

**GEORGE MASON UNIVERSITY
SCHOOL OF ART
DIVISION OF PAINTING AND DRAWING
Spring 2017**

**AVT 323 -001
DRAWING II
M – W 10:30- 1:10
3 credits
SoA Studio 2047**

**Professor: Maria Karametou
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Office: SoA 2013
Office Hours: M - W 9:30-10:30
M - W 4:10- 5:00**

COURSE DESCRIPTION

Prerequisite: AVT 222 (Drawing I)

In this course students solidify their understanding of and investigation into drawing methods, materials and techniques in a variety of media including non-traditional grounds and tools. They progress from developing aesthetic judgment and a creative problem solving approach to representational and abstract visual stimuli, to developing their own personal, thematic and conceptual aesthetic.

OBJECTIVES

The course's objectives are:

- (a) to help students materialize their own potential by encouraging them to seek out and incorporate into their work individualistic solutions through informed decision making and personal initiative.
- (b) to further develop the students' powers of observation, imagination and expressive ability.
- (c) to give students a more concrete understanding of the history of drawing through image presentations, the studying of work by various artists and through familiarization with the contemporary art scene as it relates to Drawing.
- (d) to assist students in perfecting their drawing skills in a variety of media, formats and techniques.
- (e) to increase the students' understanding of advanced concepts of visual expression.

CONTENT

The course starts with a review of familiar drawing materials (i.e. graphite, charcoal, pens and ink) and techniques (i.e. contour, gesture) and an initial presentation of the students' existing portfolio.

As the semester progresses the students experiment with a more in depth investigation of drawing processes and novel approaches to the elements of light, space and scale, texture and form and are guided in addressing more complex compositional and other formal concepts.

Throughout the semester students will be drawing from life (including models), memory, and photographic references. There will be regular participatory critiques of in-class work and in particular of at-home assignments, which are to be presented at the due

dates. It is very important that each student is present and participates in these critiques, so that she/he increases her/his ability to verbalize.

Topics to be examined and reviewed include:

1. Line
2. Shape and mass
3. Space
4. Light
5. The human figure
6. Linear Perspective.
7. Media Combination and Experimentation
8. Drawing from Imagination

All work students produce in this class must be dated and kept neatly. There is a midterm portfolio review and a final portfolio presentation at the end of the semester.

(Please note: The numbers above indicate topics to be covered in this course. They do not correspond to specific weeks of the semester. Students will be notified a week in advance of the new topics that will be examined in the course. All students are required to be present during lectures, slide presentations and demonstrations.)

DRAWING JOURNAL

Students in this course are required to keep a “drawing journal” in which they are to record observations, ideas for projects, preparatory studies and information which may help them in their development as artists. In addition students must continue to draw from observation (at least six sketches per week) in their journals. The journals must be brought to every class meeting; they are going to be reviewed periodically.

FIELD TRIPS

All students in this course are required to participate in a local field trip to view professional work. A one page written report outlining each student’s critical response to the exhibition is required. Students are also strongly encouraged to make regular gallery and museum visits in the Washington D.C. area.

In addition, students must participate in one Artsbus trip to New York City. Purchasing tickets as soon as possible is advised; trips usually sell out weeks before each travel date. More information is available at <http://artsbus.gmu.edu>

CLASS SCHEDULE

Week #1

Mon Introduction. Course expectations and requirements. Discussion of syllabus.

Wedn. Presentation of students’ existing portfolio to the class. Critique.
Lecture: Review of dry and fluid drawing media and grounds.
First Project: From observation to imagination to transformation.

Week #2

- Mon. Lecture: Review of Line as an expressive tool. Blind Contour, contour, variation in contour, cross contour.
Review of graphite pencils and sticks.
Preliminary sketches for assigned project due.
Studio Practice.
- Wedn. Critique on First Project.
Lecture: Researching the expressive qualities of line. The relationship of format to content. Selective views.
Second Project Assigned: Enlarged detail; Texture

Week #3

- Mon. Lecture: The Horizon Line and its' placement in the composition.
Psychological affects based on the placement of the horizon line.
Traditional linear perspective versus Interpretive Perspective.
Review of felt tip pens. Continued exploration of Line.
- Wedn. Studio practice

Week #4

- Mon. Critique on Second Project.
Lecture: Value, value scales, "light logic"; positive and negative shape; space and balance of visual weights.
Compositional arrangement and Visual Emphasis. Revision.
Review of charcoal and conte pencils and sticks.
Third Project Assigned: Interpretive perspective; mood.
- Wedn. Studio Practice.

Week #5

- Mon. Third project due. Critique.
Lecture: Portraiture; Review of facial proportions and ways of rendering.
Color media (soluble and non water soluble crayons and sticks)
Local and expressive color.
Fourth project assigned: Identity
- Wedn. Studio Practice.

Week #6

- Mon. Studio Practice.
- Wedn. Fourth project due. Critique
Midterm project assigned (fifth)

Week #7

- Mon. Midterm portfolio reviews.
Studio practice

Wedn. Midterm portfolio reviews continue.
Studio practice

Week #8

Mon. Midterm project due. Critique. All students must be present.

Wedn. Lecture: Towards a personal aesthetic: combining media, collage, multiples (incorporating Time), and other possibilities.
Review of remaining drawing media including pen and ink and brush and ink.
Sixth project assigned: Interpretation of Master Drawings
Studio Practice.

Week #9

Mon. Studio Practice

Wedn. Studio Practice

Week #10

Mon. Field Trip

Wedn. Critique on Sixth project. Seventh project assigned: The figure

Week #11

Mon. Lecture: Review of the Human Figure: Proportions and ways of rendering. Emphasis and editing. The human hand.
Experimentation with colored grounds.
Studio practice

Wedn. Model. Studio practice

Week #12

Mon. Model. Studio practice

Wedn. Critique on Seventh project.
Eighth project assigned: Drawing from imagination

Week #13

Mon. Studio practice. Final project assigned (9th project)

Wedn. Studio Practice

Week #14

Mon. Critique of Eighth project (imagination).

Wedn. Portfolio Reviews.
Studio practice.

Week #15

Mon. Portfolio Reviews.
Studio practice.

Wedn. Final Project presentation.

Final: TBA

(Please note: Changes to the scheduled assignments are not anticipated; however should there be a modification, students will be informed with updates in class).

CRITERIA FOR EVALUATION and EXPECTATIONS

The student's letter grade is based on the following major components, each of which has great importance in averaging the grade. These components are:

(a) the understanding and comprehension of the topic undertaken, the originality and scope of the solution and the craftsmanship and technical skill. (20%)

Assignments are due on given dates and must reflect the student's best effort. Merely executing a project "because it is required" is not sufficient. Students are expected to be engaged, motivated and to strive for excellence.

Since this is an upper level Drawing course, certain ability, knowledge of media and techniques, etc. is also expected.

(b) meeting deadlines and participating in class discussions and critiques. (20%)

You must complete all assignments in order for you to get a passing grade in this course regardless of absence. Home projects that are turned in one class meeting late will get a grade lower, two class meetings late two grades lower, etc. You have the option of redoing your homework for a better grade. If you wish to redo a home project you must get the professor's permission and present it no more than two class meetings later. It is important that you participate in critiques in order to continue learning how to critically respond to artworks.

(c) attendance (both physical and mental), attitude and work habits. (20%)

Attendance in this course is mandatory- and that means being present mentally too.

Again, all classwork missed must be made up regardless of illness or absence for any other reason. Please note that if absent, the student must find out from a classmate what he/ she has missed and what to prepare for the following meeting. The professor cannot take time away from regular class instruction to repeat lectures and assignment requirements for each absent student.

You are allowed a total of up to three absences. Any additional absences will result in a very low or failing grade for this course. Except for a serious emergency and /or a letter from a doctor no excuses for late work or absence will be accepted.

If you wish to be excused from class to observe a religious holiday, or for any other serious matter of a personal nature, you must bring it to the attention of the professor so that arrangements can be made for you to make up the work you miss.

Class starts and ends on its designated time. Habitual tardiness or leaving early on a habitual basis will affect your grade and will count as a half absence for that day.

Similarly, class breaks are given for a defined period of time. Returning late to class from a break on a habitual basis will result in a lower course grade.

Eating in class is strictly prohibited.

Except for emergencies, the use of cell phones, including texting, is not allowed in class. Students involved in texting, etc. will be dismissed from class and given an absence for the day.

(d) the professor's observation and evaluation of individual progress (in terms of improvement, skill building, creativity, productivity, etc). (20%)

You are expected to come to class prepared with the necessary tools and materials and to participate in all class discussions and critiques.

Again, you are required to work in class as well as in your own studio space. Habitually coming to class unprepared and without the necessary materials is not acceptable and will result in a lower grade for this course.

(e) portfolio presentation at the end of the semester, including ALL at-home and in-class assignments (regardless of absence) and a completed drawing journal as explained in class. Final portfolios will not be accepted after the due date and time. (15%)

You are required to present your work to the class and be able to discuss all topics, concepts and terms you have learned in this course.

(f) participation in assigned field trips. (5%)

This includes one Arts Bus trip to New York City.

AUDITORS

Auditors are welcome in this course and are seen as informal participants with a primarily listening role, with credit-bearing students being the instructor's priority.

Auditors are expected to comply with the course attendance policies, as intermittent attendance becomes disruptive to the learning environment.

STUDIO MAINTENANCE

IT IS OF UTMOST IMPORTANCE THAT STUDENTS CLEAN UP AFTER THEMSELVES AND THAT ALL MATERIALS ARE PUT AWAY. THIS STUDIO IS A MULTI- USE SPACE WHICH IS USED BY OTHER CLASSES AND MUST BE KEPT IN ORDER.

GENERAL SUPPLY LIST

Drawing pencils- assorted hardness (i.e.HB,2B,4B, 2H,4H)

1 box vine charcoal (soft)

1 box compressed charcoal (soft)

conte crayons (black, white, ,grey, sanguine, bistre- soft)

kneaded eraser

assorted pen points (broad, medium, fine- NOT calligraphic)

pen holder

Black drawing ink (India ink)

push pins

small sponge or soft rags

assorted brushes (sables for water based media; 1” inexpensive house paint brush)
black and white tempera paint (in a jar)
white drawing pad (18”x24”)
bristol board pad (2 ply- cold press), individual sheets of good quality paper, roll of paper
fixative (odorless)
containers for water
sketchbook (for drawing journal- 8”x11” or larger)
ruler (18”)
plastic triangle
tackle box for supplies
scotch brand magic tape
portfolio

PLEASE NOTE: Additional supplies will become necessary during the course. This will depend on the students’ individual solutions to the projects undertaken.

REFERENCES

Nicolaides, Kimon. The Natural Way To Draw.
Hale, Robert Beverly. Drawing Lessons From The Great Masters .
Collier, Graham. Form, Space, and Vision.
Betti, Claudia. Drawing: A Contemporary Approach.

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 2017:
February 18
March 25
April 18

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.