GEORGE MASON UNIVERSITY
SCHOOL OF ART
DIVISION OF PAINTING AND DRAWING
Spring 2018

AVT 422, 423, 522, 523 section 001
DRAWING III, IV, V, VI
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 10:00 -10:30
M - W 1:10- 1:30
M 4:10 - 4:30

PREREQUISITES AVT 222 and 322 or equivalent

COURSE DESCRIPTION

In this course students are guided toward making mature and in depth visual statements. They progress from solidifying their understanding of and investigation into Drawing materials and methods, to perfecting techniques, to making individual decisions about their work, and to developing their own personal thematic and conceptual aesthetic.

COURSE OBJECTIVES

The course's objectives are:

a. To help intermediate and advanced 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 possibilities.

c. To give students a more concrete understanding of the history of drawing by studying the work of various artists and 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 such as the plasticity of form, and to investigate the dynamics between subject matter and content in a work of art.

COURSE CONTENT

The course starts with a review of familiar drawing materials (i.e. charcoal, graphite, pen 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, 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.

Students in this course are required to keep a drawing journal in which they are to record observations, ideas for projects, preparatory studies, and other related information that may help them in their development as artists. The journals must be brought to every class meeting; they are going to be reviewed periodically as it becomes necessary.

All work students produce in this class must be 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. A written artist's statement must be submitted with the final project.

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 at http://artsbus.gmu.edu

COURSE SCHEDULE

Week #1

Mon.	Introduction. Expectations and requirements. Collect materials / get supplies.
Wedn.	Presentation of students' existing portfolio to the class. Critique. Lecture: Review of dry and fluid drawing media, grounds, etc. First project assigned: The relationship of form to content to format; Investigation of a Current Issue.

Week #2

Mon.	Studio practice.

Wedn. Studio practice.

Week #3

Mon. First project due. Critique.
Lecture: Review of Portraiture. Expression, mood, color, tonality.
Second project assigned: Collage /s.
Wedn. Studio practice

Week #4

Mon. Studio practice
Wedn. Studio practice

Week #5

Mon. Second project due. Critique.
Review of the Figure. Expression, mood, color, tonality.
Content, narrative, and the written word in visual communication.
Third Project assigned: Book /s
Wedn. Studio practice

Week #6

Mon. Studio practice
Wedn. Studio practice

Week #7

Mon. Third Project due. Critique.
Review of traditional drawing grounds. Possibilities, limitations and innovations in paper.
Review of traditional linear Perspective. Escher.
Moving into actual space.
Fourth Project assigned: Wearable /s.
Wedn. Studio practice

Week #8

Mon. Studio practice
Wedn. Studio practice.

Week #9

Mon. Fourth Project due. Critique.
Developing an individual voice. Strategies: what, why, how; part I.
Wedn. Fifth Project Proposals due as explained in class.

Week #10

Mon. Studio Practice
Wedn. Studio Practice

Week #11

Mon. Fifth Project due.
Developing an individual voice. Refining strategies: what, why, how; part II. Sixth Project Proposals due as explained in class.
Wedn. Studio Practice

Week #12

Mon. Studio Practice
Wedn. Studio Practice

Week #13

Mon. Sixth Project due.
Wedn. The fine artist in the 21st century. The world of art today. Options, possibilities, directions.
Seventh (Final) Project.

Week #14

Mon. Final Project studio practice.
Wedn. Final Project studio practice.

Week #15

Mon. Final Project studio practice.
Wedn. Final Project and portfolio presentation. Critique.

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 equal 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.**

(b) meeting deadlines and participating in class discussions and critiques.
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. In addition, and since this is an upper level Drawing course, ability, knowledge of media and techniques, etc is also expected. 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.
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 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 resulting in a half absence for that day.

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

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.

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,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 water based 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 level of the course, additional supplies may become necessary and some of the materials listed above may not be needed. This will depend on the students' individual solutions to the projects undertaken.

IT IS OF UTMOST IMPORTANCE THAT STUDENTS CLEAN UP AFTER THEMSELVES AND THAT ALL TOOLS AND MATERIALS ARE PUT AWAY SAFELY. THIS STUDIO IS USED BY OTHER CLASSES AND MUST BE KEPT IN ORDER.
FOOD IS NOT PERMITTED IN THE STUDIO. TEXTING DURING CLASS IS STRICTLY PROHIBITED.

Important University Dates:

Martin Luther King Day (no classes)	Mon Jan 15
First day of classes; last day to submit Domicile Reclassification Application; Payment Due Date; full semester waitlists removed	Mon Jan 22
Last day to add classes—all individualized section forms due Last day to drop with no tuition penalty	Mon Jan 29
Last day to drop with a 33% tuition penalty	Mon Feb 12
Final Drop Deadline (67% tuition penalty)	Fri Feb 23
Immunization Record Deadline	Thu Mar 1
Midterm progress reporting period (100-200 level classes)—grades available via Patriot Web	Mon Feb 19 – Fri Mar 23
Selective Withdrawal Period (undergraduate students only)	Mon Feb 26 – Fri Mar 30
Spring Break	Mon Mar 12 – Sun Mar 18
Incomplete work from Fall 2017 due to Instructor	Fri Mar 23
Incomplete grade changes from Fall 2017 due to Registrar	Fri Mar 30
Dissertation/Thesis Deadline	Fri May 4
Last day of classes	Sat May 5
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 7 – Tue May 8
Exam Period (beginning at 7:30 a.m.)	Wed May 9 – Wed May 16

Commencement	Fri May 18
Degree Conferral Date	Sat May 19

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.
ArtsBus - Dates for Spring 2018:
February 24
March 24
April 14

Visual Voices Lecture Series Spring 2018: 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/
January 24 – Brian Noyes
February 1 – Teresa Jaynes
February 22 – Sharif Bey
March 1 – Juliet Bellow
March 8 – John Henry

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' 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.