

| COURSE SYLLABUS | | | | | | |
|-----------------|--------------------------------|---------------------|-----------------------------|----------------------|--|-------|
| Course Title | Course Code | Semester | Course Hour/Week | | Credit | ECTS |
| Pottery Wheel | CERG211 | 3 | Theory 2 | Practice 4 | 4 | 7 |
| 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) | Lec. Mümine Özdemirag Yağlı | E-mail: mumine.ozdemirag@arucad.edu.tr Office : IRIS ext. 1026 | | |
| Course Objectives | In this course, the students will develop the technique of shaping the clay on wheel by applying new forms. This course will allow the student to experience free design forms after learn to shape and trim cylindrical, hemisphere forms and sphere forms. In addition, it will learn the production process of the parts such as handles, caps, pacifiers and bottom that are added later on the form and will be used in free designs. | | | |
| Course Learning Outcomes | Students will be able to: | Teaching Methods | Evaluation Methods | |
| | Identify and describe wheel tools, equipment, and terminology. | Introductory lecture Equipment demonstrations Studio orientation | Tool identification task | |

| | | |
|---|--|---|
| Explain clay behavior on the wheel (centering, moisture, force). | Instructor demonstrations Clay behavior analysis exercises Group discussion | Practical skill check: throwing the clay |
| Demonstrate basic wheel throwing (cylinders, hemispheres, spheres). | Step-by-step wheel demonstrations Guided studio practice Instructor feedback during practice | Practical skill check: throwing cylinders/hemispheres/spheres Evaluation based on symmetry, height, wall thickness |
| Apply trimming techniques to refine thrown forms. | Trimming demonstrations Hands-on practice with trimming tools One-to-one corrections | Practical trimming Evaluation of foot thickness, consistency, and finish |
| Create and attach handles, lids, spouts, and bases; integrate into forms. | Component-making workshops Demonstrations of attachment techniques Studio practice | Practical construction (handle/lid/spout) Structural integrity and craftsmanship assessment |
| Experiment with free-form wheel techniques and creative shaping. | Experimental studio sessions Creative practice prompts Instructor critique for exploration | Creative free-form project Assessment based on creativity, intentionality, and stability |
| Evaluate wheel-thrown work for form, proportion, and craftsmanship. | Group critiques Instructor feedback | Rubric-based evaluation of finished pieces |

| | |
|-----------------------|--|
| Course Content | <p>The student who starts to learn the ceramic wheel, the properties of clay and the principles of working on the wheel in the second semester by trying and applying it, will study new forms within the scope of this course. They will gain skill to produce their original designs by working with spheres, hemispheres and flat containers. It will reveal different and composite forms by bringing the parts together.</p> <p>They will produce the original forms he designed in his handles, caps, pacifiers and bottom works. He will be able to create artistic works because he has a better command of the subject in stages such as drying, firing, glazing of the forms he produces on the wheel. Students will be able to evaluate when their studies are completed.</p> |
| | |

| COURSE OUTLINE/SCHEDULE | | | |
|--------------------------------|---|---|--|
| Week | Topic | Implementation (theory/practice) | Required Reading, Preliminary preparation |
| 1 | <ul style="list-style-type: none"> • The use of potter's wheel as a means of artistic expression and showing and explaining examples of artists • Distribution of term paper topics • working principles behind the wheel • preparing to work on the wheel • bringing the clay to the center | Theory/ Practice | |

| | | | |
|---|--|---------------------|---|
| 2 | <ul style="list-style-type: none"> centering and raising the clay make a cylinder | Theory/ Practice | Carter B., Arbuckle L. J., . (2016). Mastering the potter's wheel. Minneapolis, MN: Voyageur Press. LOC classification: TT920 .C359 2016 |
| 3 | <ul style="list-style-type: none"> centering and raising the clay make a cylinder trimming making a cup, handle and bottom drying | Theory/ Practice | Carter B., Arbuckle L. J., . (2016). Mastering the potter's wheel. Minneapolis, MN: Voyageur Press. LOC classification: TT920 .C359 2016 |
| 4 | <ul style="list-style-type: none"> centering and raising the clay make a cylinder trimming making a cup, handle and bottom drying | Theory/ Practice | Carter B., Arbuckle L. J., . (2016). Mastering the potter's wheel. Minneapolis, MN: Voyageur Press. LOC classification: TT920 .C359 2016 |
| 5 | <ul style="list-style-type: none"> centering and raising the clay make a cylinder trimming making a cup, handle and bottom decoration drying | Theory/ Practice | Carter B., Arbuckle L. J., . (2016). Mastering the potter's wheel. Minneapolis, MN: Voyageur Press. LOC classification: TT920 .C359 2016 |
| 6 | <ul style="list-style-type: none"> centering and raising the clay make a cylinder trimming making a cup, handle and bottom drying firing | Theory/ Practice | Carter B., Arbuckle L. J., . (2016). Mastering the potter's wheel. Minneapolis, MN: Voyageur Press. LOC classification: TT920 .C359 2016 |
| 7 | <ul style="list-style-type: none"> Glazing Firing <p>MIDTERM WEEK</p> | Theory/ Practice | Carter B., Arbuckle L. J., . (2016). Mastering the potter's wheel. Minneapolis, MN: Voyageur Press. LOC classification: TT920 .C359 2016 |

| | | | |
|----|---|---------------------|---|
| 8 | <ul style="list-style-type: none"> • Doing artistic work on the potter's wheel, designing • Explanation of the subject with examples of contemporary ceramic art • assigning design assignments • various form studies at the wheel | Theory/ Practice | Carter B., Arbuckle L. J., . (2016). Mastering the potter's wheel. Minneapolis, MN: Voyageur Press. LOC classification: TT920 .C359 2016 |
| 9 | <ul style="list-style-type: none"> • various form studies at the wheel • control of designs | Theory/ Practice | Carter B., Arbuckle L. J., . (2016). Mastering the potter's wheel. Minneapolis, MN: Voyageur Press. LOC classification: TT920 .C359 2016 |
| 10 | <ul style="list-style-type: none"> • various form studies at the wheel • control of designs • work by design on the potter's wheel | Theory/ Practice | Carter B., Arbuckle L. J., . (2016). Mastering the potter's wheel. Minneapolis, MN: Voyageur Press. LOC classification: TT920 .C359 2016 |
| 11 | <ul style="list-style-type: none"> • work by design on the potter's wheel • Putting together the pieces made on the potter's wheel in accordance with the design | Theory/ Practice | Carter B., Arbuckle L. J., . (2016). Mastering the potter's wheel. Minneapolis, MN: Voyageur Press. LOC classification: TT920 .C359 2016 |
| 12 | <ul style="list-style-type: none"> • Work by design on the potter's wheel • Putting together the pieces made on the potter's wheel in accordance with the design • Drying • Firing | Theory/ Practice | Carter B., Arbuckle L. J., . (2016). Mastering the potter's wheel. Minneapolis, MN: Voyageur Press. LOC classification: TT920 .C359 2016 |
| 13 | <ul style="list-style-type: none"> • Glazing methods • Glazing according to the design • Practice | Theory/ Practice | Carter B., Arbuckle L. J., . (2016). Mastering the potter's wheel. Minneapolis, MN: Voyageur Press. LOC classification: TT920 .C359 2016 |

| | | | |
|----|---|---------------------|--|
| 14 | <ul style="list-style-type: none"> • Glazing methods • Glazing according to the design • Glaze firing • preparation for exhibition • reporting | Theory/ Practice | Carter B., Arbuckle L. J., . (2016). Mastering the potter's wheel. Minneapolis, MN: Voyageur Press. LOC classification: TT920 .C359 2016 |
| 15 | FINAL | | |

| | |
|---|--|
| Required Course Material(s) / Reading(s)/ Text Book(s) | Carter B., Arbuckle L. J., . (2016). Mastering the potter's wheel. Minneapolis, MN: Voyageur Press. LOC classification: TT920 .C359 2016 |
| Recommended Course Material(s)/ Reading(s) /Other | <p>Cooper E., . (2009). Contemporary Ceramics. London: Thames & Hudson. London, library LOC classification: REF NK3930 .C665 2009</p> <p>Lauson C., Sherlock A., Rugoff R., Carrier M., Petot S. & Hayward Gallery (Londres R. (2022). Strange clay. Ostfildern: London LOC classification: NK3940 .L38 2022</p> <p>Vannier C., Clarke M., . (2020). Contemporary ceramic art. London: Thames & Hudson. LOC classification: NK3940.C66 V36 2020</p> <p>https://www.contemporaryartissue.com/career-tools-for-artists/</p> <p>https://www.ceramicsnow.org/</p> <p>https://ceramicartsnetwork.org/</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 | Recognizes and explains the physical, chemical, and aesthetic properties of ceramic and glass materials within artistic production processes. | | | | | |
| 2 | Interprets historical, contemporary, and technological developments in ceramics and glass within national and international contexts. | | | | | |
| 3 | Defines professional terminology, theoretical frameworks, and conceptual approaches related to ceramics, glass, and contemporary art practices. | | | | | |
| 4 | Explains research methods and academic inquiry approaches used in ceramic and glass technology and artistic production. | | | | | |
| 5 | Applies artistic and technical methods to shape, manipulate, and produce ceramic and glass forms. | | | | | |
| 6 | Uses computer-aided design tools and contemporary digital technologies in design, visualization, and presentation processes. | | | | | |
| 7 | Transforms abstract or perceptual concepts into innovative and original ceramic and glass artworks through experimentation, design processes, and creative problem-solving strategies. | | | | | |

| | | | | | | |
|----|---|--|--|--|--|--|
| 8 | Communicates artistic ideas effectively through visual, written, and verbal means and engages with diverse audiences and cultural contexts while demonstrating social, cultural, and ethical awareness in artistic practices. | | | | | |
| 9 | Manages independent artistic projects by synthesizing acquired knowledge and studio experience and continuously develops artistic competencies through self-directed and lifelong learning. | | | | | |
| 10 | Collaborates with different art and design disciplines and contributes to interdisciplinary creative processes. | | | | | |
| 11 | Evaluates artistic production processes critically and develops an individual artistic identity. | | | | | |
| 12 | Acts with a sense of social, cultural, environmental, and ethical responsibility in artistic production processes and reflects this awareness in their work. | | | | | |

| ECTS / STUDENT WORKLOAD | | | | |
|---|--------|------|------|------------------|
| ACTIVITIES | NUMBER | UNIT | HOUR | TOTAL (WORKLOAD) |
| Course Teaching Hour (X weeks * total course hours) | 15 | | 6 | 90 |
| Preliminary Preparation and self- study | 15 | | 5 | 75 |
| Mid-Term | 1 | | 5 | 5 |
| Quiz | | | | |
| Assignment | | | | |
| Project | | | | |
| Field Study | | | | |
| Presentation / Seminar | | | | |
| Studio Practice | | | | |
| Final Examination/ Final Project/ Dissertation | 1 | | 5 | 5 |
| Other | | | | |
| TOTAL WORKLOAD | | | | 175 |















| | | | | |
|---------------------|--|--|--|---|
| TOTAL WORKLOAD / 25 | | | | 7 |
| ECTS | | | | 7 |




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.

*Mandatory attendance for all of our courses is 70%, regardless of medical reports. Reports will only be valid if exams cannot be attended. A report must be submitted within three working days to the faculty secretary following an exam by students who are unable to take the exam for health reasons.

| | |
|--------------------|--|
| PREPARED BY | Mümine Özdemirağ Yağlı |
| UPDATED | 7 October 2025 |
| APPROVED | Approved by the Departmental Board on 30.03.2026 |