

COURSE SYLLABUS						
Course Title	Course Code	Semester	Course Hour/Week		Credit	ECTS
Ceramic Sculpture	PLAS 377		Theory 0	Practice 6	3	5
Course Type	Compulsory Courses	Department Elective	Faculty Elective	University Elective	CoHE (YÖK) Compulsory	Other
		x				
Level of Course	Associate Degree (Short Cycle)		Undergraduate (First Cycle)		Graduate / Doctoral (Second / Third Cycle)	
			x			
Language of Instruction		English				
Course Instructor(s)	Mümine ÖZDEMİR AĞ YAĞLI	E-mail : mumine.ozdemirag@arucad.edu.tr Office : IR OFF 01, ext. 1026				
Course Objectives	<p>This course is designed to support students in the development and realization of a final artistic project by integrating previously acquired knowledge and skills in ceramics and clay. It encourages the exploration and refinement of advanced techniques, methods, and processes in alignment with individual artistic concepts and creative intentions.</p> <p>Furthermore, the course provides an in-depth technical understanding of glazes and their raw material compositions, fostering both practical application and analytical awareness. Students are also introduced to the principles and procedures of electric kiln firing, enabling them to gain competence in controlled firing processes and their impact on ceramic outcomes.</p>					
Course Learning Outcomes	Students will be able to:	Teaching Methods	Evaluation Methods			
	Define the fundamental properties and uses of clay and ceramics in artistic production.	Lectures	oral questioning			

	Explain the main techniques used in ceramic sculpture (hand-building, modeling, plaster mold making, etc.).	Lectures, demonstrations	Practical observation
	Apply various ceramic production techniques in line with their individual artistic concepts.	Studio practice, hands-on learning	Project work, process evaluation
	Analyze contemporary ceramic sculpture and artworks in terms of form and concept.	Discussions, artwork analysis	reports
	Compare the effects of different techniques and materials on artistic expression	Comparative analysis	participation
	Evaluate glazes and their raw materials based on their technical properties.	Technical instruction, experimental practice	process report
	Design an original ceramic sculpture project reflecting their personal artistic vision.	Project-based learning, individual supervision	Project proposal, sketches
	Produce a completed ceramic sculpture by effectively managing electric kiln firing processes.	Studio production, individual practice	Final project
Course Content	<p>This course allows students to focus on a concept based project and facilitates the realization of this project through various in depth exploration and experimentation with the different techniques they have pre-acquired, allowing them to develop those skills and techniques as needed, finding solutions that reflect their perspectives. Projects will be realized through a detailed process involving preliminary research, readings, sketches, and discussions to finalize the proposed project. The course will include demos, lectures, discussions and critiques.</p> <p>Students will be expected to spend time outside of class hours to work on their projects and check on their work as needed.</p>		

COURSE OUTLINE/SCHEDULE			
Week	Topic	Implementation (theory/pr actice)	Required Reading, Preliminary preparation
1	Introduction to the Course and Syllabus Review	T/P	Cooper, Emmanuel (2009), <i>Contemporary Ceramics</i> , Thames & Hudson, London, library LOC classification: REF NK3930 .C665 2009 Lauson, Cliff (2022), <i>Strange clay: ceramics in contemporary art</i> , Hatje Cantz ; Hayward Gallery Publishing, Hatje Cantz, Hayward Gallery Publishing. London library LOC classification: NK3940. L38 2022 Vannier, C., Clarke, M. (2020), <i>Contemporary Ceramic Art</i> , Thames & Hudson, London. library LOC classification: NK3940.C66 V36 2020
2	<ul style="list-style-type: none"> • Course objectives, structure, and expectations • Introduction to project-based workflow • Discussion on contemporary ceramic sculpture and concepts • Brainstorming initial ideas. 	T/P	Cooper, Emmanuel (2009), <i>Contemporary Ceramics</i> , Thames & Hudson, London, library LOC classification: REF NK3930 .C665 2009 Lauson, Cliff (2022), <i>Strange clay: ceramics in contemporary art</i> , Hatje Cantz ; Hayward Gallery Publishing, Hatje Cantz, Hayward Gallery Publishing. London library LOC classification: NK3940. L38 2022 Vannier, C., Clarke, M. (2020), <i>Contemporary Ceramic Art</i> , Thames & Hudson, London. library LOC classification: NK3940.C66 V36 2020
3	<ul style="list-style-type: none"> • Developing individual concepts • Visual and theoretical research methods • Creating mood boards and reference collections • Group discussions and feedback 	T/P	Cooper, Emmanuel (2009), <i>Contemporary Ceramics</i> , Thames & Hudson, London, library LOC classification: REF NK3930 .C665 2009 Lauson, Cliff (2022), <i>Strange clay: ceramics in contemporary art</i> , Hatje Cantz ; Hayward Gallery Publishing, Hatje Cantz, Hayward Gallery Publishing. London library LOC classification: NK3940. L38 2022 Vannier, C., Clarke, M. (2020), <i>Contemporary Ceramic Art</i> , Thames & Hudson, London. library LOC classification: NK3940.C66 V36 2020
4	<ul style="list-style-type: none"> • Translating concepts into sketches • Exploring form, composition, and scale • Individual critiques and guidance 	P	Cooper, Emmanuel (2009), <i>Contemporary Ceramics</i> , Thames & Hudson, London, library LOC classification: REF NK3930 .C665 2009 Lauson, Cliff (2022), <i>Strange clay: ceramics in contemporary art</i> , Hatje Cantz ; Hayward

			<p>Gallery Publishing, Hatje Cantz, Hayward Gallery Publishing. London library LOC classification: NK3940. L38 2022</p> <p>Vannier, C., Clarke, M. (2020), <i>Contemporary Ceramic Art</i>, Thames & Hudson, London. library LOC classification: NK3940.C66 V36 2020</p>
5	<ul style="list-style-type: none"> Refining sketches Preparing a project proposal (concept + visuals) Group critique and evaluation 	P	<p>Cooper, Emmanuel (2009), <i>Contemporary Ceramics</i>, Thames & Hudson, London, library LOC classification: REF NK3930 .C665 2009</p> <p>Lauson, Cliff (2022), <i>Strange clay: ceramics in contemporary art</i>, Hatje Cantz ; Hayward Gallery Publishing, Hatje Cantz, Hayward Gallery Publishing. London library LOC classification: NK3940. L38 2022</p> <p>Vannier, C., Clarke, M. (2020), <i>Contemporary Ceramic Art</i>, Thames & Hudson, London. library LOC classification: NK3940.C66 V36 2020</p>
6	<ul style="list-style-type: none"> Importance of maquettes in sculpture Material and technique selection Initial small-scale model production 	P	<p>Cooper, Emmanuel (2009), <i>Contemporary Ceramics</i>, Thames & Hudson, London, library LOC classification: REF NK3930 .C665 2009</p> <p>Lauson, Cliff (2022), <i>Strange clay: ceramics in contemporary art</i>, Hatje Cantz ; Hayward Gallery Publishing, Hatje Cantz, Hayward Gallery Publishing. London library LOC classification: NK3940. L38 2022</p> <p>Vannier, C., Clarke, M. (2020), <i>Contemporary Ceramic Art</i>, Thames & Hudson, London. library LOC classification: NK3940.C66 V36 2020</p>
7	<ul style="list-style-type: none"> Continued model making Exploring form variations Individual critiques Finalizing maquettes Group discussion and critical evaluation Selection of final design direction 	P	<p>Cooper, Emmanuel (2009), <i>Contemporary Ceramics</i>, Thames & Hudson, London, library LOC classification: REF NK3930 .C665 2009</p> <p>Lauson, Cliff (2022), <i>Strange clay: ceramics in contemporary art</i>, Hatje Cantz ; Hayward Gallery Publishing, Hatje Cantz, Hayward Gallery Publishing. London library LOC classification: NK3940. L38 2022</p> <p>Vannier, C., Clarke, M. (2020), <i>Contemporary Ceramic Art</i>, Thames & Hudson, London. library LOC classification: NK3940.C66 V36 2020</p>
8	<p>MIDTERM</p> <ul style="list-style-type: none"> Planning the final piece (scale, structure, technique) Technical considerations (support, thickness, drying) 	P	<p>Cooper, Emmanuel (2009), <i>Contemporary Ceramics</i>, Thames & Hudson, London, library LOC classification: REF NK3930 .C665 2009</p> <p>Lauson, Cliff (2022), <i>Strange clay: ceramics in contemporary art</i>, Hatje Cantz ; Hayward Gallery Publishing, Hatje Cantz, Hayward</p>

	<ul style="list-style-type: none"> Starting the main sculpture 		<p>Gallery Publishing. London library LOC classification: NK3940. L38 2022</p> <p>Vannier, C.,Clarke, M. (2020), <i>Contemporary Ceramic Art</i>, Thames & Hudson,London. library LOC classification: NK3940.C66 V36 2020</p>
9	<ul style="list-style-type: none"> Building the main form Structural problem solving Instructor feedback 	P	<p>Cooper, Emmanuel (2009), <i>Contemporary Ceramics</i>, Thames & Hudson, London, library LOC classification: REF NK3930 .C665 2009</p> <p>Lauson, Cliff (2022),<i>Strange clay: ceramics in contemporary art</i> , Hatje Cantz ; Hayward Gallery Publishing,Hatje Cantz, Hayward Gallery Publishing. London library LOC classification: NK3940. L38 2022</p> <p>Vannier, C.,Clarke, M. (2020), <i>Contemporary Ceramic Art</i>, Thames & Hudson,London. library LOC classification: NK3940.C66 V36 2020</p>
10	<ul style="list-style-type: none"> Continued construction Refinement of form and details 	T/P	<p>Cooper, Emmanuel (2009), <i>Contemporary Ceramics</i>, Thames & Hudson, London, library LOC classification: REF NK3930 .C665 2009</p> <p>Lauson, Cliff (2022),<i>Strange clay: ceramics in contemporary art</i> , Hatje Cantz ; Hayward Gallery Publishing,Hatje Cantz, Hayward Gallery Publishing. London library LOC classification: NK3940. L38 2022</p> <p>Vannier, C.,Clarke, M. (2020), <i>Contemporary Ceramic Art</i>, Thames & Hudson,London. library LOC classification: NK3940.C66 V36 2020</p>
11	<ul style="list-style-type: none"> Surface treatments and textures Controlled drying methods Preparing works for bisque firing 	P	<p>Cooper, Emmanuel (2009), <i>Contemporary Ceramics</i>, Thames & Hudson, London, library LOC classification: REF NK3930 .C665 2009</p> <p>Lauson, Cliff (2022),<i>Strange clay: ceramics in contemporary art</i> , Hatje Cantz ; Hayward Gallery Publishing,Hatje Cantz, Hayward Gallery Publishing. London library LOC classification: NK3940. L38 2022</p> <p>Vannier, C.,Clarke, M. (2020), <i>Contemporary Ceramic Art</i>, Thames & Hudson,London. library LOC classification: NK3940.C66 V36 2020</p>
12	<ul style="list-style-type: none"> Glaze theory and materials (technical focus) Applying glaze and coloring tests on maquettes Evaluation of results 	P	<p>Cooper, Emmanuel (2009), <i>Contemporary Ceramics</i>, Thames & Hudson, London, library LOC classification: REF NK3930 .C665 2009</p> <p>Lauson, Cliff (2022),<i>Strange clay: ceramics in contemporary art</i> , Hatje Cantz ; Hayward Gallery Publishing,Hatje Cantz, Hayward</p>

			<p>Gallery Publishing. London library LOC classification: NK3940. L38 2022</p> <p>Vannier, C.,Clarke, M. (2020), <i>Contemporary Ceramic Art</i>, Thames & Hudson,London. library LOC classification: NK3940.C66 V36 2020</p>
13	<ul style="list-style-type: none"> Selecting appropriate surface finishing based on tests Glazing and surface application on final sculpture 	T/P	<p>Cooper, Emmanuel (2009), <i>Contemporary Ceramics</i>, Thames & Hudson, London, library LOC classification: REF NK3930 .C665 2009</p> <p>Lauson, Cliff (2022),<i>Strange clay: ceramics in contemporary art</i> , Hatje Cantz ; Hayward Gallery Publishing,Hatje Cantz, Hayward Gallery Publishing. London library LOC classification: NK3940. L38 2022</p> <p>Vannier, C.,Clarke, M. (2020), <i>Contemporary Ceramic Art</i>, Thames & Hudson,London. library LOC classification: NK3940.C66 V36 2020</p>
14	<ul style="list-style-type: none"> Electric kiln firing process Post-firing evaluation Final surface adjustments if necessary 	T/P	<p>Cooper, Emmanuel (2009), <i>Contemporary Ceramics</i>, Thames & Hudson, London, library LOC classification: REF NK3930 .C665 2009</p> <p>Lauson, Cliff (2022),<i>Strange clay: ceramics in contemporary art</i> , Hatje Cantz ; Hayward Gallery Publishing,Hatje Cantz, Hayward Gallery Publishing. London library LOC classification: NK3940. L38 2022</p> <p>Vannier, C.,Clarke, M. (2020), <i>Contemporary Ceramic Art</i>, Thames & Hudson,London. library LOC classification: NK3940.C66 V36 2020</p>
15	<ul style="list-style-type: none"> Final critique Documentation of works <input type="checkbox"/> Preparing pieces for exhibition 	T/P	<p>Cooper, Emmanuel (2009), <i>Contemporary Ceramics</i>, Thames & Hudson, London, library LOC classification: REF NK3930 .C665 2009</p> <p>Lauson, Cliff (2022),<i>Strange clay: ceramics in contemporary art</i> , Hatje Cantz ; Hayward Gallery Publishing,Hatje Cantz, Hayward Gallery Publishing. London library LOC classification: NK3940. L38 2022</p> <p>Vannier, C.,Clarke, M. (2020), <i>Contemporary Ceramic Art</i>, Thames & Hudson,London. library LOC classification: NK3940.C66 V36 2020</p>
16	FINAL WEEK		
Required Course Material(s) / Reading(s)/ Text Book(s)		Required Course Material(s)	

	<p>Sketchbook ,drawing supplies, i.e. pencils, ruler, compass, eraser, basic set of ceramic tools, ribs and modeling tools (wood or metal),-a knife,-an assortment of brushes,- light plastic container, fork, apron or old clothes, 10 kg clay.</p> <p>-Cooper, Emmanuel(2009),<i>Contemporary Ceramics</i>, Thames & Hudson, London, library LOC classification: REF NK3930 .C665 2009</p> <p>Lauson, Cliff (2022),<i>Strange clay: ceramics in contemporary art</i> , Hatje Cantz ; Hayward Gallery Publishing.Hatje Cantz, Hayward Gallery Publishing. London library LOC classification: NK3940 .L38 2022</p> <p>Vannier, C.,Clarke, M.(2020), <i>Contemporary Ceramic Art</i>, Thames & Hudson,London. library LOC classification: NK3940.C66 V36 2020</p>
<p>Recommended Course Material(s)/ Reading(s) /Other</p>	<p>Books / Readings</p> <p>Gill Andrea(2017),<i>Mastering hand building : techniques, tips, and tricks for slabs, coils, and more</i>, Sunshine Cobb, Minneapolis, MN, Voyageur Press, library LOC classification: TT920 .C626 2017</p> <p>Taylor,Jo(2021),<i>Handbuilt Ceramics</i>, Ramsbury:The Crowood Press, library LOC classification: TT920 .T39 2021</p> <p>Kompatsiaris, Panos. (2017). <i>The politics of contemporary art biennials : spectacles of critique, theory and art</i>. New York: Routledge</p> <p>https://www.contemporaryartissue.com/career-tools-for-artists/</p> <p>https://www.ceramicsnow.org/</p> <p>https://ceramicartsnetwork.org/</p> <p>https://artsandculture.google.com/entity/sculpture/m06msg?hl=en</p> <p>https://www.redlodgeclaycenter.com/artist/john-balistreri/</p> <p>https://www.youtube.com/watch?v=Rw2rHnN-H8k</p> <p>https://www.youtube.com/watch?v=4VBCXhr0elo</p> <p>https://www.youtube.com/watch?v=bYEaG0jGR28</p> <p>https://www.youtube.com/watch?v=MqN4YXCLmUk</p>

ASSESSMENT		
Learning Activities	NUMBER	WEIGHT in %
Mid-Term	1	40
Quiz		
Assignment		
Project		

Field Study		
Presentation / Seminar		
Studio Practice		
Other (class participation)		
Contribution of Final Examination/Final Project/ Dissertation to the Final Grade	1	60
TOTAL		100

CONTRIBUTION OF COURSE LEARNING OUTCOMES TO PROGRAMME LEARNING OUTCOMES						
No	PROGRAMME LEARNING OUTCOMES	Level of Contribution (1-lowest/ 5-highest)				
		1	2	3	4	5
1	Explains the fundamental knowledge of art history, art theory, and the historical development of art, and interprets artworks within cultural, social, and theoretical contexts.					
2	Applies the basic elements and principles of art and design, considering color theory and color relationships in two- and three-dimensional visual compositions.					
3	Represents objects, figures, and space through drawing in accordance with the principles of proportion, perspective, and light–shadow					
4	Uses different materials, techniques and studio methods in accordance with occupational health and safety rules and sustainable production approaches, and produces original artistic works.					
5	Analyzes works of art through a critical perspective within aesthetic, cultural, social and ethical contexts and evaluates them in relation to contemporary art discussions.					
6	Conducts research in artistic production processes and integrates conceptual thinking into creative practice.					
7	Develops both independent and collaborative art projects and gains the ability to plan, implement, and evaluate artistic production processes.					

8	Communicates artistic works effectively using written, oral, and visual presentation methods.							
9	Uses digital tools, contemporary technologies, and new media opportunities in artistic production processes.							
10	Develops interdisciplinary approaches in art production and establishes relationships with different artistic fields.							
11	Prepares a portfolio as part of professional development, gains awareness of the professional functioning of the art world and copyright issues, and follows current developments in the field							
12	Designs, produces, and presents an independent graduation project, demonstrating artistic practice in a comprehensive manner.							


















ECTS / STUDENT WORKLOAD				
ACTIVITIES	NUMBER	UNIT	HOUR	TOTAL (WORKLOAD)
Course Teaching Hour (X weeks * total course hours)	15		5	75
Preliminary Preparation and self- study	15		2	30
Mid-Term	1		10	10
Quiz				
Assignment	-		-	-
Project	-		-	-
Field Study				
Presentation / Seminar	-		-	-
Studio Practice	-		-	-
Final Examination/ Final Project/ Dissertation	1		10	10
Other				
TOTAL WORKLOAD				125
TOTAL WORKLOAD / 25				5
ECTS				5

ETHICAL RULES WITH REGARD TO THE COURSE
--

Plagiarism Disclaimer

Detected and undetected plagiarism is a serious offence at any time and it could have devastating effects on your degree result and future professional lives.

Plagiarism is easy to avoid if you make sure to identify and acknowledge your sources thoroughly and do not copy directly from visual examples, designs, or notes that have in turn been taken word for word from your sources.

	SDG 1: No Poverty	
	SDG 2: Zero Hunger	
	SDG 3: Good Health and Well-Being	
	SDG 4: Quality Education	
	SDG 5: Gender Equality	
	SDG 6: Clean Water and Sanitation	
	SDG 7: Affordable and Clean Energy	
	SDG 8: Decent Work and Economic Growth	
	SDG 9: Industry, Innovation and Infrastructure	
	SDG 10: Reduced Inequalities	
	SDG 11: Sustainable Cities and Communities	
	SDG 12: Responsible Consumption and Production	
	SDG 13: Climate Action	
	SDG 14: Life Below Water	
	SDG 15: Life on Land	
	SDG 16: Peace, Justice and Strong Institutions	
	SDG 17: Partnership for the Goals	

ASSESSMENT DETAILS AND EVALUATION CRITERIA:

Final Grades will be determined according to the Course Learning Activities and Final Examination/ Project/ Dissertation Assessment Details as below, and comply by the Education and Examination Regulation set forth by the University.

According to the Senate decision updated as of the 2023-2024 academic year, the attendance requirement for all our courses is 70% regardless of medical reports. Reports will only be valid in case of not being able to attend the exams. Students who cannot take the exam due to health reasons must submit a report to the faculty secretariat within three working days following the exam.

PREPARED BY	Lec. Mümine Özdemirağ Yağlı
UPDATED	02 March 2026
APPROVED	Approved by The Departmental Board on 28.04.2026