

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

**AVT 326 - 001
Non Traditional Approaches to Drawing
M – W 10:30- 1:10
3 credits
SoA Studio 2049**

**Professor: Maria Karametou
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Office: SoA 2013
Office Hours: M - W 10:00 -10:30
M - W 1:10- 1:30
M 4:10 – 4:30**

Prerequisite: Drawing 1 or permission of the professor

COURSE DESCRIPTION

This course investigates the contemporary revolution, which is challenging mainstream notions and traditional roles of Drawing. Students are first guided in creating innovative works by learning to combine familiar Drawing techniques with new approaches and conventional Drawing media with unusual formats and surfaces. They then progress to investigating and experimenting with non-traditional materials and methodologies so that they may develop their own personal thematic and conceptual drawing aesthetic.

OBJECTIVES

The course's objectives are:

- (a) to prompt students to develop imaginative, personal and innovative creative responses to established Drawing concepts
- (b) to discover and investigate non traditional Drawing media, new formats and original techniques.
- (c) to give students a more concrete understanding of the place of Drawing in the contemporary art scene by studying the work of various artists
- (d) to increase the students' understanding of advanced concepts of visual expression
- (e) to further develop the students' expressive vocabulary by encouraging them to incorporate their own particular creative interests and talents with Drawing.

CONTENT

- a. The course begins with a discussion on and a quick review of familiar drawing materials (i.e. graphite, charcoal, pens and ink) and techniques (i.e. shading, crosshatching) and an initial presentation of the students' existing portfolio.
- b. The students then investigate concepts that have shaped contemporary visual expression as it applies to Drawing, such as:
 - (1) Transformation (in Subject Matter),
 - (2) Experimentation / Innovation with media (non traditional grounds and tools) and
 - (3) Experimentation / Innovation with format and techniques.

Students investigate novel approaches to the element of Light, Space and Scale, Texture and Form and are guided in addressing more complex compositional and other formal concepts.

c. As the semester progresses the students are engaged with a more in-depth analysis of non-traditional approaches to drawing by being encouraged to develop their own particular “voice” when responding to given assignments which include collaborative works and installation.

When an assignment is first introduced, students will be provided with written project handouts with required specifications when applicable. In addition, there will be lectures, image presentations open discussions and individualized instruction to further explore each topic. Therefore, students in this course are required to keep a “Drawing Journal” to record observations, ideas for projects, preparatory studies and other visual information, as well as to continue sketching from life throughout the semester since maintaining acquired knowledge of traditional Drawing is crucial to artistic development. “Drawing Journals” need to be brought to every class, will be reviewed periodically and will act as a reference when discussing possible solutions to a project with the professor.

There will be regular participatory critiques of assignments, which are to be presented on the due dates. It is very important that each student is present and participates in these critiques, so that she/ he can increase her/ his ability to verbalize.

All work that students produce in this course must be dated and kept intact until the end of the semester. There is a midterm portfolio review of the students’ progress conducted by individual appointments. The portfolio, including the final project, is also reviewed and presented to the whole class at the end of the semester.

Students are required to participate in field trips to view professional work and are 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 below and at <http://artsbus.gmu.edu>

CLASS SCHEDULE

Week #1

Mon	Introduction. Course expectations and requirements.
Wedn.	Lecture: What is Drawing. The need to redefine the role of Drawing in the contemporary art scene. Who is the artist: the ability to perceive and to translate visual symbols; Observation and imagination. Review of traditional Drawing media Presentation of students’ existing portfolio (5 pieces) Project #1 assigned

Week #2

Mon. Lecture: Traditional subject matter; from observation to imagination.
Transformation. Studio practice.

Wedn. Investigation of imaginative solutions to visual stimuli using traditional media, while also discovering and expanding their possibilities.
Studio practice.

Week #3

Mon. Project #1 due; critique.

Lecture: Review of traditional portraiture; facial proportions and ways of rendering. Unorthodox uses of traditional media.

Demonstration: creating a generic portrait by combining media.

Project #2 assigned with solution possibilities, professional artists work and presentation of examples.

Studio practice.

Wedn. Mixed drawing media. Self-Portrait. Studio practice.

Week #4

Mon. Studio practice.

Wedn. Project #2 due; critique.

Lecture: “Activated” grounds. Handmade and other types of paper. How paper is made and how to “activate” it.

Project #3 assigned with solution possibilities, professional artists work and presentation of examples.

Studio practice on the concept of Time.

Week #5

Mon. Studio practice.

Wedn. Lecture: Review of traditional figure proportions. Traditional ways of rendering hands and feet and experimental approaches.

Discovering new ways to work with traditional grounds and media; experimentation with combinations of familiar media and grounds (paper)

Week #6

Mon. Studio practice.

Wedn. Project #3 due; critique.

Lecture: Non-traditional grounds and non-conventional mark-making media

Project #4 assigned with solution possibilities, professional artists work and presentation of examples.

Week #7

Mon. Studio practice.

Wedn. Studio practice

Week #8

Mon. Project #4 due; critique

Wedn. Lecture: Reviewing, deconstructing and refiguring traditional Drawing concepts (i.e. linear perspective). Shaped format, Drawing in actual Space. Project #5 assigned with solution possibilities, professional artists work and presentation of examples.
Studio practice.

Week #9

Mon. Studio practice

Wedn. Studio practice

Week #10

Mon. Project #5 due; critique
Lecture: Installation. Possibilities for the incorporation of Time, Movement, Text, Digital Images.
Project #6 assigned with solution possibilities, professional artists work and presentation of examples. Studio practice

Wedn. Studio practice

Week #11

Mon. Studio practice

Wedn. Studio practice

Week #12

Mon. Studio practice

Wedn. Project #6 due; critique
Lecture: Summary. Review of material covered in course; where do we go from here? Interdisciplinary approaches and new possibilities.
Project #7 (Final Project) assigned with solution possibilities, professional artists work and presentation of examples.
Studio practice

Week #13

Mon. Studio practice.

Wedn. Studio practice.

Week #14

Mon. Studio practice.

Wedn. Studio practice.

Week #15

Mon. Portfolio Reviews.
Studio practice.

Wedn. Portfolio Reviews.
Studio practice

Final: TBA.

Please note: This is a general course outline. Changes to the scheduled projects are not anticipated, however should there be a need for modification students will be informed with updates in class.

CRITERIA FOR EVALUATION

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%)

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

Assignments are due on given dates and must reflect the student's best effort.

Assignments that are turned in one class meeting late will get a grade lower, two class meetings late two grades lower, etc. You must complete all assignments in order for you to get a passing grade in this course.

You have the option of redoing your work for a better grade. If you wish to redo a project you must get the professor's permission and present it no more than two class meetings later.

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

Attendance in this course is mandatory; all absences must be made up.

Please note that if absent, the student must find out from a classmate what she/ he has missed and what to prepare for the following meeting. The professor can not 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 two absences. Any additional absences will result in a very low to 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 resulting in 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.

(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 planning to spend the entire period working on concepts is not acceptable and will result in a lower grade for this course.

(e) portfolio presentation at the end of the semester. (15%)

Students are required to present their work to the class and be able to discuss all topics, concepts and terms they have learned in this course.

Final portfolios will not be accepted after the due date and time.

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

This includes one artsbus 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)

vine charcoal (soft) and compressed charcoal (soft)

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

oil sticks (cray pas)

kneaded eraser

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

black drawing ink (India ink) and /or

mars pens (#0, #1) and /or

felt tip pens

push pins

small sponge or soft rags

assorted brushes

 sabelines for various media

 1" inexpensive house paint brush

black and white tempera paint (in a jar)

18"x 24" drawing pad (such as bristol board) and/or

an assortment of individual sheets of good quality paper and/or

a roll of paper (such as Strathmore 400 series drawing paper 100lb 42"w x 10 yards or Utrecht 70 lb 42"w x10 yards (both of these are acid free)

fixative (odorless pref.) or hair spray

containers for water

sketchbook (for drawing journal- 8"x11" or larger) -must have

ruler (18")

plastic triangle

xacto knife and / or scissors
 tackle box for supplies
 scotch brand magic tape
 portfolio

Attention: This is a general list for common drawing materials.
 Due to the nature of the course, additional supplies will become necessary. This will depend on the students' individual solutions to the projects undertaken.

SOURCES FOR SUPPLIES

Non-Traditional Drawing supplies can be found anywhere; you only need to open your mind and look around you with “new eyes”.

REFERENCES:

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

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

Oct 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: 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.