

Art 222:001 Drawing 1 Syllabi
Professor Harold Linton

Art 222:001 Syllabus | Spring 2017
T/TH 10:30 a.m. – 1:10 p.m.
School of Art / Room 2049

Professor Harold Linton
Office Hours: By Appointment
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Please read all of the enclosed information regarding this course. You are responsible to understand and follow the syllabus including all enclosed information/guidelines unless emended by the instructor during class lecture(s) and project discussions. Changes to the enclosed syllabus are normally made during the inception of studio project(s) and with ample time preceding due dates.

Course Description and Objectives:

This course will address the technical aspects of drawing as well as its creative and expressive aspects. At this level, most drawing projects will focus on developing specific technical skills with regard to the visual elements and principles of drawing and design such as but not limited to line, mass, value, perspective and composition. Concepts will be reinforced and enriched through examples of artists and art movements both historical and contemporary. Creative aspects of drawing such as mood, emotion, and imagination will be incorporated as much as possible.

The great thing about drawing is in the imagination and the doing! Sensitizing our eyes to see and respond with increasing visual purpose and control, drawing is in and of itself a kind of dialogue between our tools, our minds, and what our world really looks like and is about. This course will help to develop your basic graphic skills and techniques using a variety of traditional tools encountered in the discipline areas of fine arts. The ability to communicate a conceptual design idea or artistic vision to others will require a good understanding of all of the concepts and course subject matter. This includes both technical issues of drawing such as line, value, perspective, construction and creative aspects of drawing such as mood, emotion, qualities of illumination - drama, dominance, contrast, etc. The course subject matter begins with the creative and controlled use of traditional drawing media such as charcoal, pencil/graphite, ink and markers and introduces concepts of line quality, texture, value that can be produced with each. You will be introduced to drawing concepts of construction, perspective, layout and composition, proportion, harmony, contrast, balance, scale and conceptual activity. You will also be required to design still-life subjects (and models) and to participate in the conceptual meaning of the 'work' and thereby derive the benefits and challenges of the set-up!

Course Work and Studio Procedures:

Generally, new concepts will be introduced at the beginning of each week. You will be required to work during scheduled studio sessions on project assignments related to this course. You are required to work on drawings one additional hour (at home or in school) for every hour spent in studio class or 6 hours outside class per week. The second studio period per week will occasionally be used for demonstrations, slides or further work on the weekly concepts + projects. Assignments are normally due at the beginning of the first studio class period the following week in a matted and/or mounted format as per the presentation guidelines of the instructor.

You are responsible for assigned readings in the text. You can expect several quizzes and short writing assignments throughout the semester. I also believe that written and oral critiques help build critical values and reinforce drawing vocabulary and concept understanding. Therefore, we will work with 'critique sheets' during project reviews. This is an excellent opportunity to express your growing awareness of drawing vocabulary and its applications to studio assignments and drawing projects. 'Buddy system' explained by the instructor is also an important aspect of being organized and responsible in the course.

Building a Drawing Vocabulary:

The following bibliography contains the names and authors of books useful to project assignments in this course and also those useful as reference for wider reading on subjects related to or included in the course syllabus. The root definition of the word, design, actually means to draw. You will find countless similarities and also some special terms between basic vocabulary in design and in drawing. Here are a few terms to begin with - please get to know them as quickly as possible because they relate to all that we do.

Line: a line is a product of a dot moving across the surface of a support, such as paper. Once put down, the line can establish boundaries and separate areas. It can because of its direction and weight on the page, generates a sense of movement.

Value: a range of gray weights from very light to very dark dictated by the artist/illustrator, which establish the patterns of light and contrast throughout a composition.

Texture: texture suggests the characteristics of rough or smooth. It is the tactile quality, the sense of touch, which we perceive in an illustration or drawing. It can be fabricated from the artist's use of line and tonal values; or it can be the real physical nature of the surface the artist works on or of the drawing medium, such as grainy chalk.

Form: form is the shape of the images defined in an artist's work, whether real or abstract or two- or three-dimensional.

Space: space on the surface of the draftsman's paper is often referred to as the picture plane.

Composition: the acts of drawing and design become interrelated in the act of giving a unique sense of order, a life, to the forms we choose to work with.

Other terms to explore and learn this semester include:

Figure-Ground / Interspace / Rhythm / Placement / Speed / Pressure / Perspective / Scale / "Real" space and Picture space / Distortions / Artist's & Illustrator's Media and Materials

This class fulfills a General Education Core requirement for Arts. Core requirements help ensure that students become acquainted with the broad range of intellectual domains that contribute to a liberal education. By experiencing the subject matter and ways of knowing in a variety of fields, students will be better able to synthesize new knowledge, respond to fresh challenges, and meet the demands of a complex world.

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.

Brief Bibliography: (GMU Library or available through library Interloan)

The Art of Drawing by Bernard Chaet
Sketching the Concept by Harold Linton/Scott Sutton
Design Basics by D. Lauer*
Drawing on the Right Side of the Brain by B. Edwards*
Drawing: a Contemporary Approach by Betti / Sale*
Design and Composition by Goldstein
Reading Drawings by Susan Lambert
Drawing Lessons of the Great Masters by Hale
Drawing the Human Form by W. Berry
Architectural Sketching in Markers by Linton / Strickfaden
Color in Architectural Illustration by Rochon / Linton

Readings & Art Materials:

Readings: **Handouts and library research** (*no selected single text*).

Newsprint pad (18" x 24" rough)	\$ 4.50
Drawing paper pad (18" x 24") Strathmore	\$ 7.38
Drawing Board with Clips 19" x 19"	\$10.00 each
4 jumbo vine charcoal sticks (soft or extra soft)	\$ 1.35 each
4 compressed charcoal sticks (CHAR-KOLE squares soft or extra soft)	\$ 2.98 pac
2 kneaded erasers	\$ 1.24 each
1 pink pearl eraser	\$.70 each
2 Pencil erasers	BYO
1 Artist's Chamois or cotton rags such as tee shirts	\$ 4.50 each

2 Stomps - charcoal gray cardboard shading stick - large and small	\$ 1.69 set
Utility knife with new blades	\$ 3.09
Steel rule - 24" or larger.	\$15.00
Sketchbook (8-1/2" x 11" or larger) 100 pages or more.	\$ 8.95
Pencil set including 2H, B, 2B, 4B, 6B, Ebony and more.	\$ 7.00 set
Pencil sharpener - small fits in tackle box.	\$ 1.20
Conte crayons: sanguine, white, black, terra cotta (2 of each)	\$ 3.90 each
Higgins India Ink (waterproof)	\$ 3.29
Watercolor mixing tray	\$ 5.75
Bamboo sketching pen (Reed Pen) medium or large	\$ 5.73
Bamboo brush (medium or large)	\$ 5.25
Croquil pen	\$ 3.50
Masking tape	\$ 3.20
Workable spray fixative	\$ 4.55
Portfolio Envelope - large to carry all materials.	Free / Cardbd.
Art Bin - tackle box to carry all drawing supplies.	\$11.00 - up

Additional materials such as mat boards, mounting boards and chipboard per project assignment(s) and announced later in the course. Students who have supplies from previous art classes are advised to show instructor their materials in order to request approval to use in this course. Students taking multiple art courses (such as Art 222 + Art 104/105 and/or others) are advised not to duplicate supply lists – questions regarding suitability of materials in other classes applicable for this course are addressed during the first week of classes.

Notes:

The purchase of text/art materials in the course may be best accomplished by visiting either the University Bookstore and/or our local art supply dealer, Plaza Artist Materials. Plaza regularly stocks most everything we require except the textbook.

Art Supply Store(s):

Plaza Artists Materials
3045 Nutley Street
Fairfax, Virginia 22031
(703) 280-4500

Project(s) Weights and Submission policy:

There are various types of **projects** of various lengths/duration involved in the course.

1. Sketching exercises are *typically short-term projects* and are either a single class period or may continue into a second class period. They are weighted accordingly as half-project grades or full-project grades determined by their duration and relation to the course/project content.
2. Typical studio drawing problems are considered to be one-week projects receiving a single weight project grade.
3. Longer term drawing problems of two weeks receive either a double-weight or triple-weight project grade as determined by the instructor.
4. The mid-term project and final projects are typically longer duration projects and may not be submitted late. *Drawing sketchbooks* are due with the final project in the course and receive a double weighted project grade. *Students must be present for class critique for both the mid-term and final project.*

Submission Policies: All work is due at the beginning of class on time and properly presented with mat and/or mount, however...

1. **Students are permitted to hand in one drawing project late without reduction in grade.** Drawing projects submitted beyond the due date/time will be reduced one letter grade for each class period late beyond the due date of the drawing problem. Work, that is either not properly matted or mounted for presentation (before the beginning of class), **will**

be considered a late project. *The mid-term and final project(s) may not be handed in late. They are not acceptable for evaluation beyond their established due dates (early is acceptable).*

2. Approval for a second late project must be documented in an acceptable written form such as a letter from a doctor, lawyer, police or psychiatrist and must be verifiable.
3. All project presentations, except for tracing studies, should be *'flapped'* with tracing or transparent paper to protect the surface of projects. This also affords the instructor an opportunity to comment directly above the work without writing directly on it's surface.
4. All assignments handed in must have your name and date in the lower corner or on the reverse side.

Attendance Policy: "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." - *GMU Catalog 2007-2008 Page 35.*

This is a studio class and it is almost impossible to make up work that you miss. Therefore, attendance is critical to your success in this class! Students are required to attend all courses, however...

1. Students are permitted to have two excused and/or unexcused absences during the semester. You are, however, you are still 100% responsible for all missed assignments and class notes and are advised to consult a fellow student (buddy system) for missed course work.
2. Three classes missed (one beyond two excused absences) will result in a lowering of the final (earned) grade by a full letter grade. Four classes missed (two beyond two excused absences) will result in the final (earned) grade being lowered by two full letter grades. Five absences (three beyond two excused absences) will result in a failing grade for the course.
3. If you are late to class or leave early, two late arrivals or early departures (before or after the instructor has begun a lecture, discussion, project, demonstration or presentation) are equal to one absence in the course. Coming late to a class and critique and pinning your work up late counts as a late attendance and a late project.
4. All work missed must be made up on the student's own time. If a project is due on a day when the student must miss class, it is the student's responsibility to send the work with a classmate or deliver it early. Late work will be marked down! If a student has an emergency or is ill, the instructor should be notified by telephone/e-mail that day.

Grading: Students work is based upon the cumulative average of all projects and creative processes involved in the course throughout the semester and reflected on a student's grading matrix form*. Three areas to consider in every project in the course:

Process: Drawings are evaluated with consideration for one's reflection (including visual and oral presentation) on the drawing methods and ideas through sketching, preliminary studies and material trials and final presentation of a work.

Concept: The exploration of drawing, spatial concepts and imagination includes the content and/or ideas important to the problem. During the formation of ideas for a composition - how did the ideas develop and how were alternatives explored along the way - their meaning and purpose to the drawing (project) at hand and final presentation.

Execution/Presentation: The *execution* of materials (and tools) employed during the development of a project. This includes how they are utilized in a creative and exploratory fashion leading to the final crafting for presentation. The *verbal presentation* of one's work includes awareness of the project goals and the drawing elements, vocabulary, and the principles of their application. It also includes a broader view of the application of the problem to various art and design precedents, history of art, the environment (natural and man-made), and society. Participation in critiques of fellow students' presentations with objective, rational and purposeful commentary, advice and constructive criticism is an important part of class participation.

Grading Scale: is equal to the following:

Sketch problems are normally weighted as half project grades.
One week drawing projects are normally weighted as single project grades.
Projects exceeding one week are weighted accordingly as double or triple project grades.

90-100 = A	Outstanding preparation in projects for class and critique
80-89 = B	Progress noted since the previous class
70-79 = C	Minimum/passable effort was made
60-69 = D	Student was present for class (does not fully understand problem content)
0 - 59 = F	Student was absent (nothing acceptable submitted)

GRADING*:

Attendance, participation in the studio, project grades, critiques, progress, and the successful completion of sketchbook and all individual projects will be the basis by which your semester grade is determined. Projects will be evaluated on the basis of technical, creative, and aesthetic merit. A student's overall progress throughout the semester will receive a weighted grade and will be used in the final average of grades. A separate weighted grade is also awarded for the student's attendance record. Each student is expected to fully participate in written and oral critiques and in studio activities. The grade of "A" 90 – 100% signifies that the student has achieved competence and performed at a **superior** level across all elements of the course experience. "B" 80% - 89% is **above average competence**. "C" 70% - 79% is **average** competence. "D" 60% - 69% is poor and "F" 0% - 59% is failing. A full range of grades will be used.

* A grading matrix will list all of the projects and grades in the course for each student, as well as grade weights, class participation and attendance. The instructor reserves the right to subjectively and professionally judge your work and performance in this course.

Preparing for a critique

Review all course handouts and reading handouts!

Each of you will have the opportunity to ask yourself whether or not a project has been successful - and is the success relevant to gaining new insights from drawing and visual communications. Most artists rely heavily on past lessons gained in their work to help them establish a next set of ideas and form new judgments. Acknowledging one's mistakes inevitably leads to better results. The very best artists and designers constantly revise and reinvent in an attempt to add/discover new elements for each and every project/drawing they become involved with. In other words, they do many drawings for each and every assignment and project. Why?

In general, you would do well to realize early on that the nature of producing drawings is in a way a rehearsal or plan for future work as much as it is a completed work of art and/or design. Never let a drawing go off of your desk without giving it ample time, energy and study to achieve excellence in it's craft, method, concept. Always be self-critical of your preliminary planning throughout the early stages of a drawing, not afraid to make changes and rip it down, in order to rebuild a better result. Always be self-aware about the early stages of line, value, texture, contrast and composition - which are the most formative and general of building blocks of drawings - and be comfortable that your concept fulfills the problem and related graphic vocabulary of the assignment.

Included is a sample critique sheet that will help you to evaluate not only your own work but also that of your classmates. Please remember that your reading assignments and discussions in class can all be related in what you say about 'a work' on these sheets and that, of course, to be as objective as possible when evaluating someone's work is just as important a skill to develop as knowing your own work.

Critiques are usually conducted orally and in written form with an entire class - be willing to participate by asking questions of other students and their work. Help the discussion to focus on the areas of importance to the project. Always be aware of historic precedents in an assignment and feel free to mention relationships you find between a classmates work and part of a drawing and something in your text or recent readings. Try to enrich the critique, whether its written or oral, with observations about ideas that are relevant to the assignment.

When presenting your own work, if appropriate to the assignment, it may be advantageous to demonstrate alternative drawings; compositions, sketches and/or on-going sketchbook work and be able to explain in your own words the development of your thinking and visualization.

Schedule of Projects:

The following exercises are included as only an idea of the nature of projects included in this course. Many of these projects will be included in the course; however, several may be altered in time and/or content with notice given prior to their inception. Changes are made to the syllabus as material/media resources, cultural events, and aesthetic opportunities may present themselves. Quizzes are announced at least one week prior to their event. Written evaluations coincide with critique as per instructor's notice. Readings are announced in coordination with available course handouts.

Week 1 - 3. Three-dimensional space in drawing: mark-making; line; figure-ground; picture plane; object construction in perspective drawing; basic volume studies; introduction of abstract/representational layout processes in drawing and gesture. Discussion of picture plane - foreground, middle ground and background. **Reading: Intro & Part 1 – The Art of Seeing (Chapters 1 – 4).**

Week 2. Object construction in perspective drawing: Discussion of composition and basic attributes of shading.

Week 3. Two-dimensional space in a drawing: positive-negative shape/space; ambiguous space; composition and design; dominance and subordination. **Reading: Part 2 – Making Thought Visible (Chapters 5-6).**

Week 4. Shape, Proportion and Layout: Shape, proportion, foreshortening, using your pencil, viewfinders, proportioning techniques, layout and construction, spatial configurations. **Reading: Part 2 – Making Thought Visible (Chapters 7-8).**

Week 5. Drawing and Design: shape, proportion and layout and continuation of studies on composition by design with emphasis on layout, proportion, foreshortening. **Reading: Part 2- Making Thought Visible (Chapters 9-10).**

Week 6. Perspective: vanishing points, one-point perspective, two-point perspective, three-point perspective, pros and cons of linear perspective. **Reading: Part 3 – New Strategies for Thinking (Chapters 11 – 13).**

Week 7. Form, space, light and value: exercises in the application and drama of illumination of subject matter. **Reading: Part 3 – New Strategies for Thinking (Chapters 14 – 16).**

Week 8. Light, value, texture and design: continuation of drawing projects focusing attention on illumination, texture and design. **Reading: Chapters 17 - 20.**

Week 9. Expressive possibilities: Looking at subject matter and history for precedents in design, layout, and instrumentation.

Week 10. Visualizations: Drawing upon your imagination - your own subjects.

Week 11. Using Color in Drawing: Color theory; hue/value/chroma; space and form; design; expression.

Week 12 – 15. Final project begins: subject to be announced. Summary of everything learned and experienced in the course.

Week 15. Sketchbook and final drawing(s) due at the beginning of class.

University and School of Art Policies

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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 2017:

February 18

March 25

April 15

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

Dates for Spring 2017:

January 26

February 9

March 9

March 23

March 30

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

<i>January 1 Day of Week</i>	<i>Sunday</i>
Martin Luther King Day (no classes)	Mon Jan 16
First day of classes ; last day to submit Domicile Reclassification Application; Payment Due Date; full semester waitlists removed	Mon Jan 23
Last day to add classes —all individualized section forms due Last day to drop with no tuition penalty	Mon Jan 30
Last day to drop with a 33% tuition penalty	Mon Feb 13
Final Drop Deadline (67% tuition penalty)	Fri Feb 24
Immunization Record Deadline	Wed Mar 1
Midterm progress reporting period (100-200 level classes)—grades available via Patriot Web	Mon Feb 20 – Fri Mar 24
Selective Withdrawal Period (undergraduate students only)	Mon Feb 27 – Fri Mar 31
Spring Break	Mon Mar 13 – Sun Mar 19
Incomplete work from Fall 2016 due to Instructor	Fri March 31
Incomplete grade changes from Fall 2016 due to Registrar	Fri April 7
Dissertation/Thesis Deadline	Fri May 5
Last day of classes	Sat May 6
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.	Mon May 8 – Tue May 9
Exam Period (beginning at 7:30 a.m.)	Wed May 10 – Wed May 17
Commencement and Degree Conferral Date	May 20

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.

This class fulfills a Mason Core requirement for Arts.

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. Art history courses address the intrinsic relationship of personal and cultural creativity, and the manifestation of aesthetics, visual culture and visual narrative within historical contexts.

Learning Outcomes:

Students who successfully complete a course in the Arts category must meet the first learning outcome and a minimum of two of the remaining four learning outcomes:

1. Demonstrate an understanding of the relationship between artistic process, and a work's underlying concept, and where appropriate, contexts associated with the work.
2. Identify and analyze the formal elements of a particular art form using vocabulary and critique appropriate to that form.
3. Analyze cultural productions using standards appropriate to the form, as well as the works cultural significance and context.
4. Analyze and interpret the content of material or performance culture through its social, historical, and personal contexts.
5. Engage in generative artistic processes, including conception, creation, and ongoing critical analysis.

