

Syllabus// Art 222:009 Drawing 1 Fall 2017

M/W 7:20pm-10pm

School of Art: Room 2049

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Office Hours: by appointment

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Course Description:

Introduction and exploration of the fundamentals of drawing methods and materials, with emphasis on observational study and critical analysis of the effective and expressive use of line, mass, value, perspective, and formal composition. Emphasis on problems involved in representational and abstract visual interpretations of forms.

Expectations 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 and 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.

Written and oral critiques help build critical values and reinforce drawing vocabulary and concept understanding. The 'Buddy system' explained by the instructor is also an important aspect of being organized and responsible in the course.

Drawing Vocabulary:

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, generate 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.

Submission Policies and Grading Procedures:

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. 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, 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.

Attendance Policy:

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 one 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 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 email that day.

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.

Preparing for a critique:

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 its craft, method, and 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.

Critiques are usually conducted orally and 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, 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. 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.

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.

Week 4 Shape, Proportion and Layout: Shape, proportion, foreshortening, using your pencil, viewfinders, proportioning techniques, layout and construction, spatial configurations.

Week 5 Drawing and Design: shape, proportion and layout and continuation of studies on composition by design with emphasis on layout, proportion, foreshortening.

Week 6 Perspective: vanishing points, one-point perspective, two-point perspective, three-point perspective, pros and cons of linear perspective.

Week 7 Form, space, light and value: exercises in the application and drama of illumination of subject matter.

Week 8 Light, value, texture and design: continuation of drawing projects focusing attention on illumination, texture and design.

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 Drawing in Printmaking, We will be working in the print studio, to experiment with a new media in which drawing can be used.

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.

Plan on at least one trip to Washington DC galleries or museums as a group or individually.

Changes are made to the syllabus as material/media resources, cultural events, and aesthetic opportunities may present themselves.

Art Materials:

Newsprint pad (18" x 24" rough)

Drawing paper pad (18" x 24") Strathmore

Drawing Board with Clips 19" x 19"
4 jumbo vine charcoal sticks (soft or extra soft)
4 compressed charcoal sticks (CHAR-KOLE squares soft or extra soft)
2 kneaded erasers
1 pink pearl eraser
2 Pencil erasers
1 Artist's Chamois or cotton rags such as tee shirts
2 Stomps - charcoal gray cardboard shading stick - large and small
Xacto knife with new blades
Steel ruler - 24" or larger
Sketchbook (8-1/2" x 11" or larger) 100 pages or more
Pencil set including 2H, B, 2B, 4B, 6B, Ebony and more
Pencil sharpener - small
Conte crayons: white, black, (2 of each)
Higgins India ink
Watercolor mixing tray
Bamboo sketching pen (Reed Pen) medium or large
Bamboo brush (medium or large)
Crow quill pen
Masking tape
Workable spray fixative
Rives BFK- 5 sheets
Portfolio Envelope - large to carry all materials
Art Bin - tackle box to carry all drawing supplies.

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.

Closest Art Supply Store: Plaza Artists Materials 3045 Nutley Street Fairfax, Virginia 22031 (703) 280-4500

This class fulfills 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.

Important University Dates:

Consortium Registration Deadline	TBD
First day of classes; last day to submit Domicile Reclassification Application; Payment Due Date	August 28
Labor Day, university closed	September 4
Last day to add classes—all individualized section forms due Last day to drop with no tuition penalty	September 5
Last day to drop with a 33% tuition penalty	September 19
Final Drop Deadline (67% tuition penalty)	September 29
Midterm progress reporting period (100-200 level classes)—grades available via Patriot Web	September 25 – October 20
Selective Withdrawal Period (undergraduate students only)	October 2 – October 27
Columbus Day recess (Monday classes/labs meet Tuesday. Tuesday classes do not meet this week)	October 9
Incomplete work from spring/summer 2017 due to instructor	October 27
Incomplete grade changes from spring/summer 2017 due to Registrar	November 3
Thanksgiving recess	November 22 – 26
Last day of classes	December 9
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.	December 11 – 12
Exam Period	Wed December 13 – Wed December 20
Degree Conferral Date The Winter Graduation Ceremony will be held on Thu December 21.	Sat December 23

ArtsBus - Dates for Fall 2017:

September 23

October 21

November 18

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 2017: 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/>

August 31...Simon Schwartz

Sept 14... Andy Birnbaum

Ovt 5...Patricia Bello-Gillen

Oct 19...Sadie Barnette

Nov 11... Walter Kravitz

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 your instructor 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.

Cell Phones: 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.

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, and are responsible knowing the rules, as stated on the George Mason University website's Academic Integrity page (<http://oai.gmu.edu/the-mason-honor-code-2/>). “To promote a stronger sense of mutual responsibility, trust, and fairness among all members of the Mason community, and with the desire for greater academic and personal achievement, we, the student members of the university community, have set forth this honor code:

Student members of the George Mason University community pledge not to cheat, plagiarize, steal, or lie in matters related to academic work.

Mason's Commitment: To create an environment that is innovative, diverse, entrepreneurial, and accessible-helping you avoid accidental or intentional violations of the Honor Code.”

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.