

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

VART2236 Ceramic Art: From Pinched Pot to Sculptural Form

No. of units: 3

Pre-requisite: VART1006 Visual Arts Practice II or any GDCV courses offered by AVA or any Visual Arts courses

Duration: 52 hours

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

Clay is the most natural and primal element on earth. Its plasticity makes it the most tactile hands-on material in artefact making, while its durability after firing retains a long history of ceramic art in almost all developed cultures. Ceramic artefacts, from shaping of clay to purposed glazing and firing, are completely individual-made, which allows artists to express themselves in this three dimensional medium. Therefore, ceramic art now is treated as traditional craft as well as contemporary art.

This is a studio course designed to teach students the basic hand-building and throwing techniques involved in constructing and surface decorating ceramic forms, from functional ware to sculpture. It creates a practical basis for addressing perceptual and aesthetic concerns as related to formal concepts such as balance, structure, continuity, texture and the spatial relationship between objects. Students will be encouraged to develop their own means of personal expression while working through assignments based on different ceramic techniques and skills.

By learning special hand-building and throwing techniques, and exploring the physical properties of clay as a hands-on creative material, this course enhances the ability of students to express eloquently their ideas through three-dimensional representation, especially with the transformation to one single material.

Starting from the aspect of function, students have to investigate the cultural significance of these functional wares, the relationship of details and the functions, and also the connection of these object-forms with the makers and users. In addition to learning the skills and process of making functional studio pottery, students will also be taught for creating vessel-form as art form for aesthetic expression. This in the end conducts to non-functional sculptural concepts in clay using hand-building and various decorating techniques. Emphasises will be put on the development of construction skills and an understanding of form/space relation, surface treatment, and firing possibilities.

I.2. Course Content:

No.		Hours	%
1.	Introduction to properties of clay, ceramic tools and equipments.	4	7.7
2.	Creating functional wares such as bowls, cups and saucers by throwing on the potters-wheel; and also fabrication of other additions such as pulled handles to the wheel-thrown works.	17	32.7
3.	Introduction to glaze and techniques of applying glaze.	5	9.6
4.	Creating hand-built ceramic forms and sculptures by applying various constructing techniques and surface decoration methods such as pinching, coiling, slab-building, inlaying, etc.	18	34.6
5.	Appreciations of traditional and contemporary ceramics from everyday functional works to museum quality display art pieces.	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.	Reflect the properties of clay as a natural and at the same time sculpting material, through which personal ideas, intentions or meanings are expressed;
2.	Demonstrate the practice of creating ceramic objects as their means of self-expression;
3.	Apply a variety of basic hand-building techniques and surface treatments on ceramic objects and sculptures;
4.	Use appropriate techniques and procedures to make a variety of ceramic forms;
5.	Develop personal symbols and content with the aim of imprinting an individual style on ceramic objects; and
6.	Adhere to standards of professional practice and ethos.

** 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, 6	9
2.	Demonstrations and studio practice on the techniques of throwing and hand-building ceramic forms; also demonstrations on surface decoration	2, 3, 4, 5, 6	30
3.	Appreciations on traditional and contemporary ceramics by power point presentations and also a fieldtrip to galleries or museums	1, 4, 5, 6	8
4.	Organization and development of concepts through discussions, student presentations and individual tutorials	4, 5, 6	5

*More may be added.

I.6. Assessment:

No.	Assessment Methods/Activities	Weighting	Alignment with CILOs
1.	Practical projects: Various-size assignments to create ceramics functional objects & sculptural forms for students to practice on a variety of basic constructing techniques and surface treatments, through which personal ideas, intentions or meanings are expressed.	60%	2, 3, 4
2.	Student presentation of research and development to reflect their knowledge on creating ceramic forms, and also the development of personal symbols and individual style on their works.	10%	1, 5

3.	<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):

Clark, Kenneth. *The Potter's Manual: Complete, Practical Essential Reference for All Potters*. London: Little, Brown Book Group, 1992.

Connell, Jo. *The Potter's Guide to Ceramic Surface*. Iola: Krause Publications, 2002.

Dormer, Peter. *The New Ceramics: Trends & Traditions*. London: Thames & Hudson, 1991.

Hopper, Robin. *Functional Pottery: Form and Aesthetic in Pots of Purpose*. Clifton Park: Chilton Book Company, 1986.

Loder, Claire. *Sculpting and Handbuilding (New Ceramics)*. Edinburgh: A&C Black Visual Arts, 2013

Lynn, Martha Drexler. *Clay Today: Contemporary Ceramists and Their Work*. Los Angeles: Chronicle Books, 1990.

Rawson, Philip. *Ceramics*. Philadelphia: University of Pennsylvania Press, 1984.

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

Staubach, Suzanne. *Clay: The History and Evolution of Humankind's Relationship with Earth's Most Primal Element*. New York: Berkley Publishing Corporation, 2005.

Zamek, Jeff. *Safety in the Ceramic Studio*. Iola: Krause Publications, 2002.

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.