

M/W 4:30 p.m. 7:10 p.m.  
SOA Building, Room 2049  
Professor Pete Petrine  
[ppetrin1@gmu.edu](mailto:ppetrin1@gmu.edu)  
Office hours by appointment

# AVT 323-002 Drawing II Syllabus

\*\*\*Please read all of the enclosed information regarding this course. You are responsible for understanding and following the guidelines provided, unless amended by me, the professor. I will give ample time to complete assignments/projects if changes are made to the syllabus. If you have any concerns, please contact me via email or in person.

## **Course Description and Objectives**

Drawing II will build upon the roots of Drawing I. You will push the creative and technical components of making a drawing with emphasis on line, form, space, composition, value, color, time, and design. You will widen your understanding of different mediums and begin to understand how they might be introduced into your own personal work. Drawing projects, class projects, class critiques, daily drawing and one on one direction from me, your professor, will assist you, the student, in establishing an expressive voice. To aid us in the learning process, we will build a drawing vocabulary and examine drawing philosophies and principles 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.**

## **Subjects Covered:**

- 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.

### **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.

## **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 Projects

Project 1: (Due 2-14-18) Portrait  
Project 2: (Due 3-7-18) Landscape  
Project 3: (Due 3-28-18) Interior Space  
Project 4: (Due 4-17-18) Figure

**Final: (Due 5-2-18)**

### Schedule of Class Material

**(It is hard to assign specific dated assignments due to the variety of skill levels, so homework assignments will be given at the end of each class. If you miss a class, email me or a fellow student to get assigned homework. You are responsible for any work missed)**

#### Week 1

- Introductions and Syllabus Review
- Review Drawing I Basics
- Graphite/Pen
- Define Purpose/Goal (what you are going to draw and how?)
- Get Information Down, Edit, Refine
- Mark Making
- Understand and Challenge Limitations of Medium
- Abstraction/Representational
- Finding Subject Matter that Drives You
- Journal Intro "platform to develop ideas"
- Describe Projects and Expectations
- Developing a Theme (for semester and projects)
- HOME WORK= 1) Get materials. 2) Research your "Theme" and bring in images, minimum of 3, and at least 1 physical object. 3) Sketch a "theme" image/object. 4) Look up inspirational visuals and start to create a library/collection of names and images.

#### Week 2.

- Continue Review
- Contour as an Idea
- Positive/Negative Space Possibilities
- Basic Volume Drawing
- Value (darks and lights)
- Charcoal/Graphite

- Shading vs. Expressive Marks
- Widen your tools!!!!
- Composition Intro
- Picture Plane
- Spatial Analysis
- Creating Space/Intro Perspective
- Layout Process
- Creative Liberty
- Proportion Alterations
- Doodle
- Homework: 1) Using “theme” source material make a doodle drawing fusing multiple images, 2) Work on Project 1, due Sept. 14

### Week 3.

- Artist to Viewer, Back to Artist
- Emphasis on composition
- Golden ratio
- Rule of Thirds
- Representational vs. Nonrepresentational
- Narrative
- Pure Design
- Non-objective
- Developing Values to Best Express an Idea
- Positioning
- Scale
- Come to class with Project 1 only on Thursday.
- **Homework: work on Project 1 (Due Feb. 20th)**

### Week 4

- Play to Perfection
- Technique vs. Content
- Being visually aware
- Ambiguous vs. Spoon fed
- Group Experiments
- Collage
- Text
- 3D vs. 2D References
- Using a Variety of Line
- Scale
- Dramatic Composition
- Cropping
- Journal Review Thursday
- **Project 1 (Due Feb. 20th)**

### Week 5.

- Wet vs. Dry media
- Abstraction
- Action
- Visual Noise
- Planning vs. “Happy Accidents”
- Gesture
- Speed of sight and line
- Movement
- Time
- Line Expression

- Play...Edit...Refine...Process
- Homework= 1) One “text and image” based sketch, with heavy focus on composition. 2) Using your Project 1, write two “possible” Project 2 drawings build upon your “Theme”. 3) Rework sketch “one” using influences of group experiment.

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### Week 6.

- Texture
- Observation
- Specific Details
- Illusion
- Color Intro
- Color vs. Black and White
- Warm vs. Cool
- Complimentary Colors
- Tension
- Density
- Composition Work
- Outside Influences
- Storytelling
- Visual Choices
- Homework: Work on Project

### Week 7.

- **Project 2 Due Oct.12**

### Week 8.

- Perspective
- One, Two, Three Point
- Vanishing Point
- Horizon Line
- Station Point
- Object Angle
- Journal Review

### Week 9.

- **Perspective (continue)**
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### Week 10.

- Expressive possibilities
- Imagination
- Mixing Styles
- Mixing Media
- Collage
- Repetition
- Medium that Best Supports Meaning
- Relationships
- Irony
- **Project 3 Due March 28th**

### Week 11.

- Human Body

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

**Week 12.**

- **Project 4 Due April 10th**
- Human Body, working from the model

**Week 13.**

- Preparing for Final
- Reviewing Concepts

**Week 14**

- In class work for the final Studio work

**Week 15**

- **FINAL (Due May 2nd)**

**Spring 2018 Important University Dates:**

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

<b>Commencement</b>	Fri May 18
<b>Degree Conferral Date</b>	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](http://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  
Workable fixative  
Pencil Sharpener (optional but suggested)  
Glue stick (suggested)  
Masking tape (suggested)  
Conte – 1 pencil and 1 stick minimum  
Color pencil set  
Felt tip pens  
Pen and ink  
Brush  
Small bottle of India ink  
*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