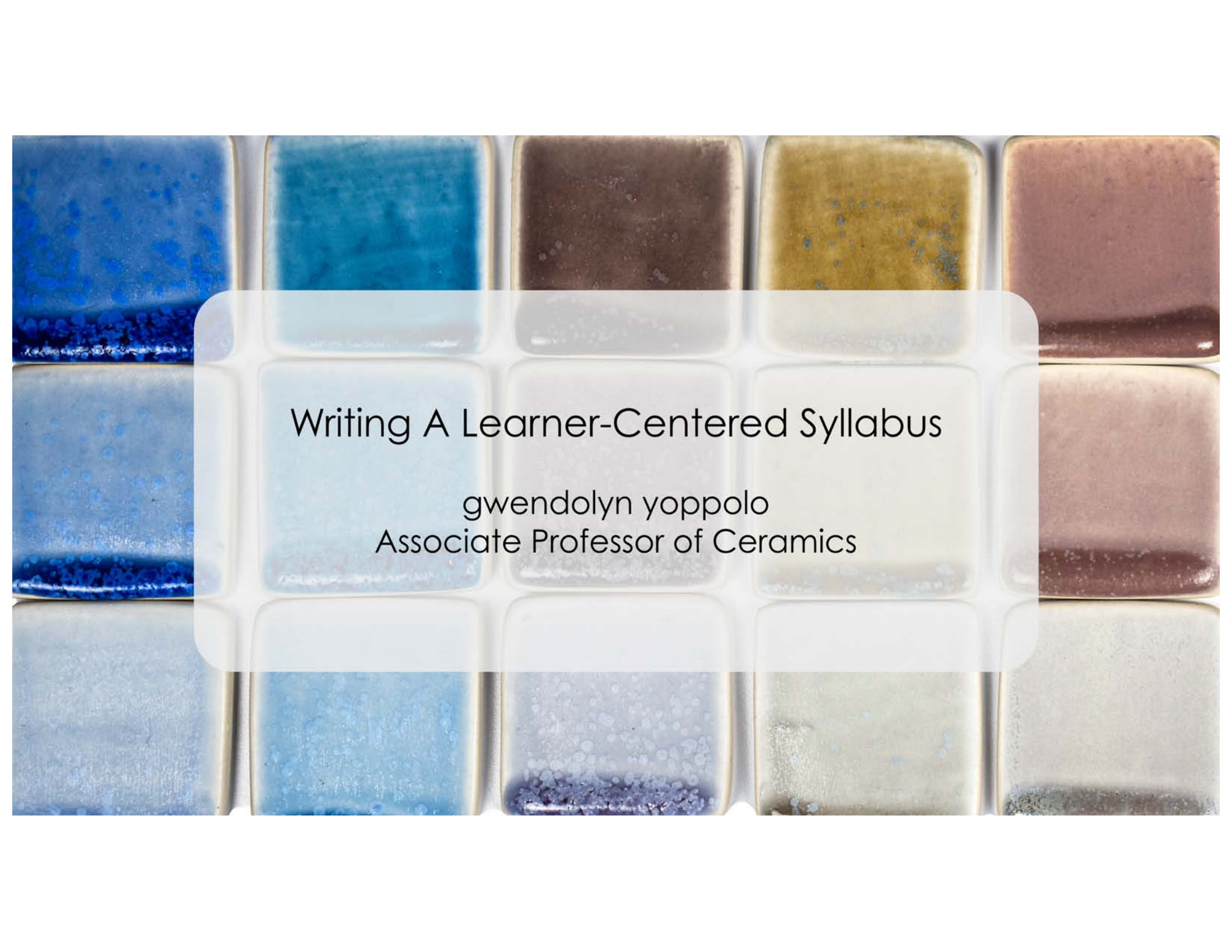




Writing A Learner-Centered Syllabus

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 Few People Would Read

KITTOWEN UNIVERSITY OF PENNSYLVANIA CP221-5 3.00 credit hours Monday and Wednesday 3:00 - 5:30 pm Spring 2022 Shoradin 108 Instructor: gwendolyn.pappas@ku.edu Email: pappas@ku.edu 814.444.9627 Office hours Shoradin 118A Monday, 6:00 - 8:00 pm Wednesday, 6:00 - 8:00 pm Friday, 12:00 - 1:00 pm Zoom link: https://ku.zoom.us/j/979727214 COURSE DESCRIPTION AND CONTENT The Ceramics Studio sequence of courses is designed to support intermediate and advanced students 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 proficiency 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, new materials exploration, and kiln 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. gwendolyn.pappas, CP221-525 Ceramics Studio I-V 1	CERAMICS STUDIO I - V  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, explore 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 new materials that is grounded in the relevance 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 kilns and glaze kilns, describe the processes of various firing cycles and techniques (i.e., bisque vs. glaze, oxidation vs. reduction, atmospheric; monitor design, 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 photography, 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 creating an exhibition). - Students will originate functional business practices, communication skills, and/or teaching practices that suit their goals as community members. gwendolyn.pappas, CP221-525 Ceramics Studio I-V 2	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. Come to spend your class time interacting with others, listening to lectures and demonstrations, and performing communal tasks. For unintended 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, identify your time to spend to 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 (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 <u>beginning</u> 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 drying tasks of 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 remaking 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 on mats when possible - brooms table out and should be avoided. Please keep your own work organized and contained within your allotted shelves. Participation in clean up, studio maintenance, and routine tasks is expected of all students. gwendolyn.pappas, CP221-525 Ceramics Studio I-V 3	SPRING 2022 SPECIAL POLICIES Health practices and mask information Students should take responsible actions to reduce the possibility of transmission of communicable diseases. Proactive actions include wearing masks 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/Critical Services should be contacted at 414.643.4202 or 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 recommends that people who are not fully vaccinated wear a mask in crowded outdoor settings. The university supports 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 Studio. 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 814.444.9621. - Have a validated Contact KU's Health and Wellness Center (810-683.4002 or kuhealth@ku.edu) gwendolyn.pappas, CP221-525 Ceramics Studio I-V 4	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 Correspondences of Grades: - A or A- - Indicates outstanding work that integrates the conceptual, formal, aesthetic, and technical. Student is motivated, enthusiastic, and independent in the 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 clear and her passion outside of the studio. Student is punctual, with a strong work ethic, compassion for others, and collaborative spirit. This student engages with course content and community in a thoughtful way. - B+, B, or B- - These assignments can be ambitious in their plan 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 with a good attendance, and is consistent and reliable. Shows growth over time. - C+ or C - D Shows below average and inconsistent engagement with assignments and course content. Attendance problems may exist, or evidence of working outside of class time. Student shows poor participation in collaborative efforts and studio responsibilities. F Due to engage with course content, attend class, do work assigned outside of class time, or participate in class activities and dialogue. gwendolyn.pappas, CP221-525 Ceramics Studio I-V 5
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OVERALL GRADES FOR THE COURSE

Participation Cycle 19% (Each Cycle = 27%)

Investigation Cycle 18% (Each Cycle = 27%)

Design Cycle 18% (Each Cycle = 27%)

Production Cycle 18% (Each Cycle = 27%)

Reflection and Redesign Cycle 18% (Each Cycle = 27%)

Professional Presentation of Artwork Cycle 18% (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-process 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; often 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 kilns 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 the 81% and includes a grade for each of the phases, weighted as shown:

Investigation Cycle 18% (Each Cycle = 27%)

Design Cycle 18% (Each Cycle = 27%)

Production Cycle 18% (Each Cycle = 27%)

Reflection and Redesign Cycle 18% (Each Cycle = 27%)

Professional Presentation of Artwork Cycle 18% (Each Cycle = 27%)

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Completed Cycle Grade Breakdown (Total Cycle Grade = 81% of Overall Grade for the Course)	
Research and Design (26% of Project Grade)	Studio Process (26% of Project Grade)
Research: Student engages in research that documents traditional 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.	That / Engagement / Productivity: Student shows effort and engagement on projects by using class time well, working outside of class, leading to both form and surface, and maintaining a project if needed in order to refine a form. Student's production, with many examples of practice pieces and finished projects.
Design: Student uses drawing and writing in their sketchbook to record and elaborate from their explorations; develop surface design; design new forms; develop concepts using language; record technical information; and articulate their art intent.	Ref. Making / Experimentation / Evaluation of the Artist: Student is willing to take risks, pushing 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 takes risks.
Reflection and Redesign: Student develops self-monitoring behaviors such as recording their goals, testing images and notes, documenting their studio process, noting and reflecting upon feedback from others from critiques and evaluation work, and reflecting their plans for future projects.	Responsiveness to Feedback: Student shows an ability to listen to and incorporate feedback from peers, viewers, and faculty.
Independent Initiative and Self-Motivation: 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 evaluate 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 area of interest.	Independent Initiative and Self-Motivation: Student is able to listen to and incorporate feedback from peers, viewers, and faculty.
Included Piece (26% 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 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. Student has used new materials testing in order to achieve the most effective surface design and to translate an individual idea. Student shows an awareness of how to put their work through the firing process successfully.	
Professional Presentation of Artwork (26% of Project Grade)	
Includes Professional Quality Image, Digital Project Feedbacks, Class Lab Reports, Reflections, Presentations, and any other written assignments. Student is able to articulate their ideas orally and in writing, and has presented their ideas to others. Student has demonstrated an appropriate mode of exhibiting artwork, and has produced quality images and writing to represent their work.	

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TOOLS & MATERIALS:

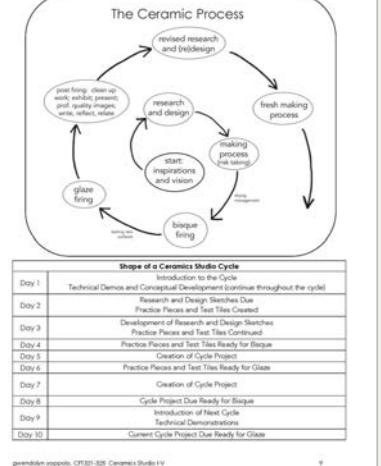
You will need to pay a Clay Lab-Fee in the bookstore, in person or online at <https://ku bookstore.com/ceramics-clay-studio-classes>. That fee (\$78) helps cover the costs for clay and glaze materials, which you may use as needed. The following are required supplies. Please bring them in the second day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

- Kittowen University Ceramics** text, available in bookstore.
- For your respirator training and purchase a respirator with dust cartridges.**
- For your favorite tools including but not limited to the following:**
 - Basic Pottery Tool Kit (Kemper PTL, for example) or equivalent:
 - metal fork or serrated rib (Kemper S10)
 - selection of wood modeling tools
 - brushes: bamboo glaze brushes, hair brushes, as well as miscellaneous detail brushes
 - sketchbook (8" x 11")
 - 1 gallon plastic bucket
 - large bowl 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 3000-4000 grams of your glaze and would allow for dipping pieces.

Suggested Books:

de Wit, Edmund (2003) 20th Century Ceramics. London: Thames and Hudson.
Hopper, Robin (2008) Functional Pottery, The American Ceramic Society.
Rien, Clay (2003) A Potter's Workbook. AK: University of Iowa Press.
Peterson, Susan (2009) Working with Clay. NJ: Pearson Education, Inc.
Rosen, Philip (1994) The Ceramic Process. PA: University of Pennsylvania Press.
Reidinger, Anton (2005) The Ceramic Process. PA: University of Pennsylvania Press.
Seigrist, Charlotte (2004) Hands in Clay. MA: McGraw Hill.

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The Syllabus Everyone Wants to Read



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

contact me:
gwendolyn yoppolo
yoppolo@kutztown.edu
610.644.9621
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 Covenor (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 firing the kilns.

Create a professional presentation:

You will be able to document your work, 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.

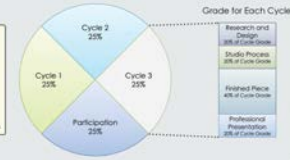
Broken Work

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.

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

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

Experiment widely 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.

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%

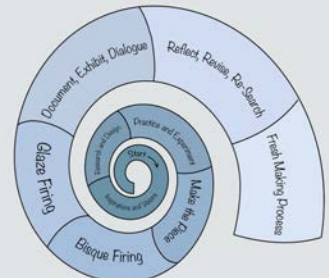
- Elements and Principles of Art
- Technical Proficiency
- Conceptual Depth
- Understanding of Context

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 \(8.5" x 11"\)](#)
- * large bath towel
- * containers for mixing larger personal batches of glaze (3- and 5-gallon buckets)
- * pass your respirator training with [rodgers@kutztown.edu](#), and buy respirator with dust cartridges

Suggested Readings

de Waal, Edmund. (2003) 20th Century Ceramics.

Hopper, Robin. (2008) Functional Pottery.

Ilson, Clary. (2003) A Potter's Workbook.

Peterson, Susan. (2009) Working with Clay.

Rowson, Philip. (1984) Ceramics.

Reinders, Anton. (2005) The Ceramic Process.

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Ceramics Studio

ART 360

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

contact me:

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yoppolo@kutztown.edu
814.644.9621
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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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* Use the elements and principles of art:

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* 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

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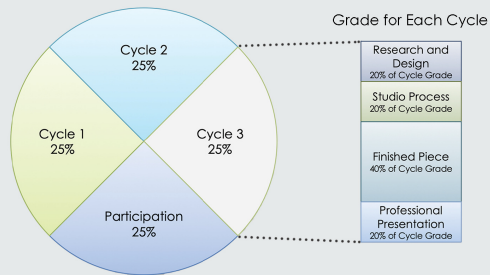
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Overall Grade for the Course

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



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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

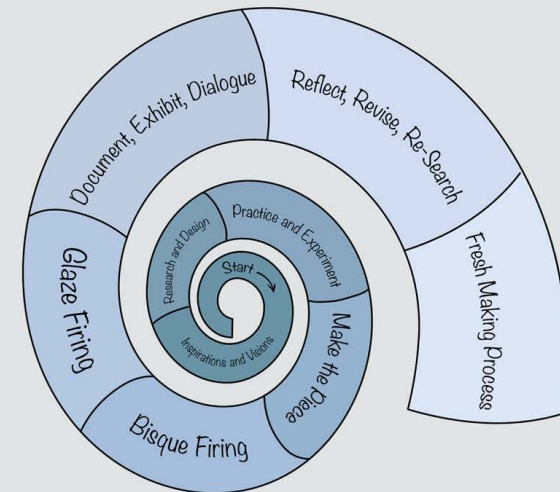
Grades for Each Cycle

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 [rodgers@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.*)



link: <https://kutztown.zoos>

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. As they move into the larger historical and contemporary context, students will deepen the work through research and conceptual development, while also listening for and responding 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 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. By studying historical 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.

This is an inquiry-based course that deepens your understanding of your specific goals. Deepening into focused research and practice, cycles of making, firing, exhibiting, and evaluating your work both on campus and beyond.

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.

ink: <https://kutztown.zoo>

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

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ink: <https://kutztown.zo>

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Talk about active choice-based learning and independent inquiry.

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Use language that shows respect for students as powerful artists.

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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:**
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.

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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.

Use Fewer and Better Words for Course Objectives:

Accessible Language
Inviting, Motivating Tone
Curiosity-Sparking

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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.
- Policy: 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

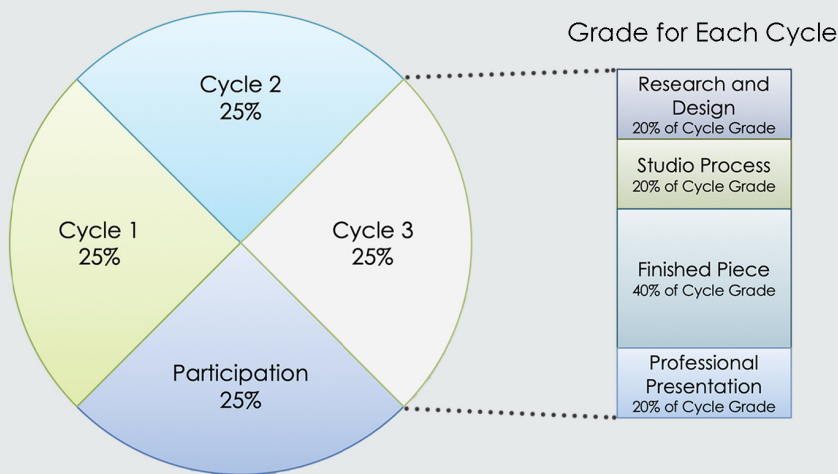
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Overall Grade for the Course

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



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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...our work going through the k...
...dences of Grades:
...icates outstanding work that integrates the conceptual, for...
...technical. Student is motivated, enthusiastic, and independe...
...research. Work generated is ambitious, engaging, and exce...
...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 we...
...bove average in that it shows thoughtfulness, addresses assignment crite...
...monstrates a good understanding of techniques and concepts. S...
...ticipates 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 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 assignment...
...lance problems may exist, or avoidance of workin...
...shows poor participation in collaborati...
...n course content, attend...
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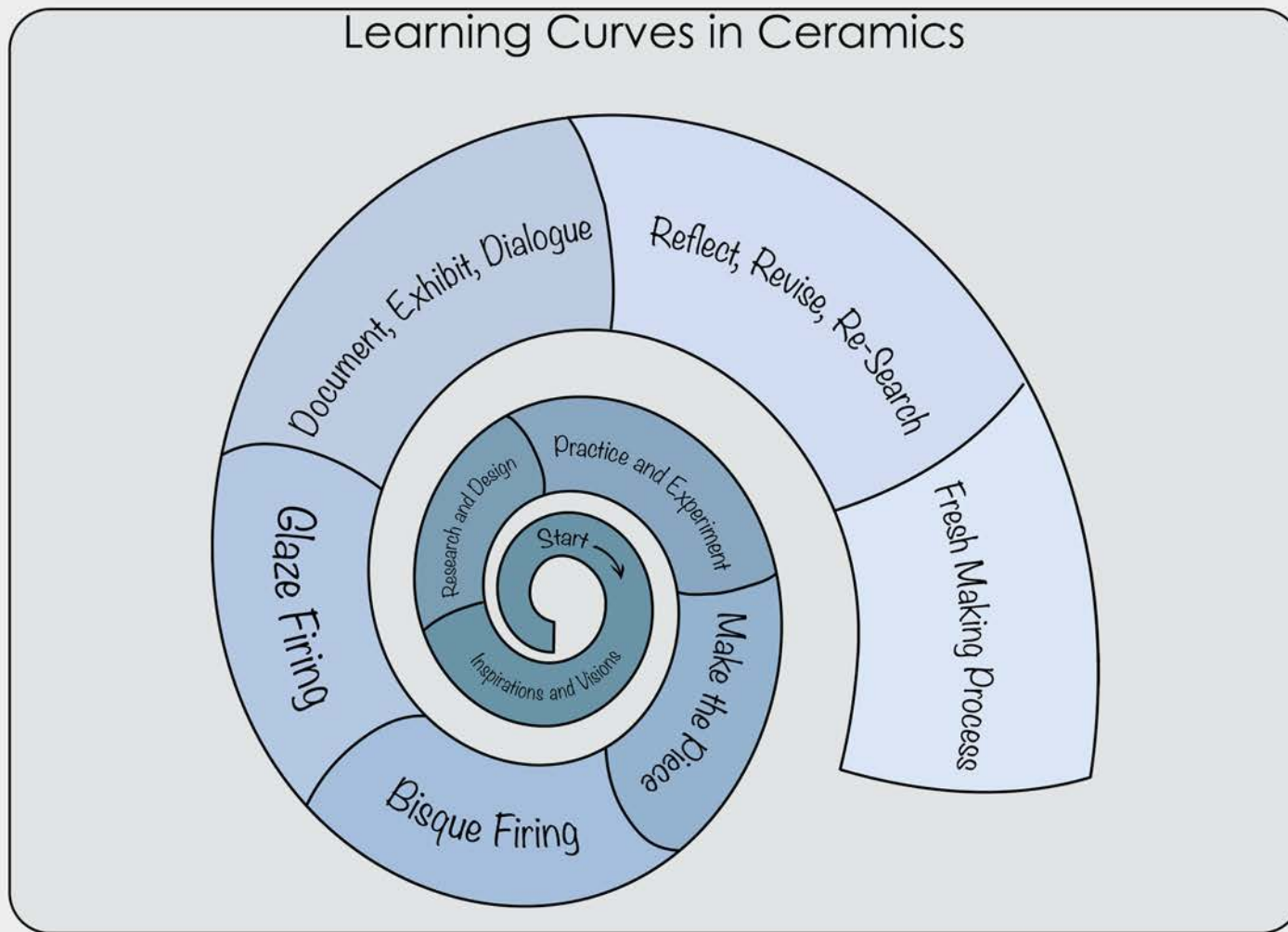
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- Digital Project Notebooks

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	Review: Sections 3a through 3d of the Guidebook: Slip Decoration and Surface Design, pp. 137 - 152	Feb. 7: T-Shirt Design Contest Submissions Due	Feb. 9: Practice Pieces Due for Bisque; Prototypes Completed
5	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 Bisque	Silkscreening, Underglaze Transfer, and Custom
	Electric Kiln Firing, Reproduction, and Firing (4a-4i)		Electronics

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

Research and Design
NCECA Hotel Sign Up L
Sections 3a through 3d of the G
ration and Surface Design, pp.
Design Contest Submissions L
Practice Pieces Due for Bisque;
Types Completed
5 in the Guidebook:
Slip Casting, pp. 137 - 152
s Due for Glaze;
ogy Completed
s in the Guidebook:
nd Glaze Recipes, p. 90
estigations
7-79 and
9

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 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 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 * Quadraaxial 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 Jerilyn 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 Josphine 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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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:

<https://mtsac.libguides.com/udl/syllabus>

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](https://praxis.technorhetoric.net/tiki-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:

<https://eric.ed.gov/?id=EJ1134516>

"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>