



**Course ID and Title:**

ART-230 | Wheel Throwing

**Units: 4**

**Monday and Wednesday:**

**9 AM – 11:40 AM**

**Location:** Wott 107

**Instructor: Ariel Brice**

**Office:** Watt 107

**Office Hours:** By appointment – email me and suggest a time to meet on Monday before class or Wednesday before or after class.

**Contact Info:** [arielbri@usc.edu](mailto:arielbri@usc.edu)

**Teaching Assistant: None**

**IT Help:**

**Hours of Service:**

## Course Description

This course will focus on building wheel throwing skills on the potters wheel with a focus on functional pottery. This course will also serve as an introduction to ceramics processes including drying, glazing and firing processes. Students will work iteratively to push their skills and develop designs – working between drawn sketches, cut paper forms, and clay to explore the relationship between mind and hand. Students learn strategies to adjust ergonomics within the throwing process to grow through the initial challenges of the process towards greater accuracy and intention with materials. In turn, the objects they make anticipate their use. The introduction of historical and contemporary ceramics will provide cultural context to technically based assignments and exercises.

## Learning Objectives and Outcomes

Students of Beginning Wheel Throwing will learn:

Clay Preparation: Wedging, hydration, recycling

Throwing: Centering, pulling up walls, compressing, opening up vessels, collaring and finishing.

Management of the workspace: maintaining a clean, tidy and efficient workspace conducive to productivity and creativity. Properly managing the drying of clay objects.

Critical Visual Articulation: referring to specific parts of the vessel, describing how those effect a pot's function and marshalling the skills to achieve them.

Firing: How to program electric kilns, what happens to clays and glazes throughout different stages of the firing process for both bisque and glaze firing.

Glazing: Using wax resists, using glazes designed for different temperatures. Techniques of application including spraying, brushing, dipping, pouring and others. The use of slip and the effects of claybody color and texture on glazes.

**Prerequisite(s):** none

**Co-Requisite(s):** none

**Concurrent Enrollment:** none

**Recommended Preparation:** There is no prior experience necessary.

## Course Notes

Developing your artwork will take a lot of time. Ceramics, Wheel-throwing, in particular, requires regular attention to ensure that projects dry or do not dry depending on what you prefer. Plan to visit the studio on average once every other day and to work outside of class an average of 6 hours per week and remember to schedule time to clean up after yourself.

Hands on demonstrations will form the majority of the taught content in this course along with occasional brief image lectures and reading discussions. For this reason, it is important that you arrive punctually and remain in class through the end of class except for when we take a group-wide break. I will prioritize in-class work time when at all possible.

**Course Location:**

This course is conducted entirely in-person. If we are unable to meet in-person due to some sort of governmental regulation or extenuating circumstance, the terms of this syllabus will change and a new syllabus with new protocols will be issued to you in writing.

### **Course Content:**

**Digital Content:** You will be responsible to access course content on Blackboard. Whenever possible, content will be distributed to you through digital PDFs. There will also be times when you are expected to listen to podcasts and access other readily available online content.

**Analog Content:** You will be required to keep a sketchbook and bring it to class. I suggest Strathmore layout bond or similar. This is a bound notebook that has pages without lines. (you can also use grid-lined graph paper but no college rule lined notebooks). You are required to show up each day to class with your sketchbook and writing utensil. There will be occasional handouts in this class which you will be required to keep and store.

### **Assignments and Deadlines:**

An assignment will be issued for each project that we complete in class. You will have between 3-5 major projects over the course of the term. Each assignment will be issued to you in class and online. At this point we will discuss the assignment together and will answer any questions you may have about it. It is important that you stay well organized and ask many questions to maintain clarity when assignments are issued.

Occasionally, due to the nature of ceramics, the timeline of these projects may overlap. You will have between 2 – 5 weeks to complete most of the larger assignments. This may seem like a long time, but remember, ceramics takes a long time to develop and does not like to be rushed. Begin projects as early as possible to avoid rushing and to ensure success.

The due dates for each assignment will be distributed in writing with each assignment. There will be four due dates for each assignment. These are:

- 1) Done and Drying deadline
- 2) Bisque firing deadline
- 3) Glazeware deadline
- 4) Critique deadline.

### **Deadline Definitions**

- 1) Done and Drying Deadline: After this date, you are unable to continue affecting the form of your work in any way. This includes wet clay work, sculpting and carving. The work must only be dried after this date to make sure it is bone dry by the Bisque firing Deadline.
- 2) Bisque Firing Deadline: By this date, your work must be bone dry and ready to be loaded into a bisque kiln. Work that is deemed by the instructor or studio staff to not be sufficiently dry will not be allowed to be loaded and will be marked tardy accordingly.
- 3) Glazeware Deadline: By this date, your work must be glazed and cleaned and fully prepared to enter the kiln for the Glaze Kiln Firing. Work that is deemed by the instructor or studio staff to be unfit for the glaze kiln will not be allowed to be loaded and will be marked tardy accordingly.
- 4) Critique Deadline: By this date, your work must be displayed and ready to be reviewed by the beginning of class in accordance with the requirements on the assignment prompts.

All outstanding work must be submitted by the beginning of class in the designated finals week:

### **Studio Access:**

You will be able to access the ceramics studio Watt 107 M - Th between 9 AM and 9 PM and 9 AM to 6 PM M-F. You will be informed of any change to studio access in writing.

You must have passed Trojan Check to access the studio. Instructors and staff reserve the right to refuse access to students who are not following studio or university-wide COVID protocols. You must wear a that covers your nose and mouth at all times during class and at any other time that you are in the studio. Failure to wear a mask or follow other protocols will result in your removal from the studio and your absence from that class period accordingly. **If you have any symptoms that are related to the symptoms associate with COVID-19, email [arielbri@usc.edu](mailto:arielbri@usc.edu) and do not come to class.**

Anyone who is not currently enrolled in a ceramics class for Fall term 2021 is not allowed in Watt 107 at any time if class is in session or out of session.

A schedule of all classes taking place in the studio will be posted. If you hope to work in the studio while another class is in session, you need to ask the instructor of the class if you will be able to work in the studio. If the instructor grants you access, make sure to work quietly and respectfully – accommodating the students needs within that class.

We will use the customary USC grading scale described below.

### **Technological Proficiency and Hardware/Software Required**

- 1 newsprint book
- 1 set of charcoals or pencils for drawing
- 1 Apron
- 1 Cutting wire
- 1 Metal Fork
- 1 Fettling Knife
- 1 Spray Bottle
- a few Cheap Brushes 1/2 inch, 1 inch and 2 inch brushes
- 2 Japanese brushes (1 wide, 1 narrow) for glazing
- 1 Container for all your tools
- 1 Roll of light plastic drop cloth material
- 1 roll masking tape (1/2" – 1" in size)
- 1 box Latex gloves or 1 pair reusable rubber gloves
- 1 Black permanent marker
- 1 pair of safety glasses
- 1 pair of scissors
- 1 two gallon plastic bucket with lid that indicates liquid volume
- 1 ruler

1 x-acto or razor knife  
1 sharpie  
1 pen

1 pair Callipers  
1 Small round synthetic sponge  
1 Large shop sponge  
1 Needle tool  
1 Trimming tool  
1 Wood rib  
1 Metal rib  
1 Wooden knife  
1 Wire tool

Locker

If applicable, provide details of accessing course if not in a traditional classroom setting.

### **Required Readings and Supplementary Materials**

Required:

Huberman Lab Podcast Episode 20 “How to learn Skills Faster”

Recommended:

Cushing, Val M. Cushing’s Handbook Alfred, NY, 1994

Reijnders, Anton The Ceramic process: A manual and source for inspiration for ceramic art and design  
Philadelphia, PA, University of Pennsylvania Press, 2005

Zakin, Richard Mastering the Craft Iola, WI, Krause Publications, 2001

### **Description and Assessment of Assignments**

Each assignment will be designed primarily to develop aptitudes in craft To suit the introductory nature of this course. Accordingly, craft and timely execution of projects informs the primary value of the grade.

Each project will also have a component of creativity, self-challenge, and original exploration of the materials and processes demonstrated. Accordingly, these elements form the secondary value of the grade.

Each project will be presented in the context of contemporary pottery to your classmates during critique - where articulating your goals will help your peers articulate the terrain between your intentions and their reception of your work. Accordingly, your presentation as well as your participation in the critique of others work, form the tertiary value of the grade for each work.

## Assignment Rubrics

ART-230

University of Southern California

Wheel Throwing

Grading Rubric

August 23, 2021

The following grading rubric will be used for each assignment:

Execution and craft:

55 %

- Wall thickness is even and intentional
- Weight of pottery is placed intentionally to effect both the way that pottery looks and feels
- The pottery is functional and directly performs its intended task.
- clay has been handled and compressed for sturdy fabrication and constitution
- Areas where two elements are brought together are strong, reinforced, and able to be handled without cracking
- Drying of project has been strategically managed to ensure even moisture release and timely completion of projects. Pottery is without unintended warping or distention even when a “loose” aesthetic is chosen.
- Glazing and texture combine intentionally to produce a depth of surface.
- Student completes project in a timely fashion and manner that positively impacts the studio and upholds studio equipment.

Creativity and Self-Challenge:

35 %

- Project is well-edited and reflects an iterative process and ample production to select the final, successful objects
- Project Demonstrates student’s full experimentation of the clay and glaze materials
- Student’s work meets or exceeds the creative component of the assignment.
- Project productively challenges the assignment
- Glazing reinforces or contrasts the formal or textural elements of the forms on which its applied.
- Pottery takes into account the sensory experience of its user (smell, taste, touch)
- Projects build upon what the student learned in prior projects
- Glazing works with elements of the form and other pieces within a group or set of objects to express concepts (e.g. difference, similarity, gradual shift etc.)

Context - Presentation and Participation:

10 %

- Student presents their goals with the assignment clearly, concisely and articulately
- Student proactively seeks feedback from their peers on specific parts of their project
- Student contributes to the class-wide conversation on other students projects by providing valuable insights
- Student presents their work in the context of other artworks, designed objects, pottery and vessels that they position as a counterpoint or to which they look for inspiration.

## Grading Breakdown

Assignment	Points	% of Grade
#1-#5 (or #6) equally split:	80	80
Participation & Presentation	10	10
Self-Challenge & Exercises	5	5
Sketchbook	5	5
<b>TOTAL</b>	100	100

## Grading Scale

We will use the standard grading policies consistent with the Roski School of Art and Design and The University of Southern California.

An **A** project shows an excellent incorporation of craft, form, glaze and design unique to its maker and time. It is an original and honest reflection of the mind and hands that made it. It shows an intellectual engagement with the project that goes beyond duplication of a demonstration. It is made with care.

A **B** project shows good effort attempting the level of an A project, but has areas that are not excellent. Conveys greater-than-average effort and care in its production.

A **C** project has problems in the area of craft, lacks originality and fails to convey greater-than-average effort in its production and conceptualization.

A **D** project is poorly realized and shows little effort at originality or completion.

A **F** grade reflects a project that has not been completed or submitted.

### Notification and Grade Changes:

A student can ask for and receive specific grades on projects anytime during the term up to the final review session. Improved projects can be resubmitted for re-evaluation and a possible higher grade. Possible extra credit may be given at the end of the term on project-level work once the required five different projects have been completed.

Course assignments and final grades will be determined using the following scale:

A	95-100
A-	90-94
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	59 and below

## Assignment Submission Policy

### Work Submission:

Your work must be submitted on deadline in order to be fired at different stages of the process. You can submit your work by placing it on the designated studio greenware shelf before it is bisque fired and the designated glazeware shelf before it is glaze fired. You must place each object in the bisque kiln before placing it in the glaze kiln. If this is not done, the piece will explode and damage both other people's projects and expensive studio equipment and will result in a 0% grade for that project.

Deadlines: The due dates for each assignment will be distributed in writing with each assignment. There will be four due dates for each assignment. These are:

- 1) Done and Drying deadline
- 2) Bisque firing deadline
- 3) Glazeware deadline
- 4) Critique deadline.

### Deadline Definitions

- 1) Done and Drying Deadline: After this date, you are unable to continue affecting the form of your work in any way. This includes wet clay work, sculpting and carving. The work must only be dried after this date to make sure it is bone dry by the Bisque firing Deadline.
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- 4) Critique Deadline: By this date, your work must be displayed and ready to be reviewed by the beginning of class in accordance with the requirements on the assignment prompts.

All outstanding work must be submitted by the beginning of class in the designated finals week:



## Grading Timeline

Each project will receive a grade issued in writing based on the rubric attached to this syllabus. Grades for each assignment are usually issued 1-2 weeks after the project critique.

Your grades will be available at Mid-term and after the end of the course at the final. If you have a question about your grade at any point throughout the course of the term, please email me.

## Additional Policies

### ATTENDANCE:

If you are not feeling well, do not come to class. If you are experiencing any of the symptoms relating to COVID-19, make sure that you do not come to class and that you plan to get tested. If you are missing class because you think that you may be experiencing a COVID- related issue, please print out the following form, fill it out and email it to me :

Students are able to print an "Absence Excuse" form for self-verification of an illness[[https://issuu.com/uscedu/docs/medical-absence-form\\_self-verification\\_patient\\_to\\_](https://issuu.com/uscedu/docs/medical-absence-form_self-verification_patient_to_)]

Attendance is required for the full semester. Always e-mail or call if you will not be in class. If you miss class, make sure to recover missed information from one of your peers before reaching out to me.

Missing class can greatly affect your standing as a student. You are responsible for all of the information in class and, in the case that you are absent, it is your responsibility to recover all of the information from your peers as thoroughly as possible. In this class, it is imperative that you come to class consistently, on time, and prepared to learn.

Three absences are allowed. After the 4th absence, your final grade will drop one letter. A fifth absence will result in a failing grade for the course.

Tardiness and leaving early will affect the grade as follows:

2 late arrivals or early departures are equivalent to one absence.

NOTE: The three "allowed" absences are granted in anticipation of unexpected illnesses or emergency situations. These allotted absences are not provided in addition to absences relating to health or other issues.

YOU MUST ARRIVE EVERY DAY WITH YOUR SKETCHBOOK AND A WRITING UTENSIL. Arriving without both your sketchbook and a writing utensil will result as a late arrival and will impact your grade accordingly.

**Late Projects:** are penalized 1/2 grade for a late Critique and in whole grade increments after that. Work turned in three Critiques late is penalized two whole grades. Projects are graded only on scheduled Review days. Students are required to alert the instructor and present late projects to the instructor directly.

Up until the course final, you can re-submit a project for a higher grade provided that you submitted all required components of that project on deadline when it was due. Failure to turn in a project by the end of class on the Final Exam date will result in a 0% grade for the assignment.

**Class absence does not excuse the due project. Unexpected absence for a review will result in 2 letter grades reduction of the project.** If subsequently submitted, the highest possible grade the assignment can receive is a %80. **Come to reviews and class even if you have not completed the assignment.**

Add any additional policies that students should be aware of: late assignments, missed classes, attendance expectations, use of technology in the classroom, etc.

## Course Schedule: A Weekly Breakdown

- Note: Deadlines on this schedule can be changed by the instructor and indicated to the students in writing.
- Additional readings and resources will be assigned in addition or substitution for ones listed below.
- Final Wet-Clay deadlines, bisque ware deadlines and glaze ware deadlines will not change. You must submit all work by these deadlines in order to have it counted towards your performance and grade for this course. Work fired outside the Roski School of Art and Design studios is insubmissabile towards your grade for this course.

	Topics/Daily Activities	Readings and Homework	Deliverable/ Due Dates
<b>Week 1</b> 08/23 + 08/25	Studio/Course Introduction – Assignment #1  Introduction to throwing and trimming  Introduce Project #1	<b>1) Listen to:</b> Huberman Lab Podcast Episode 20 “How to learn Skills Faster”  <b>By Andrew Huberman</b> <b>2) Procure materials</b> <b>by Wednesday</b> <b>08/25.</b>	<b>Work on Project 1: Throw 4 bowls by August 30 and begin trimming</b>
<b>Week 2</b> 08/30 + 09/01	<b>Demos and workperiod:</b> <b>Bowls</b> <b>Intro to bisque firing</b>	EKWC: Table on Drying Processes	<b>Project #1: Done and Drying 09/03</b>
<b>Week 3</b> 09/06 + 09/08	<b>Demos and work period:</b> <b>cylinders, glaze</b> <b>applications</b>	<b>EKWC: table on bisque</b> <b>firing</b>	Project #1: Bisque 09/08
<b>Week 4</b> 09/13 + 09/15	<b>Demos and work</b> <b>period: cups,</b> <b>Mugs, handles,</b> <b>saucers</b>	<b>Clery Illian reading</b>	<b>Project #2: Done and Drying</b> <b>Project #1: Glazeware deadline</b> 09/15
<b>Week 5</b> 09/20 + 09/22	<b>Project #1 Critique</b>		<b>Project #2: Bisque 09/20</b> <b>Sets and groups</b>
<b>Week 6</b> 09/27 + 09/29	<b>Demos and work</b> <b>period: vases, jars,</b> <b>lids, calipers</b>	<b>Val Cushing: Ceramics</b> <b>Handbook Lidded Jars</b>	<b>Project #2: Glaze 09/27</b> <b>Project #3: Done and Drying</b>
<b>Week 7</b> 10/04 + 10/06	<b>Demos and work</b> <b>period: Composite</b> <b>Forms surfaces and</b> <b>conections</b>		<b>Project #2 critique 10/04</b> <b>Project #3: Bisque 10/04</b>

<b>Week 8</b> 10/11 + 10/13	<b>Demos and work period: Vases continued</b>		<b>Project #3: Glaze 10/11</b>
<b>Week 9</b> 10/18 + 10/20	<b>Project #3: Critique 10/18</b> <b>Brief introduction to clays and glazes</b>	<b>Metallic Oxides: Glaze additive that produce color.</b>  <b>Val Cushing</b>	<b>Project #4: Done and Drying 10/20</b>
<b>Week 10</b> 10/25 + 10/27	<b>Demos and work period: Glaze application of multiple forms</b>		<b>Project #4: Bisque deadline 10/25</b> <b>Project #4: Glazeware deadline 10/27</b> <b>Project #5: Done and Drying: 10/27</b>
<b>Week 11</b> 11/01 + 11/03	<b>Sets and groups part 2</b> <b>Glaze Firing Explained</b>	<b>EKWC: Glaze Firing</b>	<b>Project #4: Critique 11/03</b> <b>Project #5: Bisque Fire: 11/03</b>
<b>Week 12</b> 11/08 + 11/10	<b>25,000 years of ceramics in 25 minutes</b>		<b>Project #5 Glaze Fire: 11/10</b> <b>Final Done and Drying Nov 09<sup>th</sup></b>
<b>Week 13</b> 11/15 + 11/17	<b>Considering the vessel</b>		<b>Project #5 Critique</b> <b>Final Bisque Firing Nov 16<sup>th</sup></b>
<b>Week 14</b> 11/22 + 11/24	<b>Planning for Final: Supplemental materials</b>	<b>11/24 – off for Thanksgiving</b>	
<b>Week 15</b> 11/29 + 12/01	<b>In class work time: Glazing and finishing</b>		<b>Final Glaze Firing: Nov 30<sup>th</sup></b>
<b>FINAL</b> 12/13	<b>Monday December 13 2021:</b> <b>11 AM – 1 PM</b>	<b>All projects due at beginning of final.</b> <b>FINAL CRITIQUE</b>	

## 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](http://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, [policy.usc.edu/scientific-misconduct](http://policy.usc.edu/scientific-misconduct).

### Support Systems:

*Student Health Counseling Services - (213) 740-7711 – 24/7 on call*  
[engemannshc.usc.edu/counseling](http://engemannshc.usc.edu/counseling)

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

*National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call*

[suicidepreventionlifeline.org](https://suicidepreventionlifeline.org)

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

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

[engemannshc.usc.edu/rsvp](https://engemannshc.usc.edu/rsvp)

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

*Office of Equity and Diversity (OED) | Title IX - (213) 740-5086*

[equity.usc.edu](https://equity.usc.edu), [titleix.usc.edu](https://titleix.usc.edu)

Information about how to get help or help a survivor of harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following protected characteristics: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations.

*Bias Assessment Response and Support - (213) 740-2421*

[studentaffairs.usc.edu/bias-assessment-response-support](https://studentaffairs.usc.edu/bias-assessment-response-support)

Avenue to report incidents of bias, hate crimes, and microaggressions for appropriate investigation and response.

*The Office of Disability Services and Programs - (213) 740-0776*

[dsp.usc.edu](https://dsp.usc.edu)

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

*USC Support and Advocacy - (213) 821-4710*

[studentaffairs.usc.edu/ssa](https://studentaffairs.usc.edu/ssa)

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

*Diversity at USC - (213) 740-2101*

[diversity.usc.edu](https://diversity.usc.edu)

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

*USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call*

[dps.usc.edu](https://dps.usc.edu), [emergency.usc.edu](https://emergency.usc.edu)

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

*USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call*

[dps.usc.edu](https://dps.usc.edu)

Non-emergency assistance or information.