

M/W 7.30 p.m. 1010 p.m.
Professor Pete Petrine
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Department of AVT, Room 2049
Office hours by appointment

AVT 222:004 Drawing I Syllabus

Course Description:

Drawing I will address the basic technical components of making a work of art through drawing. We will examine a variety of drawing media and methods. To aide us in the learning process, we will build a drawing vocabulary and examine a variety of drawing philosophies that will transcend this course and assist you with the entire experience of making any type of art.

Like almost anything, you will get better depending how much time you put into your drawing. I understand the demands of college life; none-the-less I want you, the student, to understand that this and any other studio art course will demand your commitment of effort and of time. Unlike most of the courses you will take in college, Drawing I (and other art classes) can be pushed as far as you want to push it. I want to reassure you that I want to make this course productive and fun. **Please feel free to approach me or contact me at anytime during this course.**

AVT 222 Goals:

- Line
- Contour
- Blind contour
- Cross contour
- Variation in contour –with intro to “light logic”
- The importance of the placement of Horizon Line in visual communication
- Visual field
- Gesture and sustained gesture
- Shape; Mass.
- Introduction to positive and negative shapes
- Volume
- Value and Value scales
- The difference between Value and Hue
- Light logic
- “Erase-outs”, smudging
- Revision
- Chiaroscuro drawing
- Compositional arrangement and placement within the composition
- Sighting techniques
- Space
- Spatial relationships
- Visual Emphasis
- Explanation of viewfinders
- Selective views
- Linear Perspective
- Texture (actual and simulated)

- Cross-hatching and working with brush and wash in ink
- Understanding of and introduction to the exploration of format
- Understanding of and introduction to the exploration of media
- Introduction to drawing from multiple sources and from imagination

Subjects:

- Still life
- Landscape – Architectural spaces
- The head. Introduction to portraiture including proportions, ways of rendering, and modeling.
- The hand. Including proportions, ways of rendering, and modeling
- The figure. Including proportions, ways of rendering, and modeling

Media:

- Drawing materials (blending sticks, erasers, etc.)
- Dry and Fluid media:
- Graphite- pencils and sticks
- Charcoal -vine an compressed; charcoal pencils
- Conte –pencils and sticks
- Felt tip pens
- Pen and ink
- Brush and ink
- Intro to color media
- Types of papers (with a demonstration and explanation of each- rag, Bristol, etc.)

STUDENT OBJECTIVES:

1. Use (and show competence in) Drawing 1 concepts and techniques to create compositions, including: line, shape, value, color, texture, and space.
2. Use (and show competence in) the elements of compositions, including: proportion/scale, rhythm, balance, unity/variety, and repetition/pattern.
3. Expand individual understanding of the conventions, traditions, and history of Drawing.
4. Demonstrate understanding of form and content in art through in-class activities, independent research, individual drawings/projects, homework assignments, and group discussions.
5. Actively engage in individual and group critiques, thereby gaining and providing feedback and stimulating peer discussion.
6. Demonstrate a strong work ethic outside of class evident through independent research, sketchbook activities, projects and homework assignments.
7. Use, understand, and combine various materials and media in finished compositions.
8. Continue to maintain a professional demeanor and good work habits in the studio.

CLASS REQUIREMENTS:

1. Solid work ethic and concentration in class.

2. Attendance.
3. Work outside of class.
4. Completion of assignments on time.
5. Consistent participation in class.

GRADING POLICY:

Letter grades that will be assigned:

- “A” work is considered outstanding within the context of the course. This includes actively participating in class every day, writing thorough, well-researched and thoughtful papers, and executing assignments on time with special attention to learned formal skills, content, craftsmanship, and presentation. An “A” letter grade will not be given if you have more than one unexplained absence from class.
- “B” work exceeds the basic requirements of the course, above average participation. A “B” letter grade will not be given if you have more than two absences from class.
- “C” work meets the basic requirements of each assignment. Completes work with uneven results. A “C” letter grade will not be given if you have more than three absences from class.
- “D” minimal effort. “F” no effort.
- + or - will be assigned to letter grades according to letter scale.

When questioning your grade, ask yourself these questions *throughout* the semester:

- Have I done the assignments, fulfilling the requirements of each?
- Do I participate in class discussions and critiques?
- Do I pursue learning outside of lecture/studio time?
- Is this the best I can do? Are my efforts outstanding?
- Is my work unique and creative?
- Have I been present, prompt, prepared and resourceful?

CLASS PARTICIPATION/ ATTENDANCE:

Class attendance is mandatory!!! Evaluation is strongly based on work done in class. If you are not in class, it is impossible to evaluate progress. ***More than three “unexcused” absences are problematic and will result in a half letter grade reduction there after.***

The following are considered excused absences:

1. Family emergency
2. University established religious holiday
3. Illness with a **dated** doctor's note
4. University sponsored events, documented

** If you are going to miss class for any reason, it is important that you contact me.

**If you miss or are late to a class, it is your responsibility to find out what you missed from one of your classmates. The work will have to be made up outside of class.

DON'T BE LATE, DON'T LEAVE EARLY, DON'T MISS CLASS!

- A student not coming to class within the first 15 minutes will be counted as late. Three lates are counted as one absence.
- Missing the first 15 minutes of class counts as an absence.
- Students are expected to remain in class for the entire period. Leaving before class is dismissed or leaving for long periods during class are also considered poor attendance and will result in an absence.
- Class will be dismissed with ample time provided for packing materials and cleaning up. Please do not prepare to depart before class is dismissed. It is disruptive and unfair to your classmates.

Preparation:

If you arrive without materials and are unable to work, you will be counted as absent for that day.

Clean-up:

Students are responsible for cleaning up after themselves so that the room is ready for the next class. At the end of the semester, please thoroughly clean out your locker/file. Do not leave anything behind.

Critiques:

We will hold periodic informal critiques after each project. The critiques are designed to help students improve their work and develop a vocabulary to discuss their own work as well as the work of their classmates. Participating in the critiques is mandatory.

ASSIGNMENTS:

Sketchbooks:

Students are required to purchase a sketchbook and sketchbook activities will be assigned throughout the semester. It should be brought to every class and used to explore creative ideas, practice techniques, problem solve, experiment with media, and take notes on relevant readings, lectures etc. **I strongly recommend that you work in your sketchbook on a daily basis.** Include anything and everything that relates to processes, techniques, readings, and ideas that arise from practicing and thinking about art making. Use the sketchbook for your own personal exploration of concepts and media – experiment, try new things, and make mistakes. Ultimately, your sketchbook provides a place to document visual as well as verbal development but most importantly as a place that allows ideas to grow.

***** Drawing 1 requires students to keep a journal in which they draw from observation 6 sketches per week in addition to their class and homework.**

Project Policies:

Projects are independent drawings that are the equivalent of major tests. There will be three projects due this semester. (This does not include the Final.) *I take these drawing very seriously and so should you.* Projects are graded in four parts: process, concept, execution/presentation and professor evaluation. Projects are **finished drawings** and **need to be presented the way you want them to be shown.** I want projects to reflect the interests/likes of you the artist. I will require a limited set of requirements, but subject matter is up to the artist. Again, if you have a question anywhere in the Project process, please ask me questions in class or via email.

Grading for Projects:

Grades for projects will be evaluated in four parts: process, concept, and execution/presentation and professor's critique. By breaking up the grade into sections, hopefully the pressure to make mistakes will be lessened. Not every drawing is going to be successful. Often it is the mistakes that provide the most beneficial lessons in making a work of art.

Below is the explanation of all four grading criteria:

Process (1-25 points): 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 (1-25 points): 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 (1-25 points): The execution of materials (and tools) employed during the development of a project: This includes how materials and tools are utilized in a creative and exploratory fashion leading to the final crafting of a work 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.

Professor Critique (1-25 points): This is where I evaluate your project. I am constantly watching your artistic progress. I grade everyone individually.

Total: (1-100 points): Points earned per criteria out of 100 points.

Submission Policies

All work is due at the beginning of class, on time and presented the way you want the work to be shown.

Drawing projects submitted beyond the due date/time will be automatically reduced one letter grade for each class period late beyond the due date. Work, that is not ready for presentation (before the beginning of class), will be graded accordingly.

Approval for a 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.

Project Dates

Project 1: (Due: 2-14-18)

Project 2: (Due: 3-7-18)

Project 3: (Due: 3-28-18)

Project 3: (Due: 4-17-18)

Final: (Due 5-2-18)

Homework Evaluation/Grade:

Homework will consist of light drawing, reading/viewing provided material, image collecting, and written responses. *If you miss a class, you are responsible for any topic or work missed. I will be checking homework every Wednesday. It is the responsibility of you the student to make sure that your homework is checked for credit.*

Homework will be evaluated in a point system ranging from 0-4 points.

0 points= No credit.

1 point= You did it.

2 points= You did it with expected effort

3 points= Wow! Great job!

4 points= Extra WOW and extra bonus point.

Homework grade is the percentage of points earned from the total of 30 points, which is 3 X's the 10 times I check it. If you plan to miss a Wednesday, you can hand it in early, send me an image, or receive a lower value for homework effort.

Reading Assignments and Materials:

Reading assignments and other teaching material I will provide. I will make specific arrangements to electronically get you that week's materials. There are multiple ways to address a drawing and/or a

work of art. My goal of supplying you with PDF, video, links, etc., is to best support your individual process in this course and cut down the amount of lecture time in the studio so that we can concentrate on drawing. This is a huge undertaking on my part, but it supports my artistic philosophy that the answer lays within the individual. If you need something explained beyond the material provided or from my class explanation, then please talk or contact me.

Suggested Textbook, "Drawing Essentials", Deborah Rockman. In an effort to lower the costs of this course, I highly recommend that you purchase this text from Amazon.com or some other discount book website. A brand new copy of this text costs \$25.57. It addresses all of your drawing concerns.

Schedule of Class Material

*****Bring a pen and any pencils/paper you have on Wednesday, 23rd!!!**

Homework is due and checked on the following Monday!

Week 2

- Explain Medium
- Graphite Explanation
- Paper
- Preparing to Draw Standing/Sitting
- Mark Making
- Picture Plan Abstraction/Representational
- Gesture
- Talk about Scale
- Contour
- Journal Intro
- Homework = 1) *have* highlighted materials 2) look for electronic reading material 3) write a brief description of your "likes" (potential drawing subject matter) and artist that influence you. 4) 6 drawings from observation (3 Gesture and 3 Contour).

Week 3

- Contour
- Blind Contour
- Cross Contour
- Creating Space/Intro Perspective
- Layout Process
- Shading
- Value
- Proportion
- Content Artist Awareness

- Homework = 1) 6 drawings from observation (3 Gesture and 3 Cross Contour)

Week 4

- Composition
- Positive/Negative Space
- View Finders
- Sighting
- Form
- Dominance/Sub ordinance
- Weight of line
- Project 1 Due February 20th (Bring your drawing and be ready for Group Critique).

Week 5

- Charcoal Intro: vine and compressed; charcoal pencils.
- Play
- Tools-Eraser/Rags
- Value
- Range
- 3D vs. 2D References
- Chiaroscuro drawing
- Positive and Negative shapes
- Homework = 1) Using Charcoal. 6 drawings from observation (3 drawings of your hand, 2 creating depth and 1 fill-in/ then erase drawing)

Week 6

- Background importance
- Density
- Depth
- Homework = Work on Project 2 using charcoal

Week 7

- Texture
- Studies
- Project 2 Due March 20th
-

Week 8

- Spring Break

Week 9

- Tension
- Observation
- Composition Work
- Outside Influences

- Storytelling
- Visual Choices
- Homework = 1) 6 drawings from observation

Week 10

- Mix media week
- Conte –pencils and sticks
- Pen and ink
- Brush and ink
- Density
- Cross Hatching with ink
- Portraiture
- Project 3 Due March 28th
-

Homework = 1) 6 drawings from observation vs play (3 conte and 3 pen and ink)

Week 11

Intro to color media

- Basic Color
- Color vs. Black/White
- Color Theory
- Hue
- Saturation
- Value
- Complementary
- Temperature
- Warm
- Cool
- Homework = 1) 6 drawings from observation using color or perspective

Week 12

- Perspective Introduction
- One point
- Two point
- Project 4 Due April 10th

Week 13

- Human Body
- Points of References
- Proportion
- Seeing the Figure
- Weight

Week 14

- Studio work for Final

Week 15

***** Final May 2nd!!! *** Last** day, come to class with just your “Final drawings”. **Be on time and ready to show work!!!** Late drawings will not be accepted.

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.

Engage in generative artistic processes, including conception, creation, and ongoing critical analysis.

Important 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'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.

Materials:

Note: The quality of the materials that you use does affect your ability to draw. Recommended brands are labeled by "®" symbol.

Sketchbook (8.5" x11" or larger) 100 pages or more

Drawing paper pad (18" x 24")

Drawing board with clips (19" x19")

Graphite pencil set (2H, B, 2B, 4B, 6B, Ebony and more) ® woodless

2 Kneaded erasers

1 pink pearl eraser

(4 jumbo vine charcoal sticks (soft or extra soft))

4 compressed charcoal sticks (Char-kole squares soft or extra soft)

4 charcoal pencils (soft or medium) ® Fiber Castell, Pitt

2 Pencil erasers

1 Artist's chamois or cotton rags (an old tee-shirt)

2 stomps -cardboard shading sticks (large and small)

Utility knife with new blades

Conte – 1 pencil and 1 stick minimum

Color pencil set

Felt tip pens

Pen and ink

Brush

Small bottle of India ink

Workable fixative

Pencil Sharpener (optional but suggested)

Glue stick (suggested)

Masking tape (suggested)

Pencil Extenders (optional)

Portfolio Envelope -large enough to carry paper (2 pieces of cardboard tapped together is fine)

Art Bin (or container to carry drawing supplies)

Art Supply Stores:

- Blick: 1250 I St., NW, WDC, 202-898-0555
- Plaza: 3045 Nutley St., Fairfax: 703-288-4500
- AC Moore: 9650 Main St., Fairfax: 703-764-2004