

AVT 301 Visual Voices Colloquium (1)

Instructor: Harold Linton
Art Bldg, Room 2010
School of Art
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Section 001/002,
Harris Theater
1 credit, Fall 2016
TR 7:20 – 8:45 pm
(Schedule-below)

“The contemporary artist today is part theorist, performer, producer, installer, writer, entertainer, and shaman creating in material, media, text, and time all of which take shape in real, simulated, and virtual worlds. The characteristics of contemporary art practice change the way we think about the visual arts, which influences what we do in educational settings.” – Graeme Sullivan Art Practice as Research: Inquiry in the Visual Arts.

Course Description:

Visual Voices Colloquium is the Professional Lecture Series of the School of Art and represents a window into the professional world of art and design. Speakers are chosen with faculty guidance to represent leading and emerging talented practitioners in the disciplines of our curriculum as well as artists whose work lies beyond the subject areas of our program offerings.

The purpose of the course and the program is to broaden our students' exposure and vocabulary to professional work being created today and to simultaneously provide an opportunity for our students to interact with speakers either in small groups before and following our lectures in order that they may have an opportunity to exchange ideas and pose questions to our guest speakers.

Discourse:

Visual Voices Colloquium is offered each semester throughout the academic year and is equal to 1 credit hour per semester. The schedule of speakers for the Fall 2015 semester is included below with this syllabus. A poster has also been created and is available to our students for display that includes the speaker schedule for this Fall Semester 2015.

Attendance and Course Requirements: [VERY IMPORTANT]

Attendance Required At All Regularly Scheduled Five Lectures:

Full attendance [5 lectures] are required for the course. Attendance cards will be available at the front doors of the Harris Theater 15 minutes prior to the lecture. They are completed – print legibly your name and G number – and handed back to the monitors only at the conclusion of the lecture following Q/A with guest speaker.

You are required to attend all 5 regularly scheduled speakers including the first class meeting which has a scheduled speaker. Each speaker represents 10% [attendance grade] and equal to 50% of total course grade.

| | |
|-----------------------|------------------------|
| Attend 0 lectures | = 0% attendance grade |
| Attend one lecture | = 10% attendance grade |
| Attend two lectures | = 20% attendance grade |
| Attend three lectures | = 30% attendance grade |
| Attend four lectures | = 40% attendance grade |
| Attend five lectures | = 50% attendance grade |

Attendance Score [50%] + Written Paper [50%] = 100% Final Course Grade

| | |
|---------------------------------|-----------------|
| Ex: 50% attendance + A on paper | = A in course. |
| Ex: 40% attendance + A on paper | = A- in course. |
| Ex: 30% attendance + A on paper | = B- in course. |
| Ex: 20% attendance + A on paper | = C- in course. |
| Ex: 10% attendance + A on paper | = D- in course. |
| Ex: 0% attendance + A on paper | = F in course. |

Students are advised that **late** attendance at lectures by any amount is unacceptable and equal to an absence in the course. For each absence in the course, the attendance portion of your grade will be reduced by 10%. Students are also advised that no other student may sign-in for you or in place of your own signature on the roll card(s). We accept only one card per student at the conclusion of the lecture(s). Lecture hall doors are scheduled to open at 7:20 p.m. and lectures commence at 7:30 p.m. sharp! Doors close at 7:30 p.m.!

Paper Presentation: Guidelines and Requirements

In addition to attendance at all five speaker lectures, you are required to submit **a minimum of a 1,000-word paper** on the Visual Voices program artist-speaker of your choice. The paper should focus on one guest artist's work and lecture/presentation. You may wish to write on any of the artists included to speak in the Fall 2016 quest speaker roster [see attached schedule of 2016 guest artist/designer speakers].

Required on Cover or Front/First page:

John Doe, G00765432
Title: "Art for Art's Sake"
Lecture by Stanley Kubrick
Word Count: 1250 words

1. G# and name must appear on cover page.
2. Word count must appear on cover page.
3. Must cite sources on bibliography page (last page).
4. Extra Credit 20% - Minimum 6 illustrations + 1200 words or more.
5. Pages numbered i.e., 1/6, 2/6, 3/6, 4/6, 5/6, 6/6.
6. Papers must be stapled once in upper left corner.
7. Papers under 1000 words are completely unacceptable and receive automatic "F" grade.
8. Papers must be delivered before deadline to the Art Office ONLY!

Paper Due Date & Hard Deadline: FRIDAY, DEC 9, 2016
Submit before 4:00 p.m. [Art Office: Rm. 2050]

Papers (HARDCOPY ONLY) will be accepted throughout the Fall 2016 semester up until and no later than Friday, December 9, 2016 before 4:00 p.m. in the Art & Design Building, School of Art Office, Room 2050.

Papers will not be accepted beyond this date/time (DEC 9, 2016 at 4:00 p.m.) for any reason! Late papers receive 0% or no credit. Only hardcopy papers are acceptable – no electronic copies via email are acceptable!

Grading: 50% Full Attendance
 50% Final Paper

Total: 100% - Final Grade

Visual Voices / Professional Lecture Series / Fall 2016

Visual Voices is a year-long series of lectures by professional artists, designers, scholars, critics, art historians and other art professionals that enriches the School of Art curriculum. Visual Voices lectures are held on Thursday evenings from 7:20 p.m. - 9:00 p.m. in Harris Theater.

The fall schedule includes five lectures. Course syllabus is now posted online at the Blackboard site. You are responsible to follow all instructions carefully including due date, length, and proper form for the writing and submission of the required course final paper. Speaker schedule and bio's follow:

FALL SEMESTER 2016

Richard Raiselis

September 1, 2016

The central subjects of Richard Raiselis's paintings is Boston, and about the act of seeing. His urban landscapes are either close ups or expansive views of the city, common only in their use of unusual vantage points. To make his paintings, Raiselis has been known to set up his easel on the upper floors of buildings, to facilitate looking down or closely at subjects high up. Recurring subjects include telephone poles in different qualities of light, clouds, buildings, and crowded streets. In his paintings of the streets, Raiselis includes minute details including spray paint markings that have accumulated on the pavement from construction and urban planning, but no figures. The titles he gives to his works belie his influences and inspirations, sometimes referring to jazz and mythology. American, based in Boston, Massachusetts.

Judith Harris

September 8, 2016

JUDITH HARRIS was born in Washington, D.C. and received a B.A. from University of Maryland, her M.A. from Brown University in Creative Writing, and a Ph.D. from George

Washington University in American literature. She has taught at George Washington, Catholic University, George Mason University, and American University, and held residencies at VCCA and Frost Place.

Her poems are forthcoming or have appeared in *The Nation*, *Slate*, *Ploughshares*, *The New Republic*, *The Atlantic* and *Narrative* magazine, *Southern Review*, the *American Scholar*, *Prairie Schooner* and *American Life in Poetry*, which is a syndicated newspaper column edited by Ted Kooser, publishing her work in places such as *The New York Times*, *The Seattle Times*, *The Philadelphia Inquirer* and many others. In 2004, she had the honor of reading at the Library of Congress at the invitation of Donald Hall, then US Poet Laureate, and in 2010 was a discussant with Ed Hirsch at the Folger Shakespeare Library. She is a recipient of grants from Carnegie Mellon, and the DC Commission on the Arts where she resides and continues to teach adults and college students the art of creative writing.

Jonathan Linton

September 22, 2016

JONATHAN LINTON is known for creating uniquely resonant fine art portraits as well as intriguingly conceptual figurative paintings. His artwork has won numerous awards and hangs in national and international collections. It is also featured in various magazines, including *International Artist*, *Family Circle*, *The Artist's Magazine*, *New York Magazine*, *Business Week*, and *American Art Collector*, among others. While Jonathan is known primarily for his portrait and conceptual figurative paintings, he has also illustrated three children's books, two of which landed on national bestseller lists; *The Spyglass* - *New York Times* and *The Dance* - *Publisher's Weekly*. Jonathan received a Bachelor of Fine Arts degree from Brigham Young University and continued his studies in New York City and Florence, Italy. Jonathan and his wife have four children and live in the Washington D.C. area. "My art can be described as contemporary realism with a traditional sensibility. I believe the best art communicates - evoking thought leading toward enlightenment." – JL.

Siebren Versteeg

October 6, 2016

Siebren Versteeg mines the digital realm for content, hacking and manipulating systems of image dissemination found in cyberspace. Creating algorithmic programs that respond to and distort online imagery, Versteeg then presents the results as still painterly abstractions, or displays the programs on monitors. *Daily Times* (2012) is a real-time digital program presented on a monitor, which downloads a scan of *The New York Times*' front page daily; the program then gets to work on it, producing strokes of color across the page that respond to the particularities of that day's layout, thereby engaging with notions of agency, choice, and chance, and how they intersect with digital streams of information. American, b. 1971, New Haven, Connecticut, based in Brooklyn, New York

Studio 424 Chicago

October 20, 2016

DJ Catrow

DJ, a Principal and Creative Director, works to explore models and complex systems that influence the overarching visual language of the studio. He is the co-chair of the Make Work Venture Committee and member of the Chicago Ideas co/op, and believes collaboration is key to successful projects. DJ's downtime is spent on competitive soccer leagues, his dogs, and his personal art practice - all fueled by an espresso addiction.

Jon Linton

As Principal and Technical Director, Jon's work and research focuses on finding new ways to merge design and technology to create meaning and emotion. He is interested in creating Digital Brands through immersive, interactive experiences and storytelling. Jon spends his free time enjoying the work of Kurt Vonnegut, writing songs for his daughter, Jane, and refining his "dad jokes."

SPRING SEMESTER 2017:

Walter Kravitz

January 26, 2017

Walter Kravitz brought his passion for aesthetics and innovative concepts from Chicago to Washington nearly thirty years ago. His drawings and installations have evolved into explorations of the way events happen in the natural world. His lines become edges, continuously organizing and shaping the air into solids, then dissolving them again into unpredictability. Walter Kravitz's career as an artist includes a spectrum of works including private exhibitions, museum installations such as the Corcoran Museum and Virginia Museum, and public works commissioned both in the U.S. and abroad, such as The Nationals Baseball Stadium and Memphis Airport. His drawings and paintings have been collected by the Hirshhorn Museum, Institute of Chicago, Los Angeles County Museum and by many private collectors. He is a long time Professor of art at George Mason University where he continues to teach drawing and painting.

J.J. McCracken

February 9, 2017

J.J. McCracken creates messy situations where performers grovel for access to resources. They are socially disconnected and eternally hungry. They are martyrs, misanthropes, thieves, ghosts, and the wronged. Absurd and often painful tasks are endured as stress cracks form and failures reveal the body's limitations. Wet, shivering, clay-covered women eat potatoes made of clay for hours; blindfolded women hoard water, hauling it in pots that leak or break; a timekeeper fills a one-directional hourglass that slowly drains.

Built from the details of extensive research, these characters interrogate our corporate, political, and social landscapes while examining the artist's own patterns of consumption. Recurring themes include malnutrition, water rights, free speech, and shouldering the weight of passing time.

Recent works include *The Mouth of the Scold*, commissioned by the National Portrait Gallery in Washington, D.C. The piece is one chapter in a body of research and performance on the history of the "common scold" charge, a gender-based misdemeanor offense used to punish "outspoken" women. McCracken repurposes a ducking stool—an archaic punishment device used to shame a woman for voicing her opinion—into a tool: during the performance, the contraption was used as a lift. Accessing a space high on a wall in the museum's Great Hall, the artist installed a portrait of a woman in a traditional space full of monuments to men.

J.J. McCracken is the recipient of numerous awards and grants, recently including a Maryland State Arts Council Individual Artist Award in Sculpture (2014), a Louis Comfort Tiffany Foundation Award (2011/12), and two grants from the Puffin Foundation (2013 and 2011). McCracken holds a bachelors degree in Anthropology from The College of William and Mary (1995) and an M.F.A. in Studio Art from The George Washington University (2005). She attended the Skowhegan School of Painting and Sculpture in 2012. J.J. McCracken is currently building large-scale projects at Red Dirt Studio in Mt. Rainier, Maryland, while serving as Red Dirt's Co-Director.

John Jacob, Curator, McEvoy Family Curator for Photography March 9, 2017

The Smithsonian American Art Museum

John Jacob is the McEvoy Family Curator for Photography at SAAM. Jacob is responsible for research, exhibitions and acquisitions related to the museum's collection. He joins 11 curators currently on staff for contemporary art, craft and decorative art, Latino art, media art, sculpture, works on paper, folk and self-taught art and 19th- and 20th-century painting. "John Jacob brings to the Smithsonian American Art Museum a deep knowledge of the field as well as valuable experience in publishing and exhibition planning," said Virginia Mecklenburg, chief curator at the Smithsonian American Art Museum. "John will bring new energy to our photography program."

Jacob comes to the museum from the Inge Morath Foundation, where he was director and vice-president facilitating programs related to Morath and support of women photographers, and from the Magnum Foundation, where he was program director of its Legacy Program—collecting, researching and overseeing cultural projects related to the history of Magnum Photos. Recent exhibitions include the internationally touring "Man Ray: Unconcerned But Not Indifferent" (2007; co-curator with Noriko Fuku), "Inge Morath: First Color" (2009) and "Erich Hartmann: New York Stories, 1946– 1957" (2012). Recent and forthcoming publications include Ernst Haas: On Set (Steidl, 2015), and Inge Morath: On Style (Abrams, 2016). Jacob's interest in American vernacular photography has led to research on several of its great inventions. He was the editor for Kodak Girl: The Martha Cooper Collection (Steidl, 2011), a social history relating the profession of photography by American women to the invention and success of the snapshot. Jacob's research on spirit photography and the tintype, for which he received the 2012 Shpilman Award for Excellence in Photography from the Israel Museum, will be published by the museum as Ghost Stories: Found Photography and the Certification of Presence.

Jacob began his career as an artist, working with reproductive media including photography, rubber-stamps, mail art, and artist's books. He earned a master's degree in art history from Indiana University in 1994 and attended the Getty Leadership Institute in 1996. Jacob will oversee the museum's pioneering photography program, which was established more than 30 years ago. The collection examines photography's evolution in the United States from a documentary medium to a full-fledged artistic genre. In 2013, the museum acquired from The Irving Penn Foundation 100 photographs by Irving Penn (1917–2009), one of the most celebrated photographers of the 20th century. This gift will be featured in an upcoming exhibition, "Irving Penn: Beyond Beauty," which opens Oct. 23.

The McEvoy Family Curator for Photography was established in 2012 to ensure the future of the museum's photography collection with a gift from the McEvoy family, which has been supportive of the museum for more than three decades. In addition to generously supporting acquisitions and programs at the museum, the late Nan Tucker McEvoy was chair of the museum's board of commissioners in the 1980s, and Nion McEvoy, her son, is the current vice chair.

E. Carmen Ramos, Curator

March 23, 2017

E. Carmen Ramos joined the Smithsonian American Art Museum staff as curator of Latino art in October 2010. Ramos is responsible for acquiring artworks for the museum's permanent collection and producing a major exhibition and catalogue based on the museum's Latino holdings. Her research interests include modern and contemporary Latino, Latin American, and African American art.

Ramos organized the exhibition *Our America: The Latino Presence in American Art*, which was on view in Washington, D.C. from October 25, 2013 through March 2, 2014 before starting a

multi-city U.S. tour. Previous projects include *BLACKOUT: A Centennial Commission by Paul Henry Ramirez* (2010), a site-specific exhibition at The Newark Museum and *Cut, Build and Weld: Process in Works by Chakaia Booker* (2010) at the Visual Arts Center of New Jersey in Summit. She co-curated the fifth biennial at El Museo del Barrio in New York City in 2007 and also has organized exhibitions about Mexican popular arts (2007) and works by artists Franco Mondini-Ruiz (2007) and Freddy Rodríguez (2005). Before joining the museum's staff, Ramos was the curator of exhibitions for the Arts Council of Princeton at the Paul Robeson Center for the Arts and assistant curator for cultural engagement at The Newark Museum.

Ramos earned a bachelor's degree in art history and psychology from New York University (1988), and a master's degree (1995) and a doctorate (2011) in art history from the University of Chicago. Her dissertation was titled "A Painter of Cuban Life: Víctor Patricio de Landaluz and 19th-Century Cuban Politics." Ramos was the author of the exhibition catalogues *Our America: The Latino Presence in American Art*, *America's Pastime: Portrait of the Dominican Dream*, *Works by Freddy Rodríguez* and *Cut, Build and Weld: Process in Works by Chakaia Booker* as well as catalogue entries for El Museo del Barrio and The University of Texas at Austin's Jack S. Blanton Museum of Art. She has also published in *American Art*, *African Arts* and the *New West Indian Guide*.

Helen C. Frederick

March 30, 2017

Helen C. Frederick (born 1945 in Pennsylvania) is an American artist, known mainly for printed media and large-scale works created by hand papermaking as a medium of expression that often incorporate the use of language. She has curated exhibitions such as "Ten Years After 9/11," which respond to issues about the human condition.

Frederick received her undergraduate degree and her Master of Fine Arts degrees from the Rhode Island School of Design, where she met German artist Dieter Roth, who introduced Frederick to innovative printed media techniques. Frederick's interest in paper as a medium began in 1976, when she visited Ahmedabad, India, where Robert Rauschenberg had completed a papermaking project. She continued her study of paper-making during travels to the Netherlands, Japan, and China. In 1981, she founded Pyramid Atlantic, a center for contemporary printmaking, hand papermaking and the art of the book, which she directed for twenty-eight years. Since 1996, Frederick has taught printmaking and graduate studies at George Mason University's School of Art, where she serves as director of the department's imprint, Navigation Press.

Frederick specializes in hand-driven media such as custom-formed paper, artist's books, paintings, drawings, and prints, and she is recognized as the D.C. area's "most knowledgeable paper artist. Her work has also incorporated electronic media, video, digital prints, photography, "video books," and sculpture. Her video work "Dislocations" (2011) has been compared to Andy Warhol by curator Jeffry Cudlin; Critic Paul Ryan described her work in "Hungry Ghosts" (2011) as "drawing us closer to victims as they linger within the beyond – a liminal space conceptually akin to that described by post-colonial theorist Homi K. Bhabha as a physical space and occurrences where ...there is a sense of disorientation, a disturbance of direction..an exploratory, restless movement.... Ryan also noted that "Hungry Ghosts" was influenced by Frederick's interest in Buddhist teachings and meditation practices.

In her 2010 solo exhibition, "Dissonance" at Hollins University's Eleanor D. Wilson Art Museum, Frederick referenced the atomic bomb and the Cold War, themes that have often surfaced in her work. Her 1996 installation "Caution: Appearance (Dis)appearance" explored the significance of the atomic bomb 50 years after its first detonation. In this installation, Frederick, who was born shortly before the first testing of the atomic bomb, examined her own personal connection with the bomb and how it has impacted her life, as well as its implications for the

natural world. She explored similar themes in her 1995 collaborative book with Bridget Lambert, "Abracadabra," which used 50 images to "represent the 50 years of Frederick's life from 1945 to 1995

Major exhibitions of Frederick's work have been held at the Eleanor D. Wilson Museum at Hollins University (2011), Dieu Donne' Gallery, New York (1996), Henie Onstad Museum, Norway (1979), Harvard's Fogg Museum (Davidson), and traveling museum exhibitions in Japan, Scandinavia, Europe, the United States and South America.

Collections. Frederick's work is included in the Whitney Museum of Art in New York; the National Gallery of Art, Library of Congress, and the Smithsonian American Art Museum in Washington, D.C.; and many other national and international collections.

Awards. Frederick has received numerous awards for her work, including a Fulbright (1973) and Mid-Atlantic Arts Award (1988), the Maryland Governor's Award for leadership in the Arts (2000) and the Southern Graphic Council Printmaker Emeritus Award, (2008). She was 2011 Frances Niederer Artist-in-Residence at Hollins University.

UNIVERSITY AND SCHOOL OF ART POLICIES

MASON CORE CLASSES: [FYI]

Please include the following for sections of AVT 103, 104, 215, 222, 232, 243,252, 253, 262, 272, 385.

The above classes fulfill a Mason Core requirement for Arts. Arts goal: 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.

Please include the following for sections of AVT 180:

This class fulfills a Mason Core Core requirement for Information Technology. IT goal: The purpose of the information technology requirement is to ensure that students achieve an essential understanding of information technology infrastructure encompassing systems and devices; learn to make the most of the Web and other network resources; protect their digital data and devices; take advantage of latest technologies; and become more sophisticated technology users and consumers.

1. IT courses will fulfill a majority of the following learning outcomes: Students will be able to use technology to locate, access, evaluate, and use information, and appropriately cite resources from digital/electronic media.
2. Students will understand the core IT concepts in a range of current and emerging technologies and learn to apply appropriate technologies to a range of tasks.
3. Students will understand many of the key ethical, legal and social issues related to information technology and how to interpret and comply with ethical principles, laws, regulations, and institutional policies.
4. Students will demonstrate the ability to communicate, create, and collaborate effectively using state-of-the-art information technologies in multiple modalities.

5. Students will understand the essential issues related to information security, how to take precautions and use techniques and tools to defend against computer crimes.

Please include the following for sections of AVT 385, 497 and 498:

This course fulfills a Mason Core requirement for Synthesis. The purpose of the synthesis course is to provide students with the opportunity to synthesize the knowledge, skills and values gained from the Mason Core curriculum. Synthesis courses strive to expand students' ability to master new content, think critically, and develop life-long learning skills across the disciplines. While it is not feasible to design courses that cover "all" areas of general education, synthesis courses should function as a careful alignment of disciplinary goals with a range of Mason Core learning outcomes.

A general education synthesis course must address outcomes 1 and 2, and at least one outcome under 3. Upon completing a synthesis course, students will be able to:

1. Communicate effectively in both oral and written forms, applying appropriate rhetorical standards (e.g., audience adaptation, language, argument, organization, evidence, etc.)
2. Using perspectives from two or more disciplines, connect issues in a given field to wider intellectual, community or societal concerns
3. Apply critical thinking skills to:
 1. Evaluate the quality, credibility and limitations of an argument or a solution using appropriate evidence or resources, OR,
 2. Judge the quality or value of an idea, work, or principle based on appropriate analytics and standards

Please include in ALL syllabi:

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 Office of Disability Services (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 Office of Disability Services.

Technology: In accordance with George Mason University policy, please silence all 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.

Important University Dates:

ArtsBus - Dates for Fall 2016: September 24th, October 22nd and November 19th.

ArtsBus Credit and Policies: You are responsible for knowing and following Artsbus policies and rules. Please go to the ArtsBus website: <http://artsbus.gmu.edu> "Student Information" for important information regarding ArtsBus policy. 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.

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: Fall 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/>. Dates for Fall 2016: September 1st, September 8th, September 22nd, October 6th and October 20th.

Masonlive/Email: 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 must adhere to the guidelines of the George Mason University Honor Code. Student members of the George Mason University community pledge not to cheat, plagiarize, steal, or lie in matters related to academic work.

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.