

THE EDUCATION UNIVERSITY OF HONG KONG

Course Outline

Part I

Programme Title	: Bachelor of Arts (Honours) in Creative Arts and Culture/ Bachelor of Arts (Honours) in Creative Arts and Culture and Bachelor of Education (Honours) (Visual Arts)/ Bachelor of Arts (Honours) in Creative and Digital Arts and Bachelor of Education (Honours) (Visual Arts)
Programme QF Level	: 5
Course Title	: Function and Expression in Ceramics
Course Code	: ART3182
Department	: Cultural and Creative Arts (CCA)
Credit Points	: 3
Contact Hours	: 39
Pre-requisite(s)	: Nil
Medium of Instruction	: English
Level	: 3

Part II

The University's Graduate Attributes and seven Generic Intended Learning Outcomes (GILOs) represent the attributes of ideal EdUHK graduates and their expected qualities respectively. Learning outcomes work coherently at the University (GILOs), programme (Programme Intended Learning Outcomes) and course (Course Intended Learning Outcomes) levels to achieve the goal of nurturing students with important graduate attributes.

In gist, the Graduate Attributes for Sub-degree, Undergraduate, Taught Postgraduate, Professional Doctorate and Research Postgraduate students consist of the following three domains (i.e. in short "PEER & I"):

- Professional Excellence;
- Ethical Responsibility; &
- Innovation.

The descriptors under these three domains are different for the three groups of students in order to reflect the respective level of Graduate Attributes.

The seven GILOs are:

1. Problem Solving Skills
2. Critical Thinking Skills
3. Creative Thinking Skills
- 4a. Oral Communication Skills
- 4b. Written Communication Skills
5. Social Interaction Skills
6. Ethical Decision Making

7. Global Perspectives

1. Course Synopsis

The course introduces students to the aesthetic and functional aspects of ceramics as well as the various artistic expressions with clay materials. Through investigating into the aesthetic preferences and life styles of specific periods in the Chinese and Western cultures, students are expected to apply multidisciplinary approaches to produce artworks and design products, which serves the aesthetic and functional needs of everyday life.

2. Course Intended Learning Outcomes (CILOs)

Upon completion of this course, students will be able to:

- CILO₁ demonstrate knowledge of material properties and be able to master the general production techniques;
- CILO₂ demonstrate aesthetic sensibility and creativity with the clay materials; and be able to apply learnt knowledge and skills in consideration of various arts disciplines and everyday life;
- CILO₃ demonstrate basic research and analytical skills, and able to interpret and develop the ideas for creating ceramics;
- CILO₄ demonstrate problem-solving skills throughout the processes of creating ceramics; and able to think critically and reflectively on the works of artists and other students under different cultural conditions and practices; and
- CILO₅ demonstrate ability to apply and transfer learned knowledge and skills to teaching in schools and community.

3. Content, CILOs and Teaching & Learning Activities

Teaching Content	CILOs	Suggested Teaching & Learning Activities
1) Introduction to clay art: Material Properties and Production Techniques, such as ceramics shrinkage, categories of clay and glazes, hand-building skills, wheel-throwing, mold casting and glazing	CILO ₁	<ul style="list-style-type: none">Clay properties tests done in class
2) Evolution of ceramics <ul style="list-style-type: none">Ceramics as functional wares: From commercial products to expressive artworksGlobal transformation of studio ceramics: From modernist to postmodernist styles and expression21st century: The new ceramicsHong Kong new ceramics	CILO ₁	<ul style="list-style-type: none">Power-pointClass discussion on works
3) Ceramics as cultural and social responses <ul style="list-style-type: none">Fertility and symbolism: Decorative motifs of Chinese CeramicsStill life: Dramatic expression of life	CILO _{2, 3}	<ul style="list-style-type: none">Power-pointClass discussion and critique on works

<ul style="list-style-type: none"> scenes in Han burial ceramics • Early mysticism: Ritual ceramics in South American and African tribes • Modernism and postmodernism: Contemporary ceramic sculptures and products 		<ul style="list-style-type: none"> • Post-lecture exercise on theme
<p>4) Ceramics: Multidisciplinary approaches and expressions</p> <ul style="list-style-type: none"> • The two-dimensional on three-dimensional: Integrating drawing, painting, printing, collage into ceramic works • The sculptural-pottery approach in contemporary ceramics 	<i>CILO₂</i>	<ul style="list-style-type: none"> • Power-point • Class discussion and critique on works • Post-lecture exercise on various themes
<p>5) Ceramics and technology</p> <ul style="list-style-type: none"> • Decoration approaches in different media of visual arts • Modern pottery production • Studio management and safety 	<i>CILO_{1, 2}</i>	<ul style="list-style-type: none"> • Power-point • Techniques demonstration • Class exercise • Video tutorials on various ceramics techniques
<p>6) Ceramics as community/school art activities</p>	<i>CILO₅</i>	<ul style="list-style-type: none"> • Discussion on cases and practices • Designing activities plan
<p>7) Thematic research, ideas development and presentation of ceramic art/ products</p> <ul style="list-style-type: none"> • Initial brain-storming for final project and ideas development path • Visual research on selected topic • Data collection 	<i>CILO_{3, 4}</i>	<ul style="list-style-type: none"> • Cases study • Discussion and sharing on findings

4. Assessment

Assessment Tasks	Weighting (%)	CILOs
<p>a. In-class assessment and class participation</p> <ul style="list-style-type: none"> • A ceramics lesson/activity for a class of primary /secondary school students or for community participants (Group work). • Class participation 	15%	<i>CILO_{1, 2, 3, 4 & 5}</i>
<p>b. Portfolio</p> <p>Students are required to submit their coursework to demonstrate their practical skills and creative ability in coursework and final work; original sketches, artwork idea and creating process of coursework and final artwork should be documented on e-portfolio.</p>	55%	<i>CILO_{2, 4}</i>
<p>c. Thematic art project</p>	30%	<i>CILO_{1, 2, 3 & 4}</i>

<p>Students are required to submit and present one piece or a set of ceramic art forms/products, which is/are made in accordance to a selected topic/theme; such topic/theme should be in conjunction with fulfilling one of the two criteria: (i) design of functional form; or (ii) sculptural artwork that expresses conceptual ideas.</p>		
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5. Use of Generative AI in Course Assessments

Please select one option only that applies to this course:

Not Permitted: In this course, the use of generative AI tools is not allowed for any assessment tasks.

✓ **Permitted:** In this course, generative AI tools may be used in some or all assessment tasks. Instructors will provide specific instructions, including any restrictions or additional requirements (e.g., proper acknowledgment, reflective reports), during the first lesson and in relevant assessment briefs.

6. Required Text(s)

Nil

7. Recommended Readings

- ABell, A. C. (2017). *Clay: Contemporary Ceramic Artisans*. New York: Thames and Hudson.
- Acero, P. (2001). *Making Ceramics sculpture: techniques, projects, inspirations*. New York: Lark Books.
- Burnett, J. B. (2015). *Graphic Clay: Ceramic Surfaces & Printed Image Transfer Techniques*. New York: Lark Crafts.
- Connell, J. (2000). *Potter's guide to ceramic surfaces*. Iola: Krause Publications.
- Handle, F. (2006). *Extrusion in Ceramics* [electronic resource]. Berlin, Heidelberg: Springer-Verlag Berlin Heidelberg.
- Harbridge, M. (2003). *Casting with clay – A comprehensive guide to pouring molds, maintaining slip and casting with clay*. London: Jones Publisher.
- Jeff, Z. (2002). *Safety in the ceramics studio: How to handle ceramic materials safely*. Iola, Wis.: Krause Publications.
- Ji, W. (2006). *The art of Chinese ceramics*. San Francisco, Calif.: Long River Press.
- Judith, S. (2008). *Confrontational ceramics: The artist as social critic*. London: A & C Black; Philadelphia : University of Pennsylvania Press.
- Lilley, C. (2017). *Vitamin C: Clay and Ceramic in Contemporary Art*. London: Phaidon Press.
- Mills, M. (2008). *Surface design for ceramics*. New York: Lark Books.
- Peterson, S., & Peterson, J. (2004). *The craft and art of clay*. (4th edition). New Jersey: Prentice Hall.
- Stouffer, H. (2016). *The New Age of Ceramics*. Berkeley, CA: Gingko Press.
- 葉喆民 (2011)。中国陶瓷史 (增订版)。生活·讀書·新知三聯書店。

羅時武 (2006) :《陶瓷研究 : 從技術到藝術的探究》, 南昌市, 江西美術出版社。

8. Related Web Resources

Ceramic Review [electronic resource], access through Art Full Text
Ceramics, Art and Perception [electronic resource], access via ProQuest.
Crafts Council, UK.: <http://www.craftscouncil.org.uk/>
Hong Kong Museum of Art: https://hk.art.museum/zh_TW/web/ma/home.html

9. Related Journals

Ceramic Review. London: Ceramic Review Publishing Ltd.
Ceramics Monthly. Westerville, Ohio: The American Ceramic Society.
Ceramics: Art and Perception. Paddington, N.S.W.: Ceramics: Art and Perception Pty.

10. Academic Honesty

The University upholds the principles of honesty in all areas of academic work. We expect our students to carry out all academic activities honestly and in good faith. Please refer to the *Policy on Academic Honesty, Responsibility and Integrity* (<https://www.eduhk.hk/re/uploads/docs/000000000016336798924548BbN5>). Students should familiarize themselves with the Policy.

11. Others

Nil

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