

*Academy of Visual Arts*  
*Bachelor of Arts (Hons) in Visual Arts Programme*

## **VART 3237 Creative Ceramics: Concept and Process**

**No. of units: 3**

**Pre-requisite: VART 2236 Ceramic Art: From Pinched Pot to Sculptural Form**

**Duration: 52 hours**

**Cluster: Glass & Ceramics**

### **I.1. Course Rationale & Description (200–300 words):**

Ceramic art, with its origin in craft, has been propelled by artistic movements, which integrated traditional techniques and aesthetics into the creation of contemporary artwork.

In this course, students will build on previously acquired ceramic skills by augmenting their ceramic knowledge through exposure to more advanced ceramic techniques and the viewing of high calibre ceramic artworks. It is also an exploration into the possibilities of ceramic material and techniques in artistic expression. Students have to tackle different problems in various projects with different approaches to ceramic art including a thematic project, in which students have to create within an assigned concept.

Using a variety of techniques, including paper-clay, advanced hand building and wheel throwing techniques, slip-casting and press-moulding, students will fabricate ceramic composite forms in non-functional approach. Image transfer and glaze test projects will also help students to develop their own messages on surface.

Forms constructed range from abstraction to images of found objects, where the aesthetic consideration will be opened to personal creative expression. Emphasis will be placed on the development of concept and the transformation to three dimensional clay objects. Students are encouraged to create independent work exhibiting personal symbols and content.

Students will further broaden their understanding of ceramics by visiting museums, galleries, and meeting artists at their studios. Additionally, through lectures and research, students will strengthen their historical knowledge of both traditional and contemporary ceramics, so that they can explore the issues of cultural identity and significance in their own work.

## I.2. Course Content:

No.		Hours		%
1.	Concept and skills for ceramic composite and interrelated sculptural forms: - Throwing; - Hand building; - Paper clay techniques.	12		23.1
2.	Transformation of found objects into ceramic objects: - Moulding techniques; - Study of the cultural significances embedded in these forms.	12		23.1
3.	Image transfer and glaze tests for surface treatment on ceramics.	4		7.7
4.	Creating strategies for developing ceramic projects: - Organization and development of ideas and concepts.	16		30.7
5.	Appreciations of contemporary artists working within the framework of creating composite ceramic forms.	8		15.4
		52		100

## I.3. Intended Course Learning Outcomes (CILOs):

*(Please take note of the PILOs for the overall BA programme in the Programme Document.)*

Upon successful completion of this course, students should be able to:

No.	Intended Course Learning Outcomes (CILOs)
1.	Represent concepts by composite ceramic forms, which range from abstraction to found object images;
2.	Create new meaning by transforming forms of cultural significances into clay art objects;
3.	Reflect basic concepts of contemporary ceramic art, by for example analyzing orally and in written journal types of art objects that are made from clay;
4.	Compare through practice the differences and similarities of various techniques in using clay and glazes;
5.	Create personal ceramic work through the use of selected and developed symbols of expression; and

6.	Adhere to standards of professional practice and ethos.
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*\* More may be added.*

#### I.4. Alignment of CILOs with PILOs:

Learning Outcomes	Please indicate alignment by checking '✓' the appropriate box					
	CILO1	CILO2	CILO3	CILO4	CILO5	CILO6
PILO1.1	✓		✓			
PILO1.2				✓		
PILO2.1						
PILO2.2	✓	✓			✓	
PILO2.3						
PILO3.1						✓
PILO3.2						✓

*\* There may not be 6 CILOs, in which case, just leave columns empty.*

#### I.5. Alignment of Teaching and Learning Activities with CILOs:

No.	Teaching and Learning Activities	CILO	Hours
1.	Lectures and presentations with the aid of hand-outs and audio-visual media	1, 4, 5	12
2.	Demonstrations and studio practice on more advance techniques of throwing and hand-building ceramic forms; also image transfer on surface	2, 3, 4, 5, 6	30
3.	Appreciations on traditional and contemporary ceramics by power point presentations	1, 2, 3	5
4.	Organization and development of concepts through discussions, student presentations and individual tutorials	1, 2, 5	5

*\*More may be added.*

#### I.6. Assessment:

No.	Assessment Methods/Activities	Weighting	Alignment with CILOs
1.	Practical Projects: Various projects for students to articulate concepts to ceramic composite forms, which range from abstraction to found object images, through practicing the differences and similarities of various techniques.	54%	1, 2, 4, 5

2.	Glaze test group project to develop their own glazes.	8%	4
3	Student presentation of research on contemporary ceramic art to reflect their knowledge on creating composite ceramic forms through the use of selected and developed symbols of expression.	8%	3
4	<p>Professional Attitude:  Professional Attitude does not necessarily define its own learning outcomes, but takes a look at 'how' the other, non-attitudinal outcomes are achieved. Assessment will always be based on direct personal contact with the student. Assessment methods include personal conversations – formal and informal –, class observation, individual and group-tutorials, and such like. Assessment evidence is continuously produced through attendance and participation class-records, public presentations, peer-reviews, evaluation of sketchbooks or visual diaries, personal notes of students and teachers, etc.</p> <p>For more information, please refer to the BA (Hons) in Visual Arts' Programme Document.</p>	30%	6

*\*More may be added.*

#### **I.7. References (up to 10 books):**

Chappell, James. *The Potter's Complete Book of Clay and Glazes*. New York: Watson-Guptill, 1991.

Clark, Garth, ed. *Ceramic Millennium: Critical Writings on Ceramic History, Theory, and Art*. Halifax: The Press of the Nova Scotia College of Art and Design, 2006.

Cooper, Emmanuel. *The Potter's Book of Glaze Recipes*. London: A & C Black Publishers, 2004.

Del Vecchio, Mark. *Postmodern Ceramics*, London, Thames & Hudson, 2001

De Waal, Edmund. *20th Century Ceramics*. London, Thames & Hudson, 2003.

Gault, Rosette. *Paper Clay*. Philadelphia: University of Pennsylvania Press, 2005.

Lauria, Jo. *Color and Fire: Defining Movements in Studio Ceramics, 1950-2000*. New York: Rizzoli, 2000.

Martin, Andrew. *The Essential Guide to Mold Making & Slip Casting*. New York: Lark Books, 2007.

Scott, Paul. *Ceramics and Print*. Philadelphia: University of Pennsylvania Press, 2002.

Speight, Charlotte, and John Toki. *Hands in Clay with Expertise*. New York: McGraw-Hill, 2003.

**I.8. Academic Integrity:**

Students will endeavour to only claim work that they have actually produced themselves. Claiming the work of others is considered plagiarism, and will be dealt with under the academic policies of the university.

**I.9. Health and Safety:**

Every effort will be made to comply with the intent of Hong Kong's law or acts and the University's policies to maintain a safe and healthy working environment.

**I.10. Final Note:**

The instructor reserves the right to modify the class and the syllabus or the schedule to adjust to the dynamics of the particular group or to take advantage of opportunities that may arise.