

Writing A Learner-Centered Syllabus

gwendolyn yoppolo
Associate Professor of Ceramics

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

CF1321-5 3.00 credit hours
Mondays and Wednesdays 3:00 – 5:50 pm
Spring 2022 Sharadin 108

Instructor: gwendolyn yoppolo
Email: yoppolo@kutztown.edu
814.644.9621

Office hours
Sharadin 116A Mondays, 6:00 – 8:00 pm
Wednesdays, 6:00 – 8:00 pm
Fridays, 12:00 – 1:00 pm

Zoom Link: <https://kutztown.zoom.us/j/372727216>

COURSE 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 artwork 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' time as they develop their artwork. These cycles start with researching and designing, and move through making, firing, exhibiting, critiquing and reflecting, and redesigning. Through individual research and conceptual development, students will deepen the awareness of how their work fits into the larger historical and contemporary context. During the critique process, students articulate responses to others while also listening for constructive input from their peers.

Additional course content will include craft theory, raw materials exploration, and kilns and firing experience. Readings will be distributed via email, handed out in class, and/or available via d2L. This course is repeatable up to five (5) times. Students are expected to set higher goals and achieve a higher level of sophistication in successive levels of Ceramics Studio. A minimum of 6 hours of work outside of class is expected per week.

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CERAMICS STUDIO COURSE STUDENT LEARNING OBJECTIVES (SLOs)

- Demonstrating Competency with the Elements and Principles of Art**
 - Students will perceive, analyze, and critique the use of elements and principles of art in the work of their peers and others in a way that shows conceptual understanding and insight into relevant techniques used by the artist.
 - Students will incorporate elements and principles of art in the creation of their work.
 - Students will develop an individual voice or style by building a vocabulary of form and surface that enables expressive use of the medium.
 - Students will discern appropriate tools, materials and processes to achieve aesthetic goals, express concepts, and solve self-generated design problems.
- Developing Understanding of Historical and Contemporary Context**
 - Students will develop advanced perceptual awareness and ceramic literacy by becoming familiar with ceramics of all times and places, including artistic, design, industrial, and digital applications.
 - Students will analyze specific works of art and will engage in critical dialogue relating those works to a larger context.
 - Students will perform sustained inquiry into aspects of art, design, theory, or technology as suits their areas of interest.
 - Students will incorporate their awareness of context into the work they make.
- Demonstrating Technical Proficiency in the Production of Art**
 - Students will understand the working properties of clay and will develop technical proficiency in a range of processes including hand building; sculpting; wheel throwing; prototyping; mold making; slip casting; surface design; and digital fabrication.
 - Students will design and execute research with raw materials that is grounded in the science of clay bodies, slips, and glazes along with various firing techniques, that will lead to the formulation of an individual palette and style.
 - Students will develop competence with the firing process, including the ability to load and unload bisque and glaze kilns; describe the processes of various firing cycles and techniques (i.e., bisque vs. glaze; oxidation vs. reduction; atmospheric; monitor firing; and program electronic controllers).
 - Through sustained individualized inquiry, students will synthesize their capabilities in studio production, conceptual analysis, and contextual awareness to solve design problems and to create a coherent body of work.
- Creating a Professional Presentation of Artwork**
 - Students will articulate their ideas orally and in writing to a larger community.
 - Students will document their artwork with professional quality images, and will work towards curating a polished portfolio highlighting a body of work.
 - Students will exhibit finished work in an appropriate context (i.e., online; in a gallery; as an installation, event, or experience; or by curating an exhibition).
 - Students will originate functional business practices, communication skills, and/or teaching practices that suit their goals as community members.

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REQUIREMENTS AND EXPECTATIONS

- This course will be focused on developing your unique creativity and artistic visions. To this end, be ready to experiment, risk failure, and expose your ideas to others.
- Each class starts on time and attendance is mandatory. In a studio art class, it is essential that you be present and ready to participate. Demonstrations, lectures, slide shows, and critiques are essential experiences that cannot be made up outside of class. Class time is time for group dialogue and shared learning.
- Class time is for group dialogue and shared learning. Expect to spend your class time interacting with others, listening to lectures, and demonstrations, and performing communal tasks. For uninterrupted making time, come in outside of class time.
- This is a studio art class that will require you to work outside of class time on projects and library research. For every hour of class time per week, ideally you should expect to spend two to three hours working in the studio or on your research.
- No headphones, cell phones, or other electronic devices should be in use during class time. Dress appropriately for this messy and physical activity (loose feet, sandals, and open-toed shoes are not permitted in any studio areas for safety reasons).
- Deadlines on the calendar mean the work is due by the **beginning** of class that day.
- Ceramics cannot be rushed. Do not wait until the last minute to execute your project. You will be responsible for managing the drying of your work and doing tasks at the appropriate times during drying.
- Make more than the assignment suggests so that you can hand in your best work for grading. Back up projects come in handy when your first idea fails.
- Broken Work Policy: Studio accidents happen. As much as we try to be careful in loading and firing work, sometimes things break or blow up in the kiln. If that happens, the student is responsible for remarking the work and finishing the project.
- As a learning community, it is expected that members of the course will offer each other ongoing support and collaborative dialogue. Participation during critiques with your honest and constructive criticism is crucial to the development of ideas and artistic ability among class members. Mutual respect and support are expected.
- Health and safety practices in the studio are taken seriously. We will maintain a clean, organized environment. Students are expected to follow all safety procedures and to clean up after themselves immediately. Use wet sponges or mops when possible – brooms raise dust and should be avoided. Please keep your own work organized and contained within your cluttered shelves. Participation in clean up, studio maintenance, and routine tasks is expected of all students.

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SPRING 2022 SPECIAL POLICIES

Healthy practices and mask information

Students should take reasonable actions to reduce the possibility of transmission of communicable illnesses. Proactive actions include washing hands frequently, using wipes to clean personal classroom seating area, covering coughs and sneezes with a tissue or elbow, not sharing eating utensils, and staying home when feeling ill. It is appropriate to contact the instructor (before class when possible) and to ask a classmate for notes when missing class due to illness. In the event of a medical emergency and/or hospitalization that prevents a student from attending class or being on campus for five (5) days or more, Health & Wellness/Clinical Services should be contacted at 610-683-4082 or health@kutztown.edu.

Masks are required inside all university buildings for all individuals, regardless of vaccination status.

- Individuals are required to wear masks indoors, including in all classrooms, meeting rooms, common areas in residence halls and indoor events.
- Masks are not required outdoors. CDC recommendations that people who are not fully vaccinated wear a mask in crowded outdoor settings. The university supports all members of the campus community who choose to wear a mask outdoors.
- Masks must cover the nose and mouth.

Masks will remain required while the CDC advises that they be worn in our area. Should the situation improve, the university will adjust its protocols to align with current CDC guidance, and all individuals will be strongly encouraged to wear a mask while indoors.

In order to continue to be able to offer you studio access, we must be vigilant on the following requirements. Please take these seriously – for all of us!

- Masks must be worn AT ALL TIMES** in the Ceramics Studios. Even if you are the only one in the room.
- If you feel sick, stay home.**
- Clean and sanitize your work area after working.
- If you see unsafe practices within the ceramics studio, you can text me at 814-644-9621.
- Have questions? Contact KU's Health and Wellness Center (610-683-4082 or hw@kutztown.edu).

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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.

GRADING POLICIES

- Late assignments will reduce the letter grade by one step for each class. Deadlines are important in order to keep our work going through the kilns in a timely manner.
- General Correspondence of Grades:
 - A or A- Indicates outstanding work that integrates the conceptual, formal, aesthetic, and technical. Student is motivated, enthusiastic, and independent in her pursuit of research. Work generated is ambitious, engaging, and exceeds expectations. Student is able to grow and learn by her own actions. Student can integrate her work with clay and her passions outside of the studio. Student is punctual, with a strong work ethic; compassionate for others, and collaborative spirit. This student engages with course content and community in a thoughtful way.
 - B+, B, or B- These assignments may be ambitious in their vision and capable in their execution, but leave some room for improvement in certain areas. This grade indicates work that is above average in that it shows thoughtfulness, addresses assignment criteria, and demonstrates a good understanding of techniques and concepts. Student participates in class activities, is punctual and has good attendance, and is consistent and reliable. Shows growth over time.
 - C+ or C The work is average in that it meets the basic requirements and expectations. Student can demonstrate a basic knowledge or competence, but may show less interest in participating in the studio environment or contributing to group dialogue. Assignments are completed with basic ability and understanding of course content. Work may lack in one or more of the areas being evaluated.
 - D Shows below average and inconsistent engagement with assignments and course content. Attendance problems may exist, or avoidance of working outside of class time. Student shows poor participation in collaborative efforts and studio responsibilities.
 - F Failure to engage with course content, attend class, do work assigned outside of class time, or participate in class activities and dialogue.

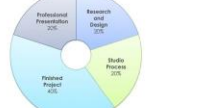
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OVERALL GRADES FOR THE COURSE

Participation Cycles 19%
(Each Cycle = 27%)



- Participation (19% of Overall Grade)** will be assessed based on the following:
 - Prompt Attendance:** Student is on time to class, and has gotten their work-in-progress and fired pieces from the shelves in the back and is ready to go.
 - Contributions to Class Dialogue:** Student openly shares relevant and interesting ideas during class dialogue; offers peers their best constructive criticism and supportive comments; listens attentively to others in the classroom; and initiates new areas of discussion related to course content.
 - Preparedness and Focus:** Student is aware of deadlines; submits all assignments in the requested format; and keeps track of their work, as it moves through the process. Student demonstrates enthusiasm and interest in the subject matter. Student is an active learner who takes responsibility for their growth and is committed to improving.
 - Community Engagement:** Student is quick to help out with communal tasks, helping load and unload kilns, mix clay and glazes, and clean spills or messes.
 - Professional and Respectful Demeanor:** Student displays a positive attitude; is willing to collaborate; shows respect, support, and compassion for others. Student does not touch other peoples' work, materials, or tools unless invited.
- Cycles (81% of Overall Grade)** Each Cycle Project counts for an equal part (27%) of this 81% and includes a grade for each of the phases, weighted as shown:



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Completed Cycle Grade Breakdown (Total Cycle Grades = 81% of Overall Grade in the Course)	
Research and Design (20% of Project Grade)	Studio Process (20% of Project Grade)
Research: Student engages in research that documents inspirational examples from historical and contemporary art that shows investigation into a concept, form, or technique – with depth and breadth, and that integrates their outside interests into studio practice. Design: Student uses drawing and writing in the studio to record and elaborate from their inspirations; develops surface design; design new forms; develops concepts using language; record technical information; and articulate their artist statement.	Effort / Engagement / Productivity: Student shows effort and engagement on projects by using class time well; working outside of class; tending to both form and surface; and restating a project if needed in order to refine its form. Student is productive, with many examples of practice pieces and finished projects. Risk-Taking / Experimentation / Evolution of the Artist: Student is willing to take risks on projects to the point of failure, in order to learn the boundaries of the possible and to continue to evolve as an artist. Student experiments and tries new things. Responsiveness to Feedback: Student shows an ability to listen to and incorporate feedback from peers, viewers, and faculty. Independent Initiative and Self-Monitoring: Student is able to set reasonable yet ambitious goals, and takes the time at the end of a project to reflect upon their outcome and redirect their future plans. Student comes into the studio prepared with ideas of things they would like to accomplish, and well informed with research from their outside areas of interest.
Reflection and Redesign: Student develops self-monitoring behaviors such as recording their goals; leading images and notes documenting their studio processes; noting and reflecting upon feedback from others from critiques and exhibition visits; and redirecting their plans for future projects.	Finished Piece (40% of Project Grade) Competency with Elements and Principles of Art: Student has developed a strong idea through research and design. Student has chosen appropriate elements of artistic vocabulary to incorporate, and has based their work on successful design principles. Understanding of Historical and Contemporary Context: Student has discovered inspirational artwork and has performed extensive and deep research into a specific area of interest. Student is able to analyze and critique their own and others' work. Technical Proficiency: Piece is well constructed with even wall thickness, refined edges and underside, and no cracking or warping. Through practice, student has developed proficiency in the skills and techniques appropriate to the assignment. Students have used raw materials testing in order to discover the most effective surface design and to formulate an individual style. Student shows an awareness of how to put their work through the firing process successfully.
Professional Presentation of Artwork (20% of Project Grade) Includes Professional Quality Image, Digital Project Notebooks, Glaze Lab Reports, Reflections, Presentations, and any other written assignments. Student is able to articulate their ideas orally and in writing, and has presented those ideas to others. Student has determined an appropriate mode of exhibiting artwork, and has produced quality images and writing to represent their work.	

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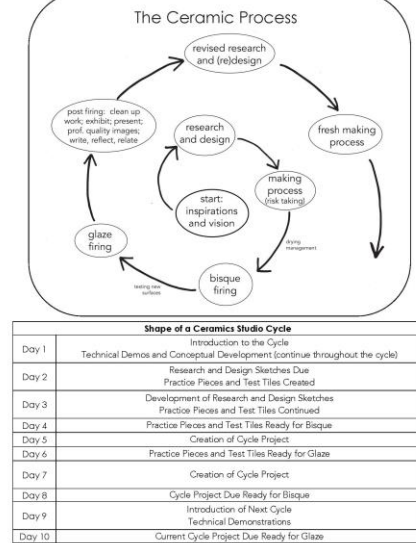
TOOLS & MATERIALS:

You will need to pay a Clay Lab Fee in the bookstore, in person or online at <https://kutztown.com/ceramics-clay-studio-classes>. That fee (\$78) helps cover the costs for clay and glaze materials, which you may use as needed. The following are required supplies. Please bring them to the second day of class.

- Kutztown University Ceramics** text, available in bookstore.
- Pass your respirator training and purchase a respirator with dust cartridges.**
- Your Favorite Tools including at least the following:**
 - Basic Pottery Tool Kit (Kemper FTK, for example) or equivalent: (paddle tool, large and small loop tools, cut-off wire, metal file, wooden file, wooden knife, and a sponge)
 - metal fork or serrated rib (Kemper S10)
 - rasp (Mudtool Shredder)
 - selection of wood modeling tools
 - brushes: bamboo glaze brushes, hake brushes, as well as miscellaneous detail brushes
 - sketchbook (8" x 11")
 - 1 gallon plastic bucket
 - large bath towel
 - containers for mixing larger batches of glaze in – for a good working batch of glaze, you might want a three-gallon bucket, which would fit 3000-8000 grams of your glaze and would allow for dipping pieces.

Suggested Books:
de Waal, Edmund (2003) *20th Century Ceramics*. London: Thames and Hudson.
Hopper, Robin (2008) *Functional Pottery, The American Ceramic Society*.
Hlan, Clay (2003) *A Potter's Workbook*. IA: University of Iowa Press.
Peterson, Susan (2009) *Working with Clay*. NJ: Pearson Education, Inc.
Rowson, Philip (1984) *Ceramics*. PA: University of Pennsylvania Press.
Rejnders, Anton (2005) *The Ceramic Process*. PA: University of Pennsylvania Press.
Speight, Charlotte (2004) *Hands in Clay*. MA: McGraw Hill.

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Ceramics Studio

ART 360

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

contact me:

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Office Hours:

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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.)



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

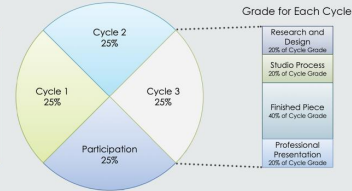
Accidents happen in ceramics. If your work breaks at any point during the making, loading, or firing process, you will need to repair or replace it to complete the project.

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%

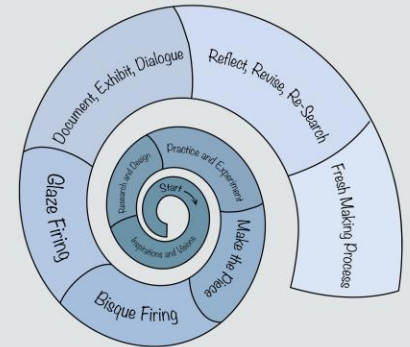
- Elements and Principles of Art
- Technical Proficiency
- Conceptual Depth
- Understanding of Context

* 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 Tool Kit](#) (Kemper PTK, for ex.)
- * serrated rib (Kemper S10)
- * [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](#)
- * large bath towel
- * containers for mixing larger personal batches of glaze (3- and 5-gallon buckets)
- * pass your respirator training with rogers@kutztown.edu, and buy respirator with dust cartridges

Suggested Readings

- de Waal, Edmund. (2003) 20th Century Ceramics.
- Hopper, Robin. (2008) Functional Pottery.
- Illian, Clary. (2003) A Potter's Workbook.
- Peterson, Susan. (2009) Working with Clay.
- Rawson, Philip. (1984) Ceramics.
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- * **Show awareness of context:**
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- * **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.



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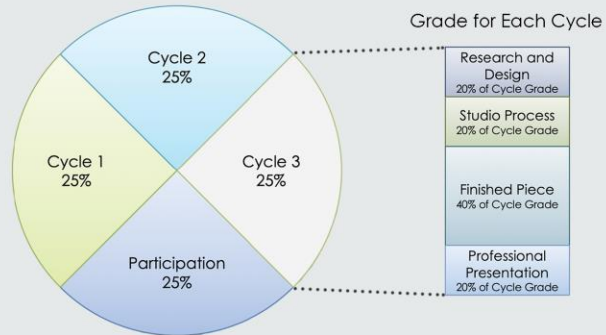
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Overall Grade for the Course

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

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



How to Earn an A in This Course

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

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- Glaze Lab Reports
- Digital Project Notebooks

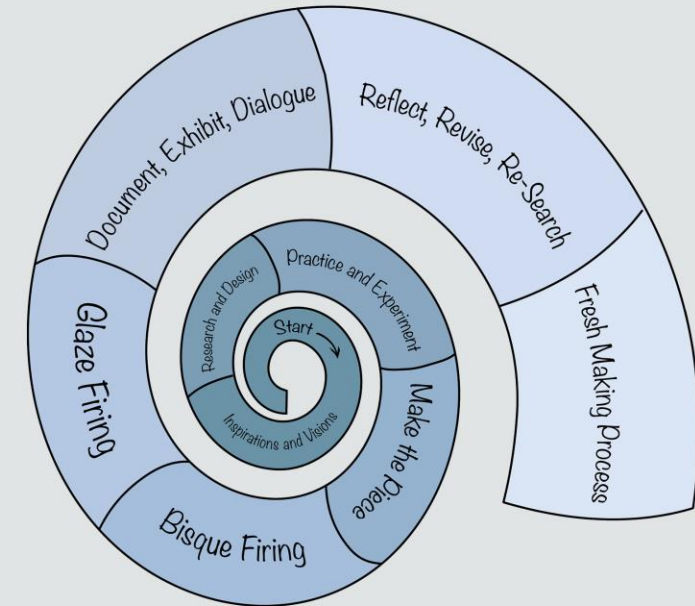
Grades for Each Cycle

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 Tool Kit](#) (Kemper PTK, for ex.)
- * serrated rib (Kemper S10)
- * [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](#)
- * large bath towel
- * containers for mixing larger personal batches of glaze (3- and 5-gallon buckets)
- * pass your respirator training with rogers@kutztown.edu and buy respirator with dust cartridges

Suggested Readings

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

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



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*.)



COURSE 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 network 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, through making, firing, exhibiting, critiquing and reflecting, and redesigning. As students engage into the larger historical and contemporary context, they will deepen the dialogue through making, firing, exhibiting, critiquing and reflecting, and redesigning. Students will also listen to others while also listening for their own exploration, and

Link: <https://kutztown.z>

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This is an inquiry-based course that focuses on their specific goals. Deepening into focused research and practice, cycles of making as they develop their artwork. The course includes making, firing, exhibiting, and research and content into the field.

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.

Link: <https://kutztown.z>

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

Course Description

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

Talk about active choice-based learning and independent inquiry.

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

Talk about active choice-based learning and independent inquiry.

Use language that shows respect for students as powerful artists.

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

Spark curiosity and excitement or getting into the studio.

Talk about active choice—based learning and independent inquiry.

Use language that shows respect for students as powerful artists.

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

Spark curiosity and excitement or 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?

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.

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.



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.

Use Fewer and Better Words for Course Objectives:

Accessible Language
Inviting, Motivating Tone
Curiosity-Sparking

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:

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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.

Replace Punitive Language with Supportive

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

- No headphones, cell phones, or other electronic devices should be in use during class time. Dress appropriately for this messy and physical activity (bare feet, sandals, and open-toed shoes are not permitted in any studio areas for safety reasons).
- Deadlines on the calendar mean the work is due by the beginning of class that day.
- Ceramics cannot be rushed. Do not wait until the last minute to execute your project. You will be responsible for managing the drying of your work and doing tasks at the appropriate times during drying.
- Make more than the assignment suggests so that you can hand in your best work for grading. Back up projects come in handy when your first idea fails.
- Studio accidents happen. As much as we try to be careful in work, sometimes things break or blow up in the kiln. If the members of the course will offer encouragement during critical moments of the project.

Replace Punitive Language with Supportive

Get rid of (or reduce) these
“Requirements and Expectations”

Special Policies

Attendance

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Broken Work

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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.

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.

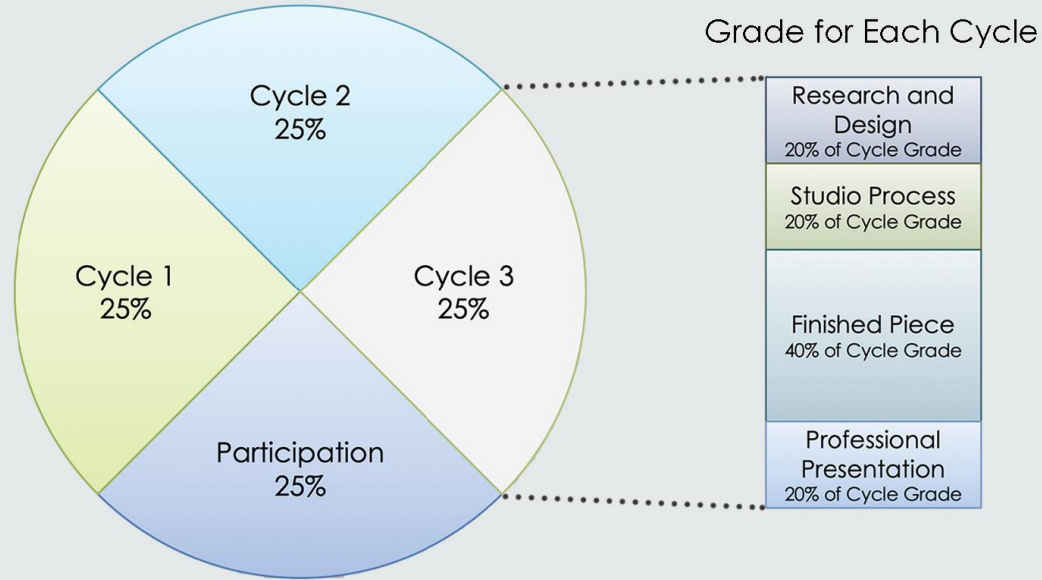
Inclusion Statement in Plain Language

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.

Overall Grade for the Course

- 25% Cycle 1
 - 25% Cycle 2
 - 25% Cycle 3
 - 25% Participation
- Prompt Attendance
 - Contributions to Class Dialogue
 - Preparedness and Focus
 - Community Engagement
 - Professionalism, Respect for Others



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.

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

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Indicates outstanding work that integrates the conceptual, for
technical. Student is motivated, enthusiastic, and independent
research. Work generated is ambitious, engaging, and exceeds
Student is able to grow and learn by her own actions. Student can in
with clay and her passions outside of the studio. Student is punctua
work ethic, compassion for others, and collaborative spirit. This student
course content and community in a thoughtful way.
B+, B, or B-
These assignments can be ambitious in their vision and capable in their execu
leave some room for improvement in certain areas. This grade indicates wo
above average in that it shows thoughtfulness, addresses assignment criteri
monstrates a good understanding of techniques and concepts. S
Participates in class activities, is punctual and has good attendance, and is cons
reliable. Shows growth over time.
C
k is average in that it meets the basic requirements and expectations. Studen
monstrate a basic knowledge or competence, but may show less interest in
ing in the studio environment or contributing to group dialogue. S
s are completed with basic ability and understanding of course content.
ck in one or more of the areas being evaluated.
verage and inconsistent engagement with assignments
tance problems may exist, or avoidance of working
shows poor participation in collaborative
n course content, attend
class activities and

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Behaviors that lead to success in the course are highlighted.

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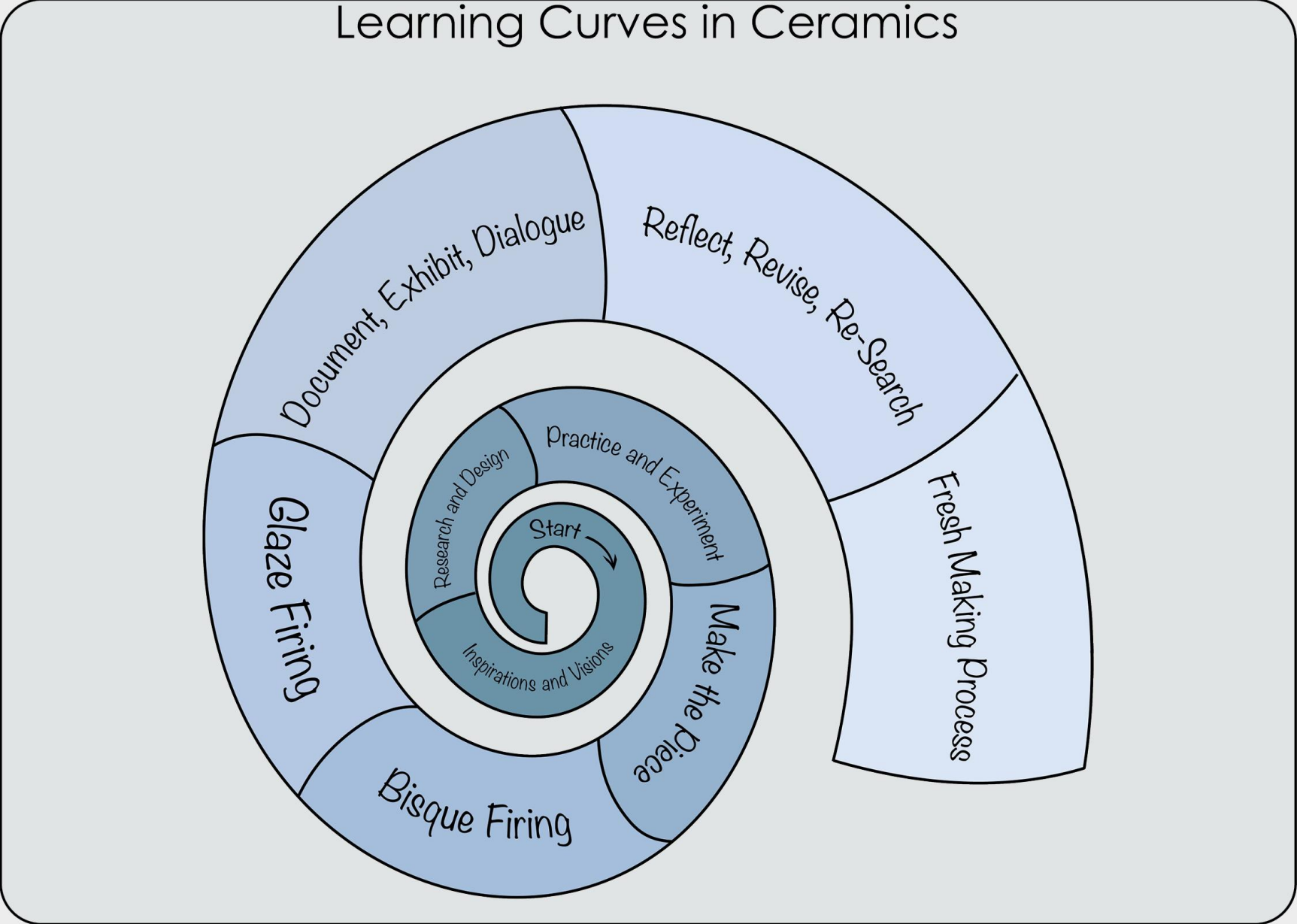
Assessments are varied and align to learning objectives.

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- critiques (in-process and finished work)
- finished projects (4 Cycles)
- professional quality images
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- 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 Aug. 29, 31	Welcome to Ceramics Studio! Cycle 1 Intro.	Review Section 1, "Welcome 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, 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 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 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 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 4

5

Review: Sections 3a through 3d of the Guidebook: Slip Decoration and Surface Design, pp. 137 - 152

Feb. 7: T-Shirt Design Contest Submissions Due for Bisque;
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

Feb. 21: Cycle 2 Intro.

Raw Materials Experimentation: Designing Investigations

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, Silkscreening, Underglaze Transfer, and Custom

Mar. 7: Cycle 2 Practice Pieces Due

Mar. 9: Cycle 1 Due for Bisque

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

Electronics

Ceramics Studio Fall 2022 Weekly Calendar - p. 1

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Research and Design
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NCECA Hotel Sign Up
Sections 3a through 3d of the G
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Design Contest Submissions L
Practice Pieces Due for Bisque;
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p

Ceramics Studio Fall 2022 Semester Calendar

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 <small>due for Bisque</small>	15	16	17
18	19	20	21 Practice Pieces 1 <small>due for Glaze</small>	22	23	24
25	26 Cycle 2 Intro.	27	28 Cycle 1 <small>due for Bisque</small>	29	30	Oct. 1
2	3 Cycle 2 R & D Due	4	5 Cycle 1 <small>due for Glaze</small>	6	7	8
9	10 Fall Break	11 Monday Schedule	12 Practice Pieces 2 <small>due for Bisque</small>	13	14	15
16	17	18	19 CUP SALE Practice Pieces 2 <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 <small>(Schedule is subject to change if needed.)</small>			
	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 Subtractive 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 surface 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 materials?	* Mixing a Base Glaze * Crossover Line Blends	* Intensity Tests * Mixing Test Batches of Clay Bodies	* Triaxial Blends * Quadriaxial Blends
WHERE do pieces 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 Jeryllyn Virden Hector Zamoya Andrea Marquis	Beth Cavener Linda Swanson Johnson Tsang Russell Wrangle Adrian Arleo Lauren Mabry Guy van Leemput Syd Carpenter	Arun Sharma Theaster Gates Ngozi Omeje Rudolf Staffel Yeesook Yung M.C. Richards Josephine Burr Paul Briggs
WHY are we doing this?	* Mass and Void * Negative Space * Proportion * Contrast * Layers in surface patterning	* Horizontal, Vertical, Diagonal lines * Gestural Marks * Visual and Actual Weight * Tension, Balance	* Attention to how surface design expresses concept * Form, Volume, Edges * Emphasis on details * Relationship of form to body

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WHERE can we take raw materials?	<ul style="list-style-type: none"> * Mixing a Base Glaze * Crossover Line Blends 	<ul style="list-style-type: none"> * Intensity Tests * Mixing Test Batches of Clay Bodies 	<ul style="list-style-type: none"> * Triaxial Blends * Quadraxial Blends

		* Increasing Scale	
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