George Mason University School of Art Spring 2016
Drawing I AVT 003        Instructor: Rebecca Morgan
Phone: 703-993-8898(Art office) Mail Box in art office
Email: rmorga14@gmu.edu

Course Description:
You will further develop perceptual methods, as well as sensitivity to the specific potential of drawing materials. You will improve upon established drawing methods, work with combinations of media, create large-scale works, and refine your understanding of the expressive repercussions of form and figure. You will begin to locate and develop personal imagery, specific style, and creativity strategies toward original expression. The course consists of studio assignments, demonstrations, and critiques followed by weekly homework and projects. Participation in class discussion and critiques are crucial for improving critical and verbal skills in evaluating one's work and others'. Lectures and slide presentations will familiarize the students with traditional and contemporary issues in drawing. Emphasis will be on "seeing," drawing analytically, process, experimentation, and intent.

Course Objectives:
1. To develop an investigative approach to the formal and expressive issues in drawing.

2. To understand the relationship between working from observation and the process of abstraction and selection.

3. To explore visual means of both traditional and contemporary approaches in drawing.

4. To increase communication skills, both visual and verbal, and achieve more confidence and mastery in experimenting with various concepts and materials.

5. To use concepts and formal methods of draftsmanship to inform stylistic and expressive modes of visual language in your own personal body of work.

6. Understand the relationship between form and content – art and its expressive, social, political, and cultural implications.

7. Expand your ability to evaluate your own work and that of your peers.

8. Enhance work ethic and creative expression outside of class through independent research that parallels class activities.

9. Discover, understand and explore various materials and media and how to implement them within specific formal ideas.
10. Maintain good work habits and a professional demeanor in the studio.

**Class Requirements:**
1. Solid work ethic and concentration in class
2. Attendance
3. Work outside of class
4. Completion of assignments on time
5. Consistent participation in class

**Attendance:** Attendance will be taken at the beginning and end of each class. Since studio art instruction is based on in-class interaction and participation, attendance is mandatory. Students will be allowed two unexcused absences; however, a third will result in a 1/3 letter reduction (a B becomes a B-) of the final grade. Each absence thereafter will further lower the final grade by 1/3 letter. Students with eight or more absences will automatically fail the class. Three tardies will equal one absence. A student arriving in class more than 15 minutes after class begins will be counted as late.

Class attendance is *mandatory*. Evaluation is strongly based on work done in class. If you are not in class, it is impossible to evaluate progress.

The following are considered excused absences:
1. Family emergency
2. University established religious holiday
3. Illness with a dated doctor’s note
4. University sponsored events - documented

** If you are going to miss class for any reason, it is important that you contact me.

** If you miss or are late to a class, it is your responsibility to find out what you missed from one of your classmates. The work will have to be made up outside of class.

Students are expected to remain in class for the entire period. Leaving before class is dismissed or leaving for long periods during class are also considered poor attendance and will result in an absence.

Class will be dismissed with ample time provided for packing materials and cleaning up. Please do not prepare to depart before class is dismissed. It is disruptive and unfair to your classmates.

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.
Preparation /Clean-up:
If you arrive without materials and unable to work, you will be counted as absent for that day.
Students are responsible for cleaning up after themselves so that the room is ready for the next class.

Critiques:
We will hold formal critiques for each project. The critiques are designed to help students improve their work and develop a vocabulary to discuss their own work as well as the work of their classmates. Participating in the critiques is mandatory.

Grading:
Your portfolio will include individual assignments and homework and be worth 60% of your grade.
The final project will be worth 20% of your grade.
Sketchbooks will be worth 10% of the final grade.
Class participation in discussions and critiques will be worth 10% of the final grade.
If you do not submit a portfolio you will fail. If you do not submit a final project you will fail.

Grades will be applied as follows:
A= Excellent
B= Competent
C= Sufficient
D= Minimum Passing Grade
F= Failure

Evaluation:
Work will be graded on its quality and based on effort, experience, and aptitude. Quality is based on inventiveness, clarity, thoroughness, demonstration of execution, and understanding of an assignment's objectives. Students will achieve high-quality work through a combination of three factors: effort, experience, and aptitude (listed in order of importance). Some students will be able to produce superior work more easily than others, based on greater prior experience or aptitude. This is true for work in any course. Quality is based on inventiveness, thoroughness, clarity, and demonstration of the understanding of a specific assignment's objectives.

ASSIGNMENTS:
In/Out of Class Work (Independent research and Visual projects):
If you do not submit work when it is due, your grade for that assignment will be lowered, at my discretion. Absence, unless documented, does not excuse you from submitting work on time. You should expect to spend a substantial amount of time on homework and projects in addition to studio sessions on these drawings. In
general, projects will be introduced, demonstrated, and assigned each week. Studio hours will be used to develop designs while additional work will be required outside of class to develop ideas, practice techniques, complete the assignments, and ultimately deepen your understanding of the information presented in class. Like any skill, drawing requires practice and research.

**Sketchbooks:**
Sketchbooks will be used in many cases for executing assignments. You will use it frequently in the studio. Keep your sourcebook with you at all times, since this is where you will record visual research. Visual research includes drawing from life, writing down ideas, and archiving images from culture. It should literally become your source: of inspiration, of imagery, of critical thought and analysis. It should be brought to every class and used to explore creative ideas, practice techniques, problem solve, experiment with media, and take notes on relevant readings, lectures etc. I strongly recommend that you work in your sketchbook on a daily basis. Include anything and everything that relates to processes, techniques, readings, and ideas that arise from practicing and thinking about art making. Use the sketchbook for your own personal exploration of concepts and media – experiment, try new things, and make mistakes. Ultimately, your sketchbook provides a place to document visual as well as verbal development but most importantly as a place that allows ideas to grow. You must *always* have your sketchbook with you in class. Your assignments and exercises will be planned in your sketchbook. Use this space for experimentation before making final decisions about your work.

**Portfolio Review:**
Your portfolio will include all work completed during the duration of the class, including all in-class assignments and homework. A portfolio of the semester’s work *must* be submitted at the end of the semester (see academic calendar). The portfolio should be arranged in chronological order. Portfolios are used to evaluate your effort, productivity, and progress. *Keep all of your work throughout the semester.* Keep it dry and store it in a flat place.

**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 2016
February 20
March 19
April 9

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 2016
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:
http://soa.gmu.edu/visualvoices/
COURSE OUTLINE: This is a tentative schedule of the topics that will be covered. It is subject to change as deemed necessary. Works are due at the beginning of class on due/critique dates. An explanation of my expectations for each project will accompany each assignment. Classes and the syllabus may be altered during the semester. The syllabus may be altered during the course of the semester to allow for changes, class progress and unscheduled educational opportunities that may arise during the semester. We will often have opportunities to have gallery exhibits, artist talks or presentations, which could alter the schedule, in which you will be notified as soon as possible.

Final Projects will be evaluated during our final critique
Final Projects will be evaluated along the following criteria:
____ Specificity and variety of compositions (organizational strategies)
____ Clarity, complexity, and nuance in use of art elements (value, color, mark/line)
____ Thoroughness and grace of application of media
____ Conceptual clarity and specificity (avoid visual cliché)

Important Deadlines:

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<thead>
<tr>
<th>January 1 Day of Week</th>
<th>Friday</th>
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<tr>
<td>Martin Luther King Day (no classes)</td>
<td>Mon Jan 17</td>
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<tr>
<td>First day of classes; last day to submit Domicile Reclassification Application; Payment Due Date; full semester waitlists removed</td>
<td>Tue Jan 19</td>
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<tr>
<td>Summer 2016 Graduation Intent Available via Patriot Web</td>
<td>Mon Jan 25</td>
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<tr>
<td>Last day to add classes—all individualized section forms due Last day to drop with no tuition penalty</td>
<td>Tues Jan 26</td>
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<td>Last day to drop with a 33% tuition penalty</td>
<td>Tues Feb 2</td>
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<td>Final Drop Deadline (67% tuition penalty)</td>
<td>Fri Feb 19</td>
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<tr>
<td>Last day to file your Spring 2016 Graduation Intent</td>
<td>Fri Feb 19</td>
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<td>Immunization Record Deadline</td>
<td>Tue Mar 1</td>
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<td>Midterm progress reporting period (100-200 level classes)—grades available via Patriot Web</td>
<td>Mon Feb 15 – Fri Mar 18</td>
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<td>Selective Withdrawal Period (undergraduate students only)</td>
<td>Mon Feb 22 – Fri Mar 25</td>
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<td>Spring Break</td>
<td>Mon Mar 7 – Sun Mar 13</td>
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<td>Incomplete work from Fall 2015 due to Instructor</td>
<td>Fri Mar 25</td>
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<td>Incomplete grade changes from Fall 2015 due to Registrar</td>
<td>Fri Apr 1</td>
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<td>Dissertation/Thesis Deadline</td>
<td>Fri Apr 29</td>
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<td>Last day of classes</td>
<td>Mon May 2</td>
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<td>Reading Days Reading days provide students with additional study time for final examinations. Faculty may schedule optional study sessions, but regular classes or exams may not be held.</td>
<td>Tue May 3</td>
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<tr>
<td>Exam Period (beginning at 7:30 a.m.)</td>
<td>Wed May 4 – Wed May 11</td>
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<tr>
<td>Commencement and Degree Conferral Date</td>
<td>May 14</td>
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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.

School of Art Print Studio School of Art Print Studio (SOAP) is located in the School of Art Building on the Fairfax Campus. As a non-profit studio, SOAP offers a variety of services including printing and production services to students, faculty and staff. All jobs are processed with high quality materials on state-of-the-art equipment, specifically for graphic design portfolios, mixed-media paintings and reproductions, posters, handmade books, student assignments and proof sheets. More information can be found at soaprint.gmu.edu or 703-993-7203.

MATERIALS LIST
1 pad of 18” x 24” newsprint 100 sheets (smooth surface) (tape bound preferred)
1 pad of 18” x 24” Bristol or Drawing paper (smooth surface) (tape bound preferred)
1 sketchbook or journal, 9” x 12” (or larger) (spiral bound preferred)
General Brand Charcoal pencils; 6B, 4B, 2B, 2H (or Soft, Medium, Hard)
Drawing pencils; 8B, 6B, 5B, 4B, 3B, 2B, B, HB, F, H, 2H, 4H, 6H
Mechanical pencil
Ballpoint pen
Sharpie Marker
Pink Pearl eraser
Black India ink
Assorted brushes- Small, Medium and Large, - Nylon or Taklon, Soft and flexible
Roll of blue 3M painters tape
Water resistant Portfolio, 19” x 25” or larger
Small hand mirror
Spray fixative (Krylon Crystal Clear, Workable Fixative)
X-acto knife and replacement blades
Rives BFK at least six individual sheets.

Projects:
Still life
Interior
Exterior
Self portrait
Old master study
Self Directed Final

General concepts and exercises:
Blind Contour
Contour Drawing: Foot
Cross Contour- Fruit
Cross Contour- Hand
Sequential Line exercise – Belt
Elipse
Cross Hatch
Eggs
Grey Scale- Pen, ink, graphite, charcoal
Rendering Light – Apple/Egg
Paper Air plane tonal/value drawing
Linear Perspective – One point perspective
Linear Perspective- Two point perspective
Multiple Perspectives
Fabric Study- Graphite
Ink Wash – Portrait
Live Model figure drawing