



Art 230: Wheel Throwing
Units: 4.0

Winter 2020

Instructor: Shoshi Watanabe

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Phone: 3107097814

Days: Mondays Tuesdays

Time: 9:00am -11:40am

Location: Watt Hall 108A

Studio Technician: Farnaz Sabet

Area Head: Thomas Muller

Office Hours: Tuesday 5-6pm or by appointment

Final: Monday May 11th 9-11AM

Course Description

Through discussions, demonstrations, and studio practice, students will learn the basic fundamentals of wheel throwing and develop the techniques necessary to realize 3 dimensional ceramic forms. This course also covers basic ceramic terminology and decorative techniques including but not limited to slip decoration, glazing, and use of oxides.

Learning Objectives

- Basic wheel throwing techniques including centering, pulling, and throwing
- Glaze application techniques and fundamental knowledge on glazes
- Understanding of the firing process, kiln atmospheres, and kiln types
- Understanding of surface decoration techniques and oxides through physical demonstration of techniques on projects as appropriate
- Understanding of basic ceramic terminology and materials
- Demonstration of acquired throwing skills through physical demonstration on projects of various shapes, functionality, and design
- Demonstration, through active participation in group critiques, the ability to verbalize the thought process, concepts, and techniques around one's work
- Learn how to form constructive critique around other's work

Attendance

Attendance to class is necessary and essential to acquiring the techniques and knowledge presented in this class. The Wheel throwing class is a studio art class, meaning the bulk of your grade will be evaluated on the physical projects made in class. Missing a class will lead to not only missed information and demonstrations, but experience in using the material in an environment with an instructor there to provide assistance. Attendance will be taken at the very beginning of every class.

Policies on attendance:

- You are allowed 3 unexcused absences.
- For each class beyond the 3 classes missed, your grade will be dropped by **half a grade**.
- It is absolutely necessary for you to communicate the reason for your absence if there is emergency

Showing up late:

The duration of the class (2hrs 40min) will go by very quickly in a studio class. You will need to come in on time.

- 4 tardies will be counted as one absence
- Any prolonged breaks and leaving class early will also be counted as tardies.

It is the student's responsibility to make up for the missed hours of work if a class is missed.

Workload

This is a 4.0 unit class with classes meeting a little under 3 hours 2 times a week. This means that students are expected to work at least 8-10hours outside of the scheduled class time on their projects.

Studio Hours

Every student has 24-hour access to the studio 7 days a week. This is a HUGE benefit for you. Not only academically, but financially it is a great opportunity to experiment and explore the medium. (If you are curious, look up studio use rates for clay studios and you will find it quite expensive, and seldom will a studio allow 24 hours access)

The end of every class will be announced, but you are more than welcome to stay later and concentrate on honing down the skills demonstrated on the day.

Keep in mind this policy is ALWAYS SUBJECT TO CHANGE. It is up to the students to keep this benefit. For this policy to work, each student has to be responsible in:

- ALWAYS CLEANING UP AFTER YOURSELF
- PUT BACK ALL COMMUNAL TOOLS (CLEANED) WHERE THEY BELONG
- BEING RESPECTFUL OF OTHERS WORKING IN THE STUDIO
- NO FRIENDS/FAMILY/ANY OUTSIDE PERSONELL IN THE STUDIO

If a problem were to arise from use of the studio by students afterhours, access will be taken away from everybody.

Materials and Tools

Clay:

Clay may be purchased through the USC ceramics department. You will have the opportunity to purchase a clay starter kit for \$50 (subject to change) that will include 5 25lb bags of clay that will be delivered to the studio. (Details to follow). Additional clay may be purchased as the semester progresses.

Students do have the option to purchase clay off campus, they must receive, not only permission, but technical specifications from faculty. This is, however, discouraged.

Clay Tools:

Required by 2nd class meeting.

It is recommended that you put your name on all your tools with a waterproof marker

- Cutting wire
- Elephant Ear sponge
- Needle tool
- Fettling knife
- Trimming tool
- Metal/rubber rib
- Wooden knife
- set of fine, medium and thick brushes (need not be expensive)
- Fork or serrated rib
- clay

Other Tools and materials:

- Plastic (soft plastic eg. Dry cleaning bags is recommended)
- work clothes and apron
- work shoes
- Ruler
- Pencil and Exacto knife
- Toolbox
- **Notebook**

Studio Etiquette

Cleaning up after working, proper care of equipment and supplies, and observance of safety regulations are essential for a grade of "C" or better.

Maintaining clean and orderly work areas, and keeping materials contamination-free and in usable condition is very important. Failure to observe studio policy and failure to contribute to the maintenance of a clean studio will negatively affect your grade in the course. This is an important safety concern since materials can be toxic if they are not handled properly.

Studio Policies

- Closed Toes shoes
- No loose fitting clothing. Long Hair Must be tied up
- Do not operate any machinery that you have not been authorized to operate
- No cellphone conversations in class due to its disruptive nature
- Playing music – Whether in class or during afterhours, ask the other people around you if you can play music as it affects the whole environment.
- Clean up before you leave. This includes cleaning up communal tools, work areas, putting your work in the proper storage place assigned, and putting back tools where they belong in clean condition
- Other policies covered by Farnaz is to be followed

Shelves, lockers and all work must be removed from the classroom by 5 pm on Thursday, December 19th at 5 pm. Students who do not clean out their own work or lockers by this deadline, will be penalized a half a letter grade.

Grading

Your Grade will be calculated from the following:

- Graded Assignments	70%
- Non Graded Assignments/Exercises	15%
- Museum/Exhibition Visit Review (Paper)	10%
- Written Final	5%

Grading Details:

A - This means outstanding work. The work shows thorough understanding of material and concepts. The projects have been executed beyond the expectations in terms of technique and thoughtfulness. Creative input and personal input is evident in the work.

B - This means good work. Projects exceeded all requirements and show above average depth of understanding. Projects demonstrate more than adequate clarity of idea and execution.

C - This means average work. All projects have been turned in and meet minimum expectations.

D – Assignments completed but not meeting expectations. Poor Attendance and participation.

F – Missed Assignments, poor attendance and participation

Grading Criteria per Project:

Projects will be graded with the following considerations:

1. Craft – effective use of materials, techniques, and skills for execution
2. Effort – determination and commitment in presenting the best work, utilizing techniques and knowledge acquired from class to the fullest of your capabilities
3. Design – composition and visual aesthetics
4. Communication – Ability to consistently analyze and evaluate one's work and the work of others in both written and oral form, using clear and appropriate terminology accumulated from each project
5. Creativity – Personal expression and thoughtfulness as evident in the work presented

Assignment Submission Policies:

Each project will have several deadlines. In general there will be 2 greenware deadlines and a final deadline after the pieces have been fired to maturity.

For each deadline you must be present, ready to show your assignments fulfilled to the best of your capabilities. Keep in mind that these deadlines are designed to help your growth and learning. It is a chance to meet as a group and discuss difficulties and identify successful pieces and share the knowledge as a group. Mutual learning and sharing information is critical in developing your skills more efficiently than learning individually.

For this reason above, deadlines will be treated seriously.

Due Dates will be announced as each assignment is assigned.

Missed deadlines will result in 5% of your grade lowered for each assignment.

Each project can be made at a subsequent time during the term and re-submitted for a higher grade. Your skills will only develop as the course progresses, and revisiting an earlier assignment later on in the term is highly encouraged for you to earn a higher grade.

1st Greenware Deadline – You will present your progress on untrimmed, thrown forms in their greenware stage.

2nd Greenware Deadline – You will present your progress on trimmed forms, ready to go on the greenware shelf for drying and loading.

Final Deadline – You will present your pieces in their final state, glazed and fired to maturity.

Other Notes:

Many of your studio projects will not be “successful”. Disappointing results should not necessarily be considered failures, but rather opportunities to gain insights that support intellectual and creative growth. I encourage “failure-oriented” work that takes risks and seeks to address individual interests so long as it is attempted with consideration of appropriate means. Successes will be celebrated, but work that is nominally a “failure” can be equally celebrated and effectively exploited in the learning process.

It is never easy to quickly develop the skills for creating technically resolved objects. Conscientious effort and personal accomplishment can be revealed and clarified by explication or other means. Students possessing better craft skills through prior experience will be expected to produce more resolved and/or more ambitious projects.

Most people enter ceramics with rich backgrounds and creative skills in other disciplines, both within and outside the visual arts. The sharing of that knowledge and experience enhances the class in many ways. I encourage you to seek connections— to ceramics, and to each other's thinking and work.

Little about my self and the ceramics community:

<http://Shoshiwatanabe.net>
<http://instagram.com/shoshiwatanabe>

My Mentor:
<http://www.adriansaxe.com/>

USC Faculty:
Thomas Muller - <http://www.thomaspmueller.com>
Julia Haft-Candell - <https://www.juliahaftcandell.com>
Samuel Jernigan - <https://www.samueljernigan.com>

USC Studio Tech:
Farnaz Sabet - <http://www.farnazsabet.com>

Other Contemporary Artists:
Matt Merkel Hess - <https://matthiasmerkelhess.tumblr.com>
Ben Jackel - <https://benjackel.com>
Tanya Batura - <http://www.tanyabatura.com>

Kristen Morgin - <http://www.marcelwynfineart.com/artists/kristen-morgin/>

Ron Nagle - <http://www.ronnagle.net>

Peter Shire - <http://petershirestudio.com>

Takuro Kuwata <http://www.takurokuwata.com/works>

Edmund de Waal - <http://www.edmunddewaal.com>

Statement on Academic Conduct and Support Systems Academic Conduct:

Plagiarism - presenting someone else's ideas as your own, either verbatim or recast in your own words - is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Part B, Section 11, "Behavior Violating University Standards" policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

Support Systems:

Student Counseling Services (SCS) - (213) 740-7711 - 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. engemannshc.usc.edu/counseling

National Suicide Prevention Lifeline - 1 (800) 273-8255

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. www.suicidepreventionlifeline.org

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-4900 - 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. engemannshc.usc.edu/rsvp

Sexual Assault Resource Center

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: sarc.usc.edu

Office of Equity and Diversity (OED)/Title IX Compliance - (213) 740-5086

Works with faculty, staff, visitors, applicants, and students around issues of protected class. equity.usc.edu

Bias Assessment Response and Support

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. studentaffairs.usc.edu/bias-assessment-response-support

The Office of Disability Services and Programs

Provides certification for students with disabilities and helps arrange relevant accommodations. dsp.usc.edu

Student Support and Advocacy - (213) 821-4710

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. studentaffairs.usc.edu/ssa

Diversity at USC

Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. diversity.usc.edu

USC Emergency Information

Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible. emergency.usc.edu

USC Department of Public Safety - UPC: (213) 740-4321 - HSC: (323) 442-1000 - 24-hour emergency or to report a crime.

Provides overall safety to USC community. dps.usc.edu

Additional Info:

- Suggested suppliers:

- Aardvark Clay and Supplies: <http://aardvarkclay.com/>
http://aardvarkclay.com/new_pages/catalog_menu.html
- The Big Ceramics Store: www.bigceramicstore.com
- Blick Art Materials: <http://www.dickblick.com/>
- Laguna Clay Co., City of Industry: phone orders accepted; www.lagunaclay.com/
- Axner Pottery Supply: www.axner.com
- C & C Warehouse: www.ceramicscrafts.com/
- Several other on-line stores – Search “Ceramics Supplies” on Google.

- Some relevant websites for images and information:

- www.franklloyd.com/ and his blog: <http://franklloydgallery.wordpress.com/>
- www.kenprice.com/
- www.paulsoldner.com
- <http://rcwg.scrippscollege.edu/>
- www.voukos.com/core.html
- www.ceramicart.com.au/
- www.vasefinder.com
- <http://nceca.net/>
- www.ceramicartsdaily.org
- <https://cfileonline.org/>
- <http://glazy.org>

- Some books and other references:

- *A Theory of Craft: Function and Aesthetic Expression*
By Howard Anthony Risatti, Kenneth R. Trapp
http://books.google.com/books?id=pPuY_aWE4oYC
- *Ceramic Millennium: Critical Writings on Ceramic History, Theory and Art.* NSCAD Press.
A compendium of the best papers from twenty years of the International Symposium including Clement Greenberg, Philip Rawson, Tanya Harrod, Garth Clark, Edmund de Waal and Paul Greenhalgh.
- *Shards: Garth Clark on Ceramic Art* DAP, New York in Association with CAF. An anthology of critically acclaimed writings by Garth Clark, for which he received the 2005 Mather Award from the College Art Association.
<http://www.amazon.com/Shards-Garth-Clark-Ceramic-Art/dp/0972509712>
- *Thinking through Craft.* and *The Craft Reader.* [Glenn Adamson](http://www.glennadamson.com) Co-published in Association with the Victoria and Albert Museum, London

Tentative Syllabus

**This is a tentative schedule and subject to change
Due Dates will be announced at the introduction of each project**

Week 1:

- Introduction to the studio and studio policies
- Introductions and syllabus review
- Instruction on **Assignment 1 Cylinders**
- Demonstration on centering, throwing, and wedging
- Introduction to the wheel: safety procedures and clean up

Week 2:

- Demonstration and instruction on **Assignment 2 Throwing off the hump.**
- Lecture on Clay and clay bodies
- Demonstration on throwing, trimming
- Discussion of common throwing problems
- Demonstration on slip application and techniques
- **NO CLASS MONDAY – MARTIN LUTHER KING**

Week 3:

- Trimming Demonstration
- Introduction of Clay Terms
- **Assignment 2 Throwing off the hump Due (Greenware) Thursday**
- Demonstration and instruction of **Assignment 3 Open forms (bowls)**

Week 4:

- **Assignment 1 Cylinders Due (Greenware) Tuesday**
- Introduction to Glazing – Spray, Pour, Dip, Brush, use of oxides
- **Assignment 2 Throwing off the hump Due Thursday (Glazed)**
- Demonstration on trimming – bowls
- Continue work

Week 5:

- Discussion of glaze results – off the hump test pieces
- Lecture on glazing – cones, defects, kilns, maturing temperature, heat work
- Instruction on **Assignment 4 Mugs**
- **Assignment 3 Open Forms Due (Greenware) Thursday**
- **Assignment 1 Cylinders Due (Glazed) Thursday**

Week 6:

- Demonstration on handles
- **Assignment 3 Open Forms Due (Glazed) Thursday**
- Instruction and demonstration on **Assignment 5 Plates**
- **NO CLASS MONDAY PRESIDENTS DAY**

Week 7:

- Discussion of glaze results – Cylinders and open forms
- Instruction on Paper guidelines
- Instruction and demonstration on **Assignment 6 Glaze mixing and testing**
- **Assignment 4 mugs Due (Greenware) Tuesday**

Week 8:

- Instruction and Demonstration on **Assignment 7 Closed forms**
- **No Class Thursday – Fall Recess**

Week 9:

- **Assignment 6 glaze tests Due Thursday (glazed)**
- Continue work on projects
- **Assignment 5 Plates Due (Greenware) Thursday**
- Demonstration of throwing on a chuck

SPRING RECESS 1 WEEK OFF

Week 10:

- Demonstration of **Assignment 8 Throwing Large**
- Refresher Demonstrations as necessary

Week 11:

- Continue Work on all projects
- Demonstrations as necessary
- **Assignment 7 Closed forms Due Thursday (Greenware)**

Week 12:

- **Introduction to extra credit project lidded vessels**

Week 13:

- Continue work on all projects
- **LAST DAY FOR WET WORK THURSDAY**

Week 14:

- **LAST DAY TO BISQUEFIRE**

Week 15:

- **GROUP STUDIO CLEAN UP**
- **LAST DAY TO GLAZE**

Week 16:

- **FINALS**
- **Critique and Discussion of Assignments**

Important STUDIO WIDE Deadlines:

Wet deadline: April 9th by 9pm

Last bisque (Everything must be dry): April 16th

Glaze deadline: April 23rd by 9pm