AVT 323: DRAWING II  Monday/Wednesday 1:30-4:10  
Instructor: Nikki Brugnoli  
Email: nbrugnol@gmu.edu  

Office Hours: 2005, Tuesday/Thursday 9:00 am-noon, or by appointment  

Course Prerequisite: AVT 222 or permission of instructor.  

What is drawing and why is it important and necessary in our digital world? What can be gained by the articulation of a three-dimensional form on a two-dimensional surface? How does our understanding of a form change when we are forced to investigate an object’s every plane? Drawing is a fundamental studio practice. Nearly every studio pedagogy begins with drawing, even when the curriculum being served is dedicated to screen technologies. This course intends to expand the definition of drawing from the usual materials and processes to derivations in form and context therefore showcasing drawing-based new approaches to mark making, three dimensionality, and installation, digital and virtual concepts.  

Course Description: This course builds and expands on skills and concepts covered in Drawing I. There is a strong emphasis on gaining and demonstrating a high technical aptitude, translation and understanding for the importance and necessity for drawing (in the world at large) at the completion of this course. Students will continue to develop rendering, technical and observational skills, while utilizing formal concepts and expanding their knowledge of materials, as well as developing a personal critical and expressive language and comprehension. In conjunction with observational skills, other modes of drawing, problem solving and thinking and questioning will be introduced. With research, lectures, films and field trips, students will expand their drawing knowledge base by gaining further understanding of drawings changing relationship and purpose, from its past art history to our present popular culture and the digitization of the world.  

Key Technical Concepts to be covered and addressed in this class:  
- Observation and Translation  
- Mark and Trace  
- Mapping  
- Animation  
- Invention, Collaboration and Installation  

Formal and Conceptual Objectives:  
- Play  
- Imagination  
- Problem solving  
- Work Ethic  
- Accountability  
- Curiosity  
- Critique  
- Research  
- Experimentation  
- Documentation  
- Demonstration
Student Responsibility

- Students are expected to attend all classes on time, and be fully prepared with the proper materials. Failure to do so will automatically contribute to the lowering of the grade. (Excused illness not included).
- Tardiness is never tolerated.
- A strong work ethic is essential to success in this class.
- Assignments, whether it be class, homework or research need to be fully completed and ready for critique. Those works that are not present will be critiqued at a later date and will be lowered in grade.
- Serious engagement and participation in critiques is expected in order to practice your critical thinking and demonstrate your complete understanding of the issues and concepts at hand.
- All work is evaluated to the degree of excellence for formal, critical and expressive qualities. Creativity and accountability are required daily activities.

Critiques: Critiques are an essential component of this course. Class critiques will be held regularly, along with ongoing individual critiques by the instructors. All students are expected to participate in critique. It is crucial to your personal development as an artist to be able to articulate clearly and insightfully an assessment both of your own work and the work of others. Out of respect for the students, upon entering the class after a critique has started, work will not be able to put on the wall and will be considered late.

Research: You will research artists and art movements that are formally and thematically connected to the drawing issue of each assignment. With each project you will record examples of works of art that support the concept of your drawing in your sketchbook. You will record not only the formal issues but the contextual and thematic connection as well. Your research will reinforce the connection to the contemporary art world and help to demonstrate the significance and relevance to you as an art student.

SOA Potential Center(s) for research:

The SOA
Provisions Library
Fenwick Library
Washington D.C.
ArtsBus
Visiting Artists
YOU
The World

Calendar:

Weeks 1 and 2:
Introduction to the course
Theme: Identity
Research Jenny Saville and Caravaggio
Begin to monitor and follow events surrounding Al-Mutanabbi Street Starts Here DC 2016 (amsshdc2016.org)
- MUST ATTEND SoA, Fenwick and Atrium openings and exhibitions, Jan. 28 4:30-7:30 pm
- The Politics of Translation, February 2, Fenwick Library, 4:30-6:00 pm

Weeks 3 and 4:
Theme: Mapping
Mark and Substrate
ArtsBus: February 20

Weeks 4 and 5:
Theme: Absence and Presence

Weeks 6 and 7:
Spring Break: March 7-13th
Theme: Interruption
Material Experimentation

Weeks 8 and 9:
Theme: Poetry and Narrative
Text: 15 Iraqi Poets
Animation
ArtsBus: March 19

Weeks 10 and 11:
Theme: Pattern, Repetition, Transformation
Invention

Weeks 12-15: Final Project
Theme: Art as Social Action
Collaboration
ArtsBus: April 9

Final Critique/Last day of class: May 2, 2016

Please note: The members of this class will determine the direction the instructors take our projects in. We will discuss at length what you can expect from week to week as we go through the semester.

To be successful in this class you require access to a digital camera and printing capabilities.

Assignments: At the beginning of each assignment, students will receive a detailed explanation and the projected due date of the drawing project. All assignments are due on the day of the critique. Research is an integral part of each assignment, therefore, ongoing research is required and expected. Homework will be assigned once a week in support of what the concept is currently being addressed. Missing homework will receive ‘0’ for the day and a reduction in the grade of the project you are working on.

Note: These assignments have projected due dates. They are subject to change to allow if necessary to allow extended time to insure the success of each project. Also, the nature of the project may change to better fit the goals of the particular of the class and needs of the students.

Class Regulations
• Many students use this studio. It is therefore imperative that your area is clean before you leave. Class will end 10-15 minutes before class ends in order to allow for clean up (this does NOT mean that’s when you leave.
• Students must be prepared with the proper materials for the day otherwise your grade will be affected greatly. Limited borrowing is recommended.
• Find a partner and exchange information in the event you miss class and assignments
• If there are possible changes to the schedule of assignments or announcements, you will be notified by e-mail or Blackboard. **Check daily. Failure to be prepared is not the instructor’s problem. Don’t bother your peers while they are working either. Your responsibility lies outside of class to figure out what you missed.**
• Use your GMU e-mail. It is a university policy for students-faculty to communicate with GMU email addresses.
• **No cell phones - EVER**
• This class starts at 1:30. **At this time attendance will be taken.** (Come early to get set up, there are 20 minute windows between each class). Lateness will affect your grade. Three tardies will equal an absence. Three absences will **AUTOMATICALLY** lower your grade by 1/2 letter grade. **If a student leaves early** that will constitute a lateness in reverse unless with approval by the instructor.

**Organize and Clean up**

Welcome to the adult world. You are now entirely responsible for cleaning up after yourself every class. Drawing is at times a very MESSY activity, especially in this class. Students have access to brooms, dustpans and a shop vac. Use all often and as needed. We share our studio with at least THREE other classes. As you leave the room get in the habit of turning around and taking one last look as to how you may have left it or what you have left behind. Pick up all trash and throw it away.

**Evaluation**

**General Criteria for Evaluation**

- Overall quality of work. Always strive for excellence.
- Demonstration
- Participation
- Communication
- Creativity
- Work ethic
- Accountability

**Grading and Attendance Policy**

**Grading**

Performance inside of each project (including homework and required research)
Participation in critiques
Class participation in general
Attitude
Initiative
Attendance and punctuality

**Attendance**

Attendance to all classes is necessary. (E-Mail me or Sarah if you will not be in class.) Missing demonstrations and discussion will provide invaluable information that is otherwise unavailable. Note most lectures will be made available via Blackboard. You are allowed two absences during
the semester and still be in good grace, so use them judiciously. After 3 or more absences your grade will be affected one-half letter grade for each.

Five (5) absences = a failure for the course automatically. Incomplete grades are not an option in this course.

Lateness (Critiques): If you are late for critique, that is after role is taken and we have begun, your final grade on that project will be automatically lowered. If the student arrives late after the critique has started or if the work is not ‘critique ready’ it will not be part of the critique, considered late, and final grade and will be lowered by one letter grade. This is a firm rule.

Assignment: Late Assignments: Assignment grades are reduced by a full letter grade for every class day an assignment has not been handed in after the assigned due date. Late assignments are to be handed in at the beginning of class or scheduled class days or during office hours with e-mail notification to the professor. Those students who have a legitimate reason (serious illness and family emergency) for the lateness and communicate it to me promptly etc. will be treated on an individual basis.

Grading Criteria

A’s (90-100) Work is outstanding. Demonstrates full understanding of both formal and conceptual concepts. Contributes meaningfully to the class critiques. Completes all assignments both class and homework on time. Attends class regularly missing less than 3 classes.

B’s (80-90) Work is above average. Demonstrates a good understanding of the formal concepts. Conceptual concepts.. Missing less than 3 absences. Contributes to the critiques and completes the assignment on time.

C’s (70-80) Completes most of the work but has not have a total control of the concepts or skills. Assignments are not turned in on time. Seldom contributes to class critiques and discussions.

D’s 60-70) Class and homework is not finished or missing. Has little understanding of class concepts. Does not contribute to class discussions.

F’s (70-60) Failure to accomplish the minimum requirements. Has 5 or more absences, missing and incomplete work.

Supply List

PAPER

(1) 18X24 Pad White Drawing Paper
(1) 18X24 Pad Newsprint
(2) sheets Arches 88 paper (24x36”)
(1) role of white drawing paper. I don’t care about the quality, but it needs to be a minimum of 42” in height. Utrecht sells rolls for approx. $16)
Found paper, start collecting interesting papers to use for collage and experimentation
8x10 Sketch Book

BLACK & WHITE

Drawing Pencils: 2B-6B, woods less graphite
White conte
12-piece pack soft charcoal (black) Char-Kohl
Compressed charcoal
Vine and jumbo Charcoal-SOFT
India Ink black
Bamboo pen
Graphite Powder
Ebony Pencil
Small container white Gesso

MISCELLANEOUS

Erasers, Kneaded and Plastic
Drafting tape, Push pins, or bull dog clips
2 inch paint brush
Misc. sized paint brushes
Sandpaper
Apron or old shirt
Dust mask
Tackle or tool Box –Target, Lowes/Home Depot
18x24 drawing board
Access to a digital camera and printing capabilities

Text:
- Fifteen Iraqi Poets: Edited by Dunya Mikhail

STORES:

Plaza Art (Pan Am Shopping Center) Nutley
3045 Nutley Street
Pan Am Shopping Center
Fairfax (703) 280 -4500

Utrecht Art supply
1250 I Street, NW
Washington ,DC
(202)898-0555


Field Trips to Museums in Washington DC

NATIONAL MUSEUM OF AFRICAN ART
950 Independence Avenue, SW
Washington, D.C. 20560
10 a.m. to 5:30 p.m. daily except December 25th

FREER/SACKLER MUSEUM OF ASIAN ART
Arthur M. Sackler Gallery
1050 Independence Ave SW
The Freer and Sackler Galleries are open 10 a.m. to 5:30 p.m.
every day except December 25th

Peacock Room REMIX: Darren Waterstons’ Filthy Lucre
Filthy Lucre, an immersive installation by painter Darren Waterston, reimagines James McNeill Whistler’s famed Peacock Room—an icon of American art—as a decadent ruin collapsing under the weight of its own creative excess. Forging a link between inventive and destructive
Forces, Filthy Lucre forms the centerpiece of an unprecedented exhibition that highlights the complicated tensions between art and money, ego and patronage, and acts of creative expression in the nineteenth century and today. During the eighteen-month run of Peacock Room REMIX, a series of related installations are presented in conjunction with Filthy Lucre. First on view are Whistler’s portraits of the Leyland family and Waterston’s preparatory studies for his installation (May 16 to early January 2016). A second phase, The Lost Symphony: Whistler and the Perfection of Art (January to May 2016), highlights the history of a painting Leyland commissioned for the Peacock Room but Whistler never completed. Chinamania (June to January 2017) explores the enduring craze for Chinese blue-and-white porcelain in the West.

Hirshhorn Museum of Art

700 Independence Ave SW, Washington, DC 20560
The Hirshhorn is located on the National Mall at the corner of 7th Street and Independence Avenue SW.
The closest Metro station is L’Enfant Plaza (Green, Yellow, Orange, and Blue lines).
Museum: 10–5:30
Open daily, except December 25th

Marvelous Objects: Surrealist Sculpture from Paris to New York

October 29–February 15, 2016
The first major museum exhibition devoted to a comprehensive view of surrealist sculpture brings together more than 100 works created by more than 20 artists from France, Spain, Belgium, Switzerland, Germany, Great Britain, and the United States from the 1920s to the 1950s. “This exhibition reveals the totality of surrealist sculpture by highlighting two main approaches,” says Valerie Fletcher, senior curator and the project’s organizer. “Organic abstraction originated in the whimsical reliefs of Jean Arp and inspired many artists, including Henry Moore in Britain, Joan Miró in Spain, and Isamu Noguchi in the United States. Found-object assemblages, which originated in Marcel Duchamp’s Assisted Readymades, became a surrealist passion. Marvelous Objects also unifies into a single narrative the international development of surrealism in Europe and the United States.” Among the 85 sculptures in the exhibition are Arp’s Shirt Front and Fork, 1922; Duchamp’s Why Not Sneeze, Rose Sélavy?, 1921; Alberto Giacometti’s Woman with Her Throat Cut, 1932, and The Invisible Object (Hands Holding the Void), 1935; Man Ray’s Object to be Destroyed, 1933; Salvador Dalí’s Venus de Milo with Drawers, 1936; Moore’s Stringed Figure No. 1, 1937; Miró’s Lunar Bird, 1945; and David Smith’s Saw Head, 1933 and Chain Head, 1933.

National Gallery of Art

The National Gallery of Art, located on the National Mall between 3rd and 9th Streets along Constitution Avenue NW, is open Monday through Saturday from 10:00 a.m. to 5:00 p.m. and Sunday from 11:00 a.m. to 6:00 p.m. The Gallery is closed on December 25 and January 1.

Gallery Hours
Monday–Saturday: 10:00 a.m.–5:00 p.m.
Sunday: 11:00 a.m.–6:00 p.m.

Closed - December 25 and January 1

Louise Bourgeois: No Exit
November 15, 2015 – May 15, 2016
West Building, Ground Floor - Gallery 22
Overview: Louise Bourgeois’s (American, born France, 1911 – 2010) took up art in 1933. Her early work was influenced by surrealism, an artistic, intellectual, and literary movement that championed the creative potential of the subconscious mind. Yet the artist bristled at the association with that movement. As she wrote: “At the mention of surrealism, I cringe. I am not a surrealist.”

Bourgeois preferred instead to identify herself as an existentialist. She imbibed the writings of the philosophers Jean-Paul Sartre, Simone de Beauvoir, and Albert Camus — her generational peers — and often quoted Sartre. She even named one of her sculptures after his 1944 existentialist play No Exit, in which three strangers are forever trapped together in a room. To a great extent, her work addresses existentialist concerns born of a period of war, conflict, and distress: the struggle of choosing to live meaningfully and authentically in an uncertain, hostile, and indifferent universe. While Bourgeois’s illogical spaces, irrational juxtapositions, and distorted anthropomorphic forms might appear surreal in nature, her subjects testify to her commitment to existential thought. He Disappeared into Complete Silence (1947), an unbound book on view, is exemplary in this regard. The engravings of eccentric structures and strange apparatuses, which recall the cold and impersonal architecture of surveillance or imprisonment, are paired with pithy parables described in the book’s introduction as “tiny tragedies of human frustration.”

SMITHSONIAN AMERICAN ART MUSEUM
8th and F Streets, N.W.
Washington, D.C. 20004
11:30 – 7pm daily except December 25th

WONDER

Grand Salon, Renwick Gallery (Pennsylvania Avenue at 17th Street N.W.)

This fall the Renwick Gallery—the first building in the United States designed expressly as an art museum—opens its doors after a major, two-year renovation. To celebrate, we’re transforming the entire museum into an immersive artwork with our debut exhibition, WONDER. Nine leading contemporary artists—Jennifer Angus, Chakaia Booker, Gabriel Dawe, Tara Donovan, Patrick Dougherty, Janet Echelman, John Grade, Maya Lin, and Leo Villareal—are each taking over different galleries in the building, creating site-specific installations inspired by the Renwick. Together, these installations will turn the building into a larger-than-life work of art. WONDER is organized by Nicholas R. Bell, The Fleur and Charles Bresler Senior Curator of American Craft and Decorative Art.

While the nine artists featured in WONDER create strikingly different works, they are connected by their interest in creating large-scale installations from unexpected materials. Index cards, marbles, strips of wood—all objects so commonplace and ordinary we often overlook them—are assembled, massed, and juxtaposed to utterly transform spaces and engage us in the most surprising ways. The works are expressions of process, labor, and materials that are grounded in our everyday world, but that combine to produce awe-inspiring results.

Wonder what you’ll see? Here’s a sneak peek: Jennifer Angus covers gallery walls in spiraling, geometric designs reminiscent of wallpaper or textiles—but made using specimens of different species of shimmering, brightly-colored insects. Chakaia Booker splices and weaves hundreds of discarded rubber tires into an enormous, complex labyrinth as Gabriel Dawe hangs thousands of strands of cotton embroidery thread to create what appear to be waves of color and light sweeping from floor to ceiling. Patrick Dougherty weaves monumental structures from countless tree saplings while Tara Donovan constructs looming spires from hundreds of thousands of individually-stacked index cards. Janet Echelman explores volumetric form without solid mass, overtaking the museum’s famed Grand Salon with a suspended, hand-woven net surging across its hundred foot length.
Using hundreds of thousands of pieces of reclaimed, old-growth cedar, John Grade builds an intricate structure based on plaster casts taken of a massive, old-grown hemlock tree in the Cascade Mountains. Maya Lin's deluge of green marbles flows across the floor and up walls, recalling the tides of the Chesapeake Bay, while 23,000 LEDs—programmed by Leo Villareal to display a code manipulated into endless variations—flash above the Grand Staircase. Wonder what you'll see? The Renwick like you've never seen it before.

The exhibition will close in two phases to allow for the reinstallation of the museum's permanent collection. The second-floor galleries will close May 8, 2016, and the first-floor galleries will close July 10, 2016.

"The experience of 'wonder' is deeply intertwined with how we experience art, and why these nine artists create the works they do. They are each masters of constructing works that startle us, overwhelm us and invite us to marvel—to wonder—at their creation. These elements matter in the context of this museum, devoted to the skilled working of materials in extraordinary ways."

—Nicholas R. Bell, The Fleur and Charles Bresler Senior Curator of American Craft and Decorative Art

Wednesday, January 20, 2016, noon – WONDER Gallery Talk with Smithsonian Arborist Greg Huse
Friday, February 26, 2016, 5:30 p.m. – SOLD OUT: Artist Talk with Maya Lin
Sunday, February 28, 2016, 2 p.m. – Artist Talk with John Grade

THE PHILLIPS COLLECTION

The Phillips Collection is located at 1600 21st Street, NW, Washington, D.C., near the corner of 21st and Q Streets, NW.

Tuesday-Saturday, 10am -5pm
Sunday, Noon-7pm
Thursday, extended hours 5-8:30pm

INTERSECTIONS

HELEN FREDERICK/ ACTS OF SILENCE

February 4 – May 1, 2016

Addressing the endangerment and degradation of the environment, distinguished DC artist Helen Frederick’s work aligns with the philosophical approach to nature found in the work of Morris Graves (American, 1910–2001), who developed a spiritual bond with the landscape and culture of the Pacific Northwest. Her pulp prints and paintings are surrounded by projected images of the forest, light-based sculptures, and sound pieces, creating an immersive, multisensory, and interactive space. Juxtaposed with some of the Phillips’s most celebrated Graves works, they reinforce an introspective experience of art while bringing awareness of human responsibility toward the natural environment.

The Phillips Collection celebrates the fifth anniversary of Intersections, which since 2009 has presented the work of 22 artists—9 men and 13 women—from the US and abroad. Each artist engaged the museum’s collection and architecture in different ways, creating diverse projects—both aesthetically and conceptually—and employing various media and approaches from wall-
drawing, rubber-painting, bicycle spoke sculpture, and digital photography to video projection and yarn installation. This exhibition presents works by Intersections artists that have been acquired to date, both pieces that were featured in past installations and new works that are reminiscent or emblematic of the projects. Most importantly, the anniversary exhibition is a celebration of the Phillips’s mission to actively collect and display contemporary art.

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Special Project to be included in discussions and curriculum

Al-Mutanabbi Street Starts Here DC 2016 is a book arts and cultural festival planned for January through March 2016, throughout the Washington, DC area. Exhibits, programs, and events will commemorate the 2007 bombing of Baghdad’s historic bookselling street, celebrating the free exchange of ideas and knowledge and standing in solidarity with the people of Iraq and everywhere that free expression is threatened.

On March 5, 2007, a car bomb exploded on al-Mutanabbi Street in Baghdad destroying that legendary bookselling street. More than 30 people were killed and more than 100 were wounded. Al-Mutanabbi Street, the historic center of Baghdad bookselling, holds bookstores and outdoor bookstalls, cafes, stationary shops, and even tea and tobacco shops. It has been the heart and soul of the Baghdad literary and intellectual community.

“This project seeks to show where al-Mutanabbi Street starts in all of us: personally, in our communities, and in our nations. It seeks to show the commonality between this small street in Baghdad and our own cultural centers, and why this attack was an attack on us all. This project sees al-Mutanabbi Street as a place for the free exchange of ideas; a place that has long offered its sanctuary to the complete spectrum of Iraqi voices. This is where the roots of democracy (in the best sense of the word) took hold hundreds of years ago. This project looks toward al-Mutanabbi Street as an affirmation of all that we hope for in a more just society”.

—Beau Beausoleil, founder, Al-Mutanabbi Street Starts Here Project

www.amsshdc2016.org

Video: I AM IRAQI - I READ: Iraqi youth response to Al-Mutanabbi https://www.youtube.com/watch?v=1_DkOIStwWE&feature=share

To join the efforts please contact Helen Frederick, hfrederi@gmu.edu and Nikki Brugnoli, nbrugnol@gmu.edu

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/
Important Deadlines:

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<tr>
<th>January Day of Week</th>
<th>Friday</th>
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<tr>
<td>Martin Luther King Day (no classes)</td>
<td>Mon Jan 18</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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<td>Last day to add classes—all individualized section forms due</td>
<td>Tue 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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<tr>
<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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<tr>
<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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<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.