This course is about drawing the human figure. Most of our studio time will be spent drawing the nude model. We will also, however, use other models (clothed) and occasionally plaster casts. Through using a limited variety of materials, we will focus on both replicating or copying the figure with obvious scale alterations and expressing the figure through marks and various media. These two aspects of study are not mutually exclusive; we will learn some basic anatomy including how the skeleton is constructed and basic musculature. It is important to note that drawing the figure is unique in the world of drawing since historically the nude model is what we know of ourselves. Yet, when it comes to drawing the human figure, this means letting go of learned ideas and expectation of what the figure should look like. It means carefully observing the interplay of form and light, shape and line that combine to create the actual appearance of human form. There are many approaches to drawing the figure from blocking-in(s), an exercise in seeing and establishing the figure's shape. There are various methods to be engaged in drawing the figure including, but not limited to: gesture, which expresses a sense of living energy to the figure; light, which largely determines how we see the model; and form, which conveys the figure's volume and mass. Having said this, it is important to remember that the skills acquired through structural and formal exercises in figure drawing can be applied to drawing other things and places with the same kinds of control and expression. We will be doing quick gesture studies as well as longer drawings of the posed nude, which will retain the gesture of the figure as well as add a representational studied quality. Some of the longer drawings may take up to 2 periods or sessions.

A material list is attached but you should know we will avoid using pencils by substituting a more flexible charcoal or ink media. You will also see that an eraser can be an important tool. Although I will demonstrate some techniques, I will not insist on limiting your own expression of the figure to what or how I have demonstrated a particular approach. I will show examples of great drawings as part of talks about media and the mark a particular media can articulate.

You will be required to work in your 8 x 11 sketchbook outside of the studio for approximately five to six hours weekly. Here you can use graphite or pencil or everyday ink pens. These sketchbooks will optimally be a personal adventure into drawing and modeling the figure or representative objects related to or around the figure. You can continue draw full figures, or include figures with friends, animals and scenes. You may choose all kinds of situations to visually record your visual interpretation. I also recommend the use of illustrations of any type or content matter. Specifically, it is important to try drawing from master drawings, the “great” dead, works in museums, to art history books, to drawing from the internet, or projected images of the figure from Classical, Renaissance, Baroque, and Modern periods, any period or artist of your choice. The sketchbook can influence your final grade up to one letter grade.
Do not take this studio if you plan on being absent more than twice or you are consistently late to classes. In either case your grade will be lowered on this account. Also, since we will be drawing from a model you must be very considerate of the class and not disrupting the sessions. When the model takes a break, you can take advantage of that time to move around. We start at 4:30 but it is best if you can come earlier to set up.

**Final Portfolio must include:**

1. A full sketchbook
2. Selection of 8 drawings, 1/2 hour or longer
3. Selection of 12 drawings less than 1/2 hour studies which includes 4 gesture drawings
4. One large Scale drawing (over 30” x 40”)

**Arts goal:**

Mason courses in the film making, visual and performing arts stress generative, inquiry based learning through direct aesthetic and creative experience in the studio environment. Courses aim to achieve a majority of the following learning outcomes: students will be able to identify and analyze the formal elements of a particular art form using vocabulary appropriate to that form; demonstrate an understanding of the relationship between artistic technique and the expression of a work’s underlying concept; analyze cultural productions using standards appropriate to the form and cultural context; analyze and interpret material or performance culture in its social, historical, and personal contexts; and engage in the artistic process, including conception, creation, and ongoing critical analysis.
Media, Materials, and Supports for Figure Drawing AVT 324

Media/materials

Charcoal and pastel
- box of thin vine charcoal
- 6 sticks of thick vine charcoal (1 1/2” – 2”)
- 6 sticks of compressed charcoal (or box)
- 2 black charcoal or pastel pencils
- 3 sticks black pastel 2 sticks white pastel

Pencils
- 4, 6B, 2, 8B drawing pencils

Ink
- 1 pt. black India ink

Pastels

Auxiliary supplies
- 3 paper stumps (large and small) charcoal
- small sandpaper pad for sharpening charcoal and pastel
- 3 single sided razor lades for sharpening pencils
- small pencil sharpener

Brushes—
- no. 8 synthetic sable pointed
- pointed large calligraphy brush

Erasers
- 2 kneaded and 1 pink pearl

Papers
- 8 x 24 pads of white drawing paper
- newsprint (rough)
- whole charcoal
- roll of white paper
- 30-36” x 10 yards

Additional supplies
- 1 box pushpins
- fixative (without odor)
- small water container
- 18” ruler
- plastic triangle (optional) 30” x 60”
sketchbook (8” x 11” or larger)
tackle box or art bin box
cardboard portfolio for drawing papers (20 x 26)

Optional supplies:
assorted conte crayons (black, white, sanguine)
black and white soft pastels (2 each)

note: additional supplies may be needed depending on individual solutions to projects
AVT 324 Figure Drawing Studio Schedule

Materials to bring announced in previous class. All homework assignments to be done in sketchbook.

M. Jan. 19  No Classes Martin Luther King Jr. Holiday
W. Jan 21  Intro to the class, skills, media, organization.
M. Jan 26  Drawing from figure/cast/fabric. Homework, 40 drawings of hands/feet
W. Jan 28  Drawing from figure/cast/fabric. Homework, 40 drawings of hands/feet
M. Feb 2   model (Not a Ground Hog)
W. Feb 4   model
M. Feb 9   model
W. Feb 11  framing/positioning/spacing/sketchbook review
M. Feb 16  same as above
W. Feb 18  ink, drawing, model
M. Feb 23  same as above
W. Feb 25  Drawing the Skeleton
M. Mar 2   same as above
W. Mar 4   cast drawing/sketchbook review
M. Mar 9   SPRING BREAK
W. Mar 11  SPRING BREAK
M. Mar 16  model
W. Mar 18  model
M. Mar 23  Critique
W. Mar 25  model/drape
M. Mar 30  model within setting
W. Apr 1   model within setting (No Fooling)
M. Apr 6   model within setting
W. Apr 8   large paper with model
M. Apr 13  same as above
W. Apr 15  same as above
M. Apr 20  large composite sketch, photos possible
W. Apr 22  Portfolio due
M. Apr 27  Critiques with dates tbd and on into exam period
W. Apr 29  Critiques with dates tbd and on into exam period
M. May 4   Last Class

University and School of Art Policies
In accordance with George Mason University policy, turn off all beepers, cellular telephones and other wireless communication devices at the start of class. The instructor of the class will keep his/her cell phone active to assure receipt of any Mason Alerts in a timely fashion; or in the event that the instructor does not have a cell phone, he/she will designate one student to keep a cell phone active to receive such alerts.

Commitment to Diversity
This class will be conducted as an intentionally inclusive community that celebrates diversity and welcomes the participation in the life of the university of faculty, staff and students who reflect the diversity of our plural society. All may feel free to speak and to be heard without fear that the content of the
opinions they express will bias the evaluation of their academic performance or hinder their opportunities for participation in class activities. In turn, all are expected to be respectful of each other without regard to race, class, linguistic background, religion, political beliefs, gender identity, sex, sexual orientation, ethnicity, age, veteran’s status, or physical ability.

Statement on Ethics in Teaching and Practicing Art and Design
As professionals responsible for the education of undergraduate and graduate art and design students, the faculty of the School of Art adheres to the ethical standards and practices incorporated in the professional Code of Ethics of our national accreditation organization, The National Association of Schools of Art and Design (NASAD).

Open Studio Hours
SOA teaching studios are open to students for extended periods of time mornings, evenings and weekends whenever classes are not in progress. Policies, procedures and schedules for studio use are established by the SOA studio faculty and are posted in the studios.

ArtsBus - Dates for Spring 2015
February 21
March 21
April 11

ArtsBus Credit
* Each student must have up to 5 AVT 300/Artsbus credits before graduation. For credit to appear on your transcript you must enroll in AVT 300. This also applies to anyone who intends to travel to New York independently, or do the DC Alternate Assignment.
* If you plan/need to go on multiple ArtsBus trips during a semester and need them towards your total requirement, you must enroll in multiple sections of AVT 300. Please go to the ArtsBus website: http://artsbus.gmu.edu "Student Information" for additional, very important information regarding ArtsBus policy.
* Non-AVT majors taking art classes do not need Artsbus credit BUT may need to go on the Artsbus for a class assignment. You can either sign up for AVT 300 or buy a ticket for the bus trip at the Center of the Arts. Alternate trips must be approved by the instructor of the course that is requiring an ArtsBus trip.

Visual Voices Lecture Series Spring 2015
Visual Voices is a year-long series of lectures by artists, art historians and others about contemporary art and art practice. Visual Voices lectures are held on Thursday evenings from 7:20- 9:00 p.m. in Harris Theater:
January 22, 2015 Grad Students “Loading Content”
January 29, 2015 Ray Nichols & Jill Cypher “A colored letter at the bottom of a ditch”
February 5, 2015 Klaus Ottmann “Art and Contemplation”
February 26, 2015 Jame Anderson “I make things”
March 5, 2015 Steve Badanes & Linda Beaumont “Jersey Devils”
March 26, 2015* Anil Revri [Bonus Speaker] “Evoking Memories”

*Anil Revri’s lecture will be held in Johnson Center Cinema on the lower level at 7:30 p.m.

Important Deadlines
Last day to add classes or drop without financial penalty: January 27
Last day to drop classes with 33% penalty: February 10
Last day to drop classes with 67% penalty: February 20
Last day to file graduation intent: February 20
Selective withdrawal: February 23-March 27
Once the add and drop deadlines have passed, instructors do not have the authority to approve requests from students to add or drop/withdraw late. Requests for late adds (up until the last day of classes) must be made by the student in the SOA office (or the office of the department offering the course), and generally are only approved in the case of a documented university error (such as a problem with financial aid being processed), LATE ADD fee will apply. Requests for non-selective withdrawals and retroactive adds (adds after the last day of classes) must be approved by the academic dean of the college in which the student’s major is located. For AVT majors, that is the CVPA Office of Academic Affairs, Performing Arts Building A407.

Students with Disabilities and Learning Differences
If you have a diagnosed disability or learning difference and you need academic accommodations, please inform me at the beginning of the semester and contact the Disabilities Resource Center (SUB I room 234, 703-993-2474). You must provide me with a faculty contact sheet from that office outlining the accommodations needed for your disability or learning difference. All academic accommodations must be arranged in advance through the DRC.

Official Communications via GMU E-Mail
Mason uses electronic mail to provide official information to students. Examples include communications from course instructors, notices from the library, notices about academic standing, financial aid information, class materials, assignments, questions, and instructor feedback. Students are responsible for the content of university communication sent to their Mason e-mail account, and are required to activate that account and check it regularly.

Attendance Policies
Students are expected to attend the class periods of the courses for which they register. In-class participation is important not only to the individual student, but also to the class as a whole. Because class participation may be a factor in grading, instructors may use absence, tardiness, or early departure as de facto evidence of nonparticipation. Students who miss an exam with an acceptable excuse may be penalized according to the individual instructor's grading policy, as stated in the course syllabus.

Honor Code
Students in this class are bound by the Honor Code, as stated in the George Mason University Catalog. The honor code requires that the work you do as an individual be the product of your own individual synthesis or integration of ideas. (This does not prohibit collaborative work when it is approved by your instructor.) As a faculty member, I have an obligation to refer the names of students who may have violated the Honor Code to the Student Honor Council, which treats such cases very seriously. No grade is important enough to justify cheating, for which there are serious consequences that will follow you for the rest of your life. If you feel unusual pressure about your grade in this or any other course, please talk to me or to a member of the GMU Counseling Center staff.

Using someone else’s words or ideas without giving them credit is plagiarism, a very serious Honor Code offense. It is very important to understand how to prevent committing plagiarism when using material from a source. If you wish to quote verbatim, you must use the exact words and punctuation just as the passage appears in the original and must use quotation marks and page numbers in your citation. If you want to paraphrase or summarize ideas from a source, you must put the ideas into your own words, and you must cite the source, using the APA or MLA format. (For assistance with documentation, I recommend Diana Hacker, A Writer’s Reference.) The exception to this rule is information termed general knowledge—information that is widely known and stated in a number of sources. Determining what is general knowledge can be complicated, so the wise course is, “When in doubt, cite.”

Be especially careful when using the Internet for research. Not all Internet sources are equally reliable; some are just plain wrong. Also, since you can download text, it becomes very easy to inadvertently
plagiarize. If you use an Internet source, you must cite the exact URL in your paper and include with it the last date that you successfully accessed the site.

Writing Center
Students who are in need of intensive help with grammar, structure or mechanics in their writing should make use of the services of Writing Center, located in Robinson A116 (703-993-1200). The services of the Writing Center are available by appointment, online and, occasionally, on a walk-in basis.

The Collaborative Learning Hub Located in Johnson Center 311 (703-993-3141), the lab offers in-person one-on-one support for the Adobe Creative Suite, Microsoft Office, Blackboard, and a variety of other software. Dual monitor PCs make the lab ideal for collaborating on group projects, Macs are also available; as well as a digital recording space, collaborative tables, and a SMART Board. Free workshops are also available (Adobe and Microsoft) through Training and Certification; visit ittraining.gmu.edu to see the schedule of workshops and to sign up.