- Analysis

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Evaluation

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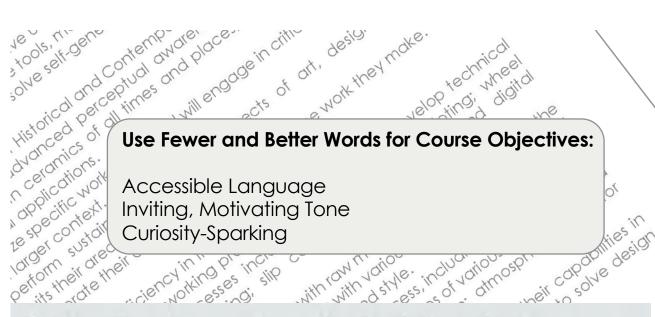
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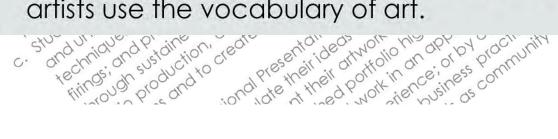
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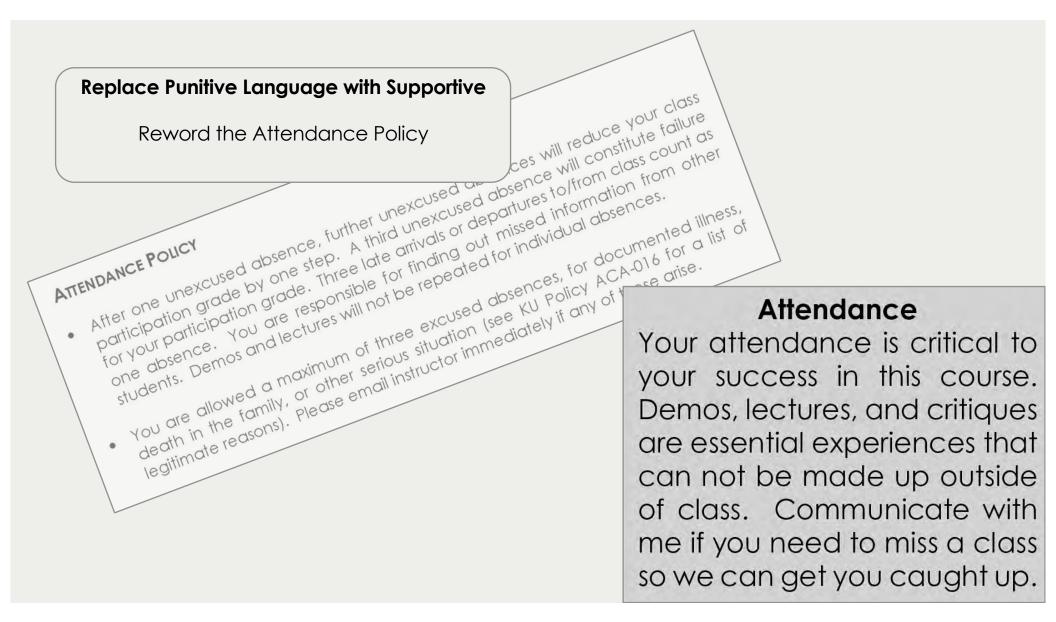
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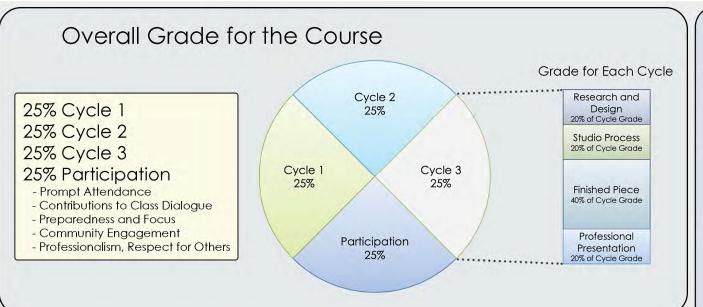
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Inclusion Statement in Plain Language

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.



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.

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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.

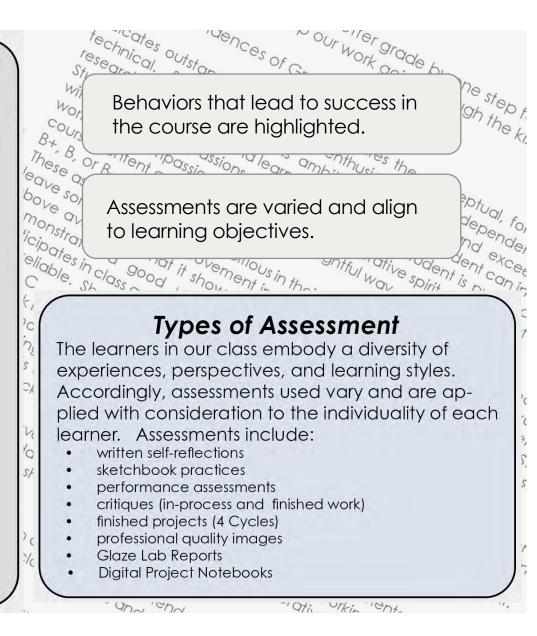
Show that you are able to grow and learn by self-monitoring your own actions.

Do ambitious work that exceeds expectations.

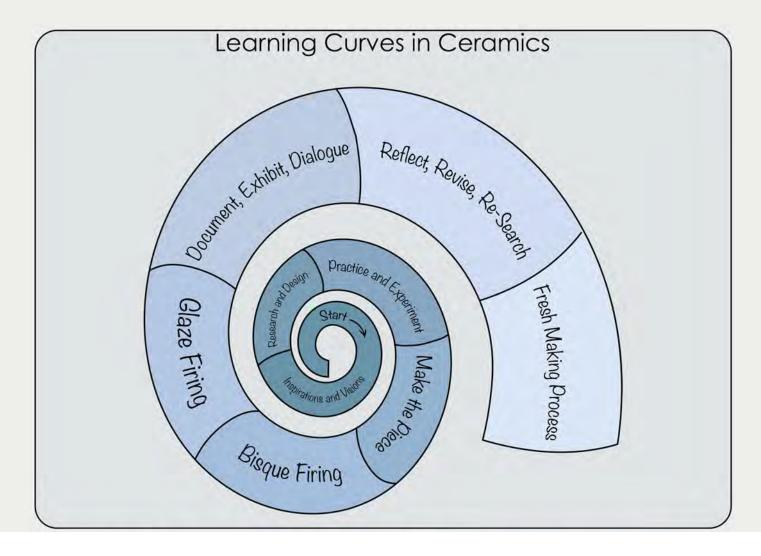
Be punctual, with a strong work ethic, compassion for others, and a collaborative spirit.

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

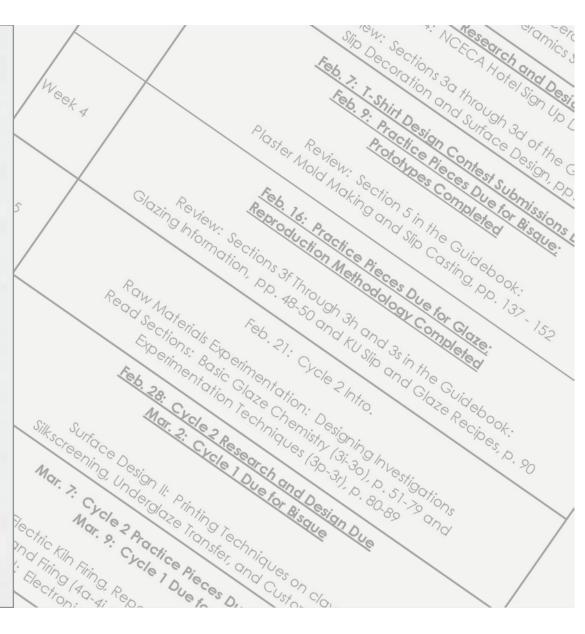
Present your work to others with professionalism.



How to Conceptualize the Learning Process: Why I Call The Units "Cycles"



| Week | Topics | Readings | What's Due? | |
|----------------------------|--|---|--|--|
| Week One Aug. 29, 31 | Welcome to Ceramics Studio! Cycle 1 Intro. | Review Section 1, "Wel- come to the Ceramics Studio!" pp. 3-16 | Wed.: 3 x 3 Presentation | |
| Week Two Sept. 7 | Surface Design 1.0: Modes of Resistance (wax, latex, shellac, sten- cils, tape) | Review: "Slip Decoration and Surface Design," pp. 43-46 and "Glazing Infor- mation," pp. 48-50 | Cycle 1 Research and Design to D2L | |
| Week Three Sept. 12, 14 | Raw Materials 1.0 | "Basic Glaze Chemistry," p. 51-79 and "Experimentation Tech- niques," p. 80-89 | Practice Pieces 1 due for Bisque | |
| Week Four Sept. 19, 21 | Tech Talk 1.0: Clay Bodies | Review Section 2: "Clay and Clay Bodies," pp. 17-41 | Practice Pieces 1 due foi Glaze | |
| Week Five Sept. 26, 28 | Cycle 2 Intro. | | Cycle 1 due for Bisque | |
| Week Six Oct. 3, 5 | Surface Design 2.0: Printing Techniques (Silkscreening, Underglaze Transfer, Custom Decals) | | Cycle 2 Research and Design to D2L Cycle 1 Due for Glaze | |
| Week Seven 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 Oct. 17, 19 | Raw Materials 2.0 | | DPN for Cycle 1 Due Practice Pieces 2 Due for Glaze | |



| Week | Topics | Readings | What's Due? | |
|---|--|---|---------------------------------------|--|
| Week One Aug. 29, 31 | Welcome to Ceramics Studio! Cycle 1 Intro. | Review Section 1, "Wel- come to the Ceramics Studio!" pp. 3-16 | Wed.: 3 x 3 Presentation | |
| Week Two Sept. 7Surface Design 1.0: Modes of Resistance (wax, latex, shellac, sten- cils, tape) | | Review: "Slip Decoration and Surface Design," pp. 43-46 and "Glazing Infor- mation," pp. 48-50 | Cycle 1 Research and Design to D2L | |
| Week Three Sept. 12, 14 Raw Materials 1.0 | | "Basic Glaze Chemistry," p. 51-79 and "Experimentation Tech- niques," p. 80-89 | Practice Pieces 1 due for Bisque | |
| Week Four Sept. 19, 21 | | Review Section 2: "Clay and Clay Bodies," pp. 17-41 | Practice Pieces 1 due for Glaze | |



| Sunday | Monday | Tuesday | Wednesday | Thursday | Friday | Saturday |
|---------|---|-----------------------|--|----------|--------|----------|
| Aug. 28 | 29 Welcome to Ceramics! Cycle 1 Intro. | 30 | 31 3x3 Presentations | Sept. 1 | 2 | 3 |
| 4 | 5 Labor Day | 6 | 7 Cycle 1 R & D Due | 8 | 9 | 10 |
| 11 | 12 | 13 | 14 Practice Pieces 1 due for Bisque | 15 | 16 | 17 |
| 18 | 19 | 20 | 21 Practice Pieces 1 due for Glaze | 22 | 23 | 24 |
| 25 | 26 Cycle 2 Intro. | 27 | 28 Cycle 1 _{due for} Bisque | 29 | 30 | Oct. 1 |
| 2 | 3 Cycle 2 R & D Due | 4 | 5 Cycle 1 due for Glaze | 6 | 7 | 8 |
| 9 | 10 Fall Break | 11 Monday Schedule | 12 Practice Pieces 2 due for Bisque | 13 | 14 | 15 |
| 16 | 17 | 18 | 19 CUP SALE Practice Pieces 2 due for Glaze | 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 (Schedule is subject to change if needed.) | | | | |
|--|---|--|---|--|
| | Positives and Negatives | Gravity | Form and Metaphor(m) | |
| WHAT are we making? | Cups and Handles Collections of Vessels Abstract Sculpture Figurative Sculpture Installation | Sculpting from Life Wall Pieces Installations Ephemeral Art Trompe l'oeil Bowls, Baskets, Pots | Sculptural Vessels Abstract Sculpture Utilitarian Wares Organic Abstraction | |
| HOW are we forming it? * Additive and Sub- tractive Forming * Kurinuki * Soft slabs, tar paper * Molding | | * Sculpting Solid and Hollowing Out * Hammer and Anvil * Building Pieces from Middle Out * Increasing Scale | * Throwing parts and joining * Building with bits | |
| HOW are we dealing with sur- face design? | Modes of Resistance Building up and resist- ing or removing layers Trailing, Sprigs, Texture Hydroabrasion | Airbrushing Printing Techniques | Multiple Firings Luster Decals Overglazes | |
| WHERE can we take raw materi- als? | Mixing a Base Glaze Crossover Line Blends | * Intensity Tests * Mixing Test Batches of Clay Bodies | * Triaxial Blends * Quadraxial Blends | |
| WHERE do piec- es go in firings? | | Gas Kilns: Reduction Firing Dampers and Fuel to Air Ratios | Independently loading and unloading kilns | |
| WHO are we looking at? WHO are we hooking at? | | Beth Cavener Linda Swanson Johnson Tsang Russell Wrankle Adrian Arleo Lauren Mabry Guy van Leemput Syd Carpenter | Arun Sharma Theaster Gates Ngozi Omeje Rudolf Staffel Yeesook Yung M.C. Richards Josphine Burr Paul Briggs | |
| WHY are we do- ing this? * Mass and Vold * Negative Space * Proportion * Contrast * Layers in surface pat- terning | | Horizontal, Vertical, Diagonal lines Gestural Marks Visual and Actual Weight Tension, Balance | Attention to how sur- face design express- es concept Form, Volume, Edges Emphasis on details Relationship of form to body | |

| | Positives and Negatives | Gravity | Form and Metaphor(m) | |
|---|--|--|--|--|
| WHAT are we making? | Cups and Handles Collections of Vessels Abstract Sculpture Figurative Sculpture Installation | Sculpting from Life Wall Pieces Installations Ephemeral Art Trompe l'oeil Bowls, Baskets, Pots | Sculptural Vessels Abstract Sculpture Utilitarian Wares Organic Abstraction | |
| HOW are we forming it? | * Additive and Sub- tractive Forming * Kurinuki * Soft slabs, tar paper * Molding | * Sculpting Solid and Hollowing Out * Hammer and Anvil * Building Pieces from Middle Out * Increasing Scale | * Throwing parts and joining * Building with bits | |
| HOW are we dealing with sur- face design? | | ✤ Airbrushing✤ Printing Techniques | Multiple Firings Luster Decals Overglazes | |
| WHERE can we take raw materi- als? | * Mixing a Base Glaze * Crossover Line Blends | * Intensity Tests * Mixing Test Batches of Clay Bodies | * Triaxial Blends * Quadraxial Blends | |

| | | * Increasing scale | |
|--|---|--|---|
| HOW are we dealing with sur- face design? | Modes of Resistance Building up and resisting or removing layers Trailing, Sprigs, Texture Hydroabrasion | Airbrushing Printing Techniques | Multiple Firings Luster Decals Overglazes |
| WHERE can we take raw materi- als? | Mixing a Base Glaze Crossover Line Blends | * Intensity Tests * Mixing Test Batches of Clay Bodies | * Triaxial Blends * Quadraxial Blends |
| WHERE do piec- es go in firings? Electric Kilns: Firing Schedules Programming | | Gas Kilns: Reduction Firing Dampers and Fuel to Air Ratios | Independently loading and unloading kilns |
| WHO are we looking at? Ma Po Kinnord West African Pottery Kurokawa Toru Christine Nofchissey McHorse Greg Payce Jerilyn Virden Hector Zamoya Andrea Marquis | | Beth Cavener Linda Swanson Johnson Tsang Russell Wrankle Adrian Arleo Lauren Mabry Guy van Leemput Syd Carpenter | Arun Sharma Theaster Gates Ngozi Omeje Rudolf Staffel Yeesook Yung M.C. Richards Josphine Burr Paul Briggs |
| WHY are we do- ing this? * Mass and Void * Negative Space * Proportion * Contrast * Layers in surface pat- terning | | Horizontal, Vertical, Diagonal lines Gestural Marks Visual and Actual Weight Tension, Balance | Attention to how sur- face design express- es concept Form, Volume, Edges Emphasis on details Relationship of form to body |

Universal Design for Learning: Helpful Links

Universal Design for Learning Universe from the California State University System: <u>https://enact.sonoma.edu/c.php?g=789377&p=5650604</u>

Center for Universal Design from the NC State University College of Design: <u>https://design.ncsu.edu/research/center-for-universal-design/</u>

Universal Design for Learning: A Rubric for Evaluating your Course Syllabus: <u>chrome-</u> <u>extension://oemmndcbldboiebfnladdacbdfmadadm/https://mtsac.libguides.com/ld.php?conten</u> <u>t_id=27697365</u>

Accessible Syllabus website from Tulane University: https://www.accessiblesyllabus.com/

Kairos, Suggested Practices for Syllabus Accessibility Statements <u>https://praxis.technorhetoric.net/tiki-</u> index.php?page=Suggested Practices for Syllabus Accessibility Statements

"How to Create a Syllabus," in The Chronicle of Higher Education: <u>https://www.chronicle.com/article/how-to-create-a-syllabus/</u>

Student-Centered Syllabus Design: Helpful Links

"The Student-Centered Syllabus," in The Chronicle of Higher Education: <u>https://www.chronicle.com/article/the-student-centered-syllabus</u>

"Student Impressions of Syllabus Design: Engaging Versus Contractual Syllabus," in the ijSOTL: <u>chrome-</u> <u>extension://oemmndcbldboiebfnladdacbdfmadadm/https://digitalcommons.georgiasouthern.ed</u> u/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: <u>https://www.chronicle.com/article/yes-your-syllabus-is-way-too-long/</u>

"The Three Essential Functions of your Syllabus," in The Chronicle of Higher Education: <u>https://www.chronicle.com/article/the-3-essential-functions-of-your-syllabus-part-1/</u> <u>https://www.chronicle.com/article/the-3-essential-functions-of-your-syllabus-part-2/</u>

"Your Syllabus Doesn't Have to Look Like a Contract," in The Chronicle of Higher Education: <u>https://www.chronicle.com/article/your-syllabus-doesnt-have-to-look-like-a-contract</u>