AVT 301.001 Visual Voices Colloquium  
Spring 2019, (1 credit)  
Lecture Venue for all Speakers: Harris Theater

Instructor: Harold Linton  
Art Building, Linton Office - Room 2016  
School of Art Office: Room 2050  
Phone: (703) 993-4615  
E-mail: Linton@gmu.edu  
Harris Theater, TR 7:20 – 9:00 pm

Introduction:

“The contemporary artist today is part theorist, performer, producer, installer, writer, entertainer, and shaman creating in material, media, text, and time all of which take shape in real, simulated, and virtual worlds. The characteristics of contemporary art practice change the way we think about the visual arts, which influences what we do in educational settings.” – Graeme Sullivan Art Practice as Research: Inquiry in the Visual Arts.

Course Description:

Visual Voices Colloquium is the Professional Lecture Series of the School of Art and represents a window into the professional world of art and design. Speakers are chosen with faculty guidance to represent leading and emerging talented practitioners in the disciplines of our curriculum as well as artists whose work lies beyond the subject areas of our program offerings. This is a one-credit graded course ['A' – 'F'] with an attendance component and a final course paper component and that must be taken successfully three times for a total of 3 credits as a graduation requirement from the School of Art.

The purpose of the course and the program is to broaden our students’ exposure and vocabulary to professional work being created today and to simultaneously provide an opportunity for our students to interact with speakers either in small groups before and following our lectures in order that they may have an opportunity to exchange ideas and pose questions to our guest speakers.

Visual Voices Colloquium is offered each semester throughout the academic year and is equal to 1 credit hour per semester. The schedule of speakers for the Spring 2019 semester follows below included with this syllabus. A poster has also been created and is available to our students for display that includes the speaker schedule for this Spring 2019.
Attendance is required at all regularly scheduled lectures on Thursday evenings:

Full attendance [at 4 out of 4 lectures this semester] are required for the course. Attendance cards will be available at the front doors of the Harris Theater 15 minutes prior to the lecture. They are completed – print legibly your name and G number – and hand back to the monitors only at the conclusion of the lecture and following Q/A with our guest speaker.

You are required to attend all of the 4 regularly scheduled speakers this semester including the first class meeting, which includes our first scheduled speaker. Each speaker represents 1/4 of the attendance portion of the course grade. The attendance portion of the course is equal to 50% of final course grade. The written paper represents the remaining 50% of the final/total course grade.

Attend 0 lectures............0% attendance grade
Attend one lecture........25% attendance grade
Attend two lectures......50% attendance grade
Attend three lectures...75% attendance grade
Attend four lectures....100% attendance grade

Attendance Score [50%] + Written Paper [50%] = 100% Final Course Grade
Ex: 100% total attendance + A on paper = A in course
Ex: 75% total attendance + A on paper = B+ in course
Ex: 50% total attendance + A on paper = C+ in course
Ex: 25% total attendance + A on paper = D in course
Ex: 0% total attendance + A on paper = F in course

Students are advised that late attendance at lectures by any amount is unacceptable and equal to an absence in the course.

For each absence in the course, the attendance portion of your grade will be reduced by 25%. Students are also advised that no other student may sign-in for you or in place of your own signature on the attendance card(s). We accept only one card per student at the conclusion of the lecture(s). Lecture hall doors are scheduled to open at 7:20 p.m. and lectures commence at 7:30 p.m. sharp! Doors close at 7:30 p.m.! No attendance cards are available to students who arrive late nor will they be admitted to the lecture hall.

Lecture Cancellations
Cancellations due to weather will be announced via email as soon as we are informed by the university. We will attempt to reschedule any cancellations at a later date during the semester.

Paper Presentation: Format, Guidelines and Requirements

In addition to attendance at all four lectures, you are required to submit a minimum of a 1,000-word paper on the Visual Voices program artist-speaker of your choice. The paper should focus
on the guest artist’s work, aesthetic content, professional development, and presentation. You may wish to write on any of the artists included in the Spring 2019 guest speaker roster [see below for the scheduled dates of the Spring 2019 guest artists/designers/critics with brief bio’s].

Required on Cover or Front/First page of paper:
John Doe, G00765432
Title: “Art for Art’s Sake”
Lecture by Stanley Kubrick
Word Count: 1000 words
Date: 5/3/2019

1. G# and name must appear on cover page.
2. Word count must appear on cover page. Papers must be double-spaced typed.
3. Must cite a minimum of three bibliographic sources on the bibliography page (last page).
4. Extra Credit 25% - Minimum 6 illustrations with brief captions + 1200 words or more.
5. Pages numbered i.e., 1/6, 2/6. 3/6. 4/6, 5/6, 6/6, etc..
6. Papers must be stapled once in upper left corner.
7. Papers under 1000 words are completely unacceptable and receive automatic “F” grade.
8. Papers must be Hardcopy only and be delivered before deadline to the Art Office ONLY!
9. Papers delivered to Professor Linton’s office are NOT acceptable!
10. Papers must be submitted before 4:00 p.m. to Art Office [Room 2050] no later than Friday, May 3, 2019.

Paper Due Date & Hard Deadline: FRIDAY, May 3, 2019 before 4:00 p.m.

Hardcopy papers [only] must be submitted to the Art Office: SOA Rm. 2050. Papers (HARDCOPY ONLY) are acceptable throughout the Spring 2019 semester up until and no later than Friday, May 3, 2019 before 4:00 p.m. in the Art & Design Building, School of Art Office, Room 2050. No last minute medical excuses are acceptable. You have the full semester to select and write on one of our speakers for your paper and submit well before the above stated due date hard-deadline!

Papers will not be accepted beyond this date/time for any reason. (May 3, 2019 at 4:00 p.m.)
Late papers receive 0% or no credit. Only hardcopy papers are acceptable – no electronic copies via email are acceptable!

Grading Example: 50% Full Attendance + 50% Final Paper = Final Course Grade [A].


In addition to attendance at all four Thursday evening lectures, you are required to submit a minimum of a 1,000-word paper on the Spring 2019 Visual Voices program artist-speaker of your choice.
Paper Content Suggestions:

Your paper may draw inspiration from and focus on all of or a group of the following attributes of the guest artist/designer/critic and other aspects discovered in experiencing the artist’s education, early development/exposures, and professional experiences and accomplishments:

Summary of Life Work and contributions to the professions of Arts/Design, History, and/or Criticism.
Analysis of Style/Styles of the work.
Background exposures and contributory exposures and influential experiences.
A focus on the aesthetic content and growth.
A discussion of professional development – most significant influences and how they apply.
The Lecture presentation itself at Harris Theater as well as other presentations elsewhere.

Papers may also embrace salient aspects of how did you react to the work, and/or what does the work mean to you? What does it appear to mean to the larger audience of artists, designers, historians, curators, and/or art critics, society and the public?

Write on your choice of one of the artists who presented during the Spring 2019 Visual Voices Speaker Schedule [see your syllabus for the schedule of Spring 2019 guest artist/designer speakers with brief bio’s].

Research should be fully indicated in a bibliography included at the back or last page of your paper citing in bibliographic format a minimum of three sources referenced as contributing to your paper and which may include the Internet [include link]; lecture-presentation at GMU; books, magazines, and journals; other lectures, art reviews, and scholarly papers presented elsewhere and cited; published interviews and reviews; art/design workshops, exhibitions, and artist performance pieces.

Finally, do not forget that your paper must be submitted on time or earlier only to the art office: Room 2050 before Friday, May 3, 2019, and before 4:00 p.m. HARD DEADLINE. Do not submit your paper to my office – it will be missed and thrown out by the night janitorial crew – tough bunch!

Visual Voices / Professional Lecture Series / Spring 2019

Visual Voices is a year-long series of professional lectures from professional artists, designers, scholars, critics, art historians and other art professionals that enriches the School of Art curriculum. Visual Voices lectures are held on Thursday evenings from 7:20 p.m. - 9:00 p.m. in Harris Theater. The Spring 2019 schedule includes four lectures. Course syllabus is now posted online at the Blackboard site and also via e-mail to you. You are responsible to follow all
instructions carefully including due date, length, and proper format for the writing and submission of the required course final paper. Speaker schedule and bio’s follow below:

**SPRING 2019 SEMESTER SPEAKER SCHEDULE & BIO BRIEF 2019**

<table>
<thead>
<tr>
<th>Date</th>
<th>Speaker</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>January 24, 2019</td>
<td>Margaret Boozer</td>
<td>“Keep a Shovel in your Truck”</td>
</tr>
<tr>
<td>February 21, 2019</td>
<td>Jeremy Boyle</td>
<td>“Rev/Fwd”</td>
</tr>
<tr>
<td>February 28, 2019</td>
<td>Montri Nuchnang</td>
<td>“Magnificent”</td>
</tr>
<tr>
<td>March 7, 2019</td>
<td>Dorothy Moss</td>
<td>“Active Presence at the Smithsonian National Portrait Gallery: Reverberations of the Obama Portraits”</td>
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</tbody>
</table>

*All Lectures are held in the Harris Theater on GMU Campus. Doors open at 7:20 p.m. Lectures begin promptly at 7:30 p.m. – 9:00 p.m.*

**Margaret Boozer**  [http://www.margaretboozer.com](http://www.margaretboozer.com)  January 24, 2019

Boozer received her training and education at Auburn University, where she graduated with a BFA in 1989, and later earned a MFA from New York State College of Ceramics in 1992.[3][4][5]

Boozer is the founder and director of the Red Dirt Studio, a group art studio in Mount Rainier, Maryland,[6] where she teaches advanced workshops in ceramics and sculpture that help students transition toward becoming professionals with their own studios.[5][6] Prior to founding the Red Dirt Studio, she taught for ten years at the Corcoran College of Art and Design.[7] She also is a visiting artist and lecturer at the Freer Gallery of Art, Auburn University, Renwick Gallery, Gallaudet University, George Washington University, and the Virginia Commonwealth University.[7]

Boozer was a member of the Washington Sculptors Group Board of Directors Membership Committee.[7][8] Boozer’s work is included in the collection of the Renwick Gallery of the Smithsonian American Art Museum,[9] New York’s South Street Seaport Museum,[10] the US Department of State,[11] the Washington DC City Hall Art Collection at the John A. Wilson Building, and in other various private collections. Boozer also creates work that is more readily consumable for commercial art galleries, often consisting of highly decorative abstract wall-mounted pieces in the form of cracked, heat-blasted rectangular slabs.

In 2009, her work was on view at the American University Museum at the Katzen Arts Center and may have qualified as the biggest mud pie in the world to be found in a museum. The work, Dirt Drawings, was to provide an opportunity for visitors to have the same experience she does every morning at her studio, and consisted of a floor installation that included crumbling clay that formed crater-like platters of ringed clay.[12] In 2011, her work From This Distance, a clay and steel sculpture that results in a galactic array of clusters of speckled and distressed porcelain disks, was commissioned for installation as part of a permanent exhibition at the Djibouti US Embassy for the US State Department.[11][13][14]
Also in 2011, her work *Line Drawing*, a site-specific installation, was temporarily exhibited at the Flashpoint Gallery in Washington, DC. For this exhibit, Boozer used samples of excavated sedimentary rock and soil found at the nearby construction site of CityCenterDC, to recreate a geologically accurate linear progression of the earth below the gallery and city, by laying stratum after stratum in a narrow lengthwise band down the centre of the gallery floor.\[15\][16] The history and geology of the earth is often a theme in some of Boozer’s work, drawing inspiration from the raw soil and clay materials to present an abstract vision of an often overlooked story. In this approach, her 2012 work *Correlation Drawing / Drawing Correlations: A Five Borough Reconnaissance Soil Survey* showcases the aesthetics of urban soil while presenting a mapped history of the soil beneath New York City. The piece, the result of a cooperation with Dr. Richard K. Shaw, soil scientist for the Natural Resources Conservation Service who led the New York City Reconnaissance Soil Survey, was originally exhibited at the Museum of Art and Design; the piece was afterwards acquired by the Museum of the City of New York for permanent exhibition as the South Street Seaport Museum, and it consists of a grid of translucent plexiglas boxes that contain soil samples from all five New York boroughs surveyed over a span of 15 years.\[10\][17][18]

Jeremy Boyle  
http://www.jeremyboyle.com  
February 21, 2019

Artist/musician Jeremy Boyle received his BFA from the University of Illinois at Chicago and MFA from The Ohio State University. He is a founding and current member of the Chicago group Joan of Arc who recently toured Europe, Japan and the US in support of “He’s Got the Whole This Land is Your Land in His Hands”, their new record on Joyful Noise Recordings. He has exhibited artwork, most of which is sound and technology based, in major cities across the U.S, including Chicago, New York, Los Angeles, Boston, Seattle, Miami, Philadelphia and Pittsburgh and has a forthcoming exhibition with collaborator Mark Franchino at Hallwalls in Buffalo NY. He is currently lecturer and director of fabrication studios in the studio arts department at University of Pittsburgh.

Montri Nuchnang  
Foodie/designer/apple(fanboy)  
February 28, 2019

https://www.zoominfo.com/p/Montri-Nuchnang/-2117248977  
https://twitter.com/thaiice  
https://medium.com/@thaiice

Chief Creative Director at @helloDMOB. Love all things design, local DC sports, casual photography, good eats, and shiny Apple products. As a Product Experience Designer + Strategist, I’m responsible for crafting beautiful experiences that focuses on the emotional connections between users and products. I’m genuinely passionate and curious about design and the art of storytelling. I push boundaries in my work through research, creative thinking, and ...experimentation!

Dorothy Moss  
http://www.strangefirecollective.com/qa-dorothy-moss/  
March 7, 2019

Dorothy Moss is curator of painting and sculpture at the National Portrait Gallery and director of the triennial Outwin Boochever Portrait Competition. She serves as one of the curators of the ongoing “Portraiture Now” series and is currently developing an exhibition on Sylvia Plath. Moss is also co-curator, with senior historian David Ward, of the upcoming exhibition *Sweat of their Face: Portraits of American Working People*, an examination of portrayals of anonymous workers in the United States from the 18th-century to the present. Moss has held positions at the Corcoran Gallery of Art and the Smithsonian American Art Museum.
From 2008-2013, she taught an American Studies seminar for the Smith College/Smithsonian program centered on the subjects of the uses of new technology in American art museums from the 19th century to the present and the impact of new media on the exploration of identity in contemporary portraiture. She has contributed to numerous exhibition catalogues and her commentaries and articles have appeared in the Burlington Magazine, American Art, click!: photography changes everything and Gastronomica. After graduating from Smith College, Moss earned a master’s degree from Williams College, and a Ph.D. from the University of Delaware.

Dorothy Moss is the Associate Curator of Painting and Sculpture at the National Portrait Gallery and Director of the triennial Outwin Boochever Portrait Competition. She serves as one of the curators of the ongoing “Portraiture Now” series and is currently developing an exhibition on Sylvia Plath. Moss is co-curator, with senior historian David Ward, of the upcoming exhibition, Sweat of their Face: Portraits of American Working People, an examination of portrayals of anonymous workers in the United States from the 18th century to the present, scheduled to open in 2017 in conjunction with the National Portrait Gallery’s fiftieth anniversary.

University and School of Art Policies

Model Privacy Policy:
Any photographic recordation of models in class by any media is prohibited. Failure to observe this rule will result in expulsion from the class, a failing grade and disciplinary action at university level.

University and School of Art Policies
In accordance with George Mason University policy, turn off all beepers, cellular telephones and other wireless communication devices at the start of class. The instructor of the class will keep his/her cell phone active to assure receipt of any Mason Alerts in a timely fashion; or in the event that the instructor does not have a cell phone, he/she will designate one student to keep a cell phone active to receive such alerts.

Commitment to Diversity
This class will be conducted as an intentionally inclusive community that celebrates diversity and welcomes the participation in the life of the university of faculty, staff and students who reflect the diversity of our plural society. All may feel free to speak and to be heard without fear that the content of the opinions they express will bias the evaluation of their academic performance or hinder their opportunities for participation in class activities. In turn, all are expected to be respectful of each other without regard to race, class, linguistic background, religion, political beliefs, gender identity, sex, sexual orientation, ethnicity, age, veteran’s status, or physical ability.

Statement on Ethics in Teaching and Practicing Art and Design
As professionals responsible for the education of undergraduate and graduate art and design students, the faculty of the School of Art adheres to the ethical standards and practices incorporated in the professional Code of Ethics of our national accreditation organization, The National Association of Schools of Art and Design (NASAD).

Open Studio Hours
SOA teaching studios are open to students for extended periods of time mornings, evenings and weekends whenever classes are not in progress. Policies, procedures and schedules for studio use are established by the SOA studio faculty and are posted in the studios.

Artsbus - Dates for Spring 2019
February 23, 2019
March 30, 2019
April 13, 2019

ArtsBus Credit
* Each student must have up to 5 AVT 300/Artsbus credits before graduation. 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. Please go to the Artsbus website: http://artsbus.gmu.edu "Student Information" for additional, very important information regarding Artsbus policy.
* 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 Spring 2019
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, 2019
February 21, 2019
February 28, 2019
March 7, 2019

Important Deadlines:

<table>
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<tr>
<th>Event</th>
<th>Date</th>
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<tbody>
<tr>
<td>Martin Luther King Day (no classes)</td>
<td>Mon Jan 21</td>
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<tr>
<td><strong>First day of classes</strong>; last day to submit Domicile Reclassification Application; Payment Due Date; full semester waitlists removed</td>
<td>Tue Jan 22</td>
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<tr>
<td><strong>Last day to add classes</strong>—all individualized section forms due</td>
<td>Tue Jan 29</td>
</tr>
<tr>
<td>Last Day to Drop (with <strong>100% tuition refund</strong>)</td>
<td>Feb 5</td>
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<tr>
<td>Drop period begins with a TBD refund percentage</td>
<td>Feb 6</td>
</tr>
<tr>
<td>Final Drop Deadline (<strong>TBD tuition refund percentage</strong>)</td>
<td>Feb 12</td>
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<tr>
<td><strong>Student Self-Withdrawal</strong></td>
<td>February 13 – February 25</td>
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<tr>
<td>Immunization Record Deadline</td>
<td>Thu Mar 1</td>
</tr>
<tr>
<td>Midterm progress reporting period (100-200 level classes)—grades available via <strong>Patriot Web</strong></td>
<td>Mon Feb 18 – Fri Mar 22</td>
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<tr>
<td><strong>Selective Withdrawal Period (undergraduate students only) (100% tuition liability)</strong></td>
<td>February 26 – March 25</td>
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<tr>
<td>Event</td>
<td>Date</td>
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<tr>
<td>Spring Break</td>
<td>Mon Mar 11 - Sun Mar 17</td>
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<tr>
<td>Incomplete work from Fall 2018 due to Instructor</td>
<td>Fri March 29</td>
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<tr>
<td>Incomplete grade changes from Fall 2018 due to Registrar</td>
<td>Tue April 2</td>
</tr>
<tr>
<td>Dissertation/Thesis Deadline</td>
<td>Fri May 3</td>
</tr>
<tr>
<td>Last day of classes</td>
<td>Mon May 6</td>
</tr>
<tr>
<td>Reading Days</td>
<td>Tue May 7</td>
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<tr>
<td><strong>Reading Days</strong></td>
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<tr>
<td>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.</td>
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<tr>
<td><strong>Exam Period</strong> (beginning at 7:30 a.m.)</td>
<td>Wed May 8 – Wed May 15</td>
</tr>
<tr>
<td>Commencement</td>
<td>Fri May 17</td>
</tr>
<tr>
<td>Degree Conferral Date</td>
<td>Sat May 18</td>
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</tbody>
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Once the add and drop deadlines have passed, instructors do not have the authority to approve requests from students to add or drop/withdraw late. Requests for late adds (up until the last day of classes) must be made by the student in the SoA office (or the office of the department offering the course), and generally are only approved in the case of a documented university error (such as a problem with financial aid being processed), LATE ADD fee will apply. Requests for non-selective withdrawals and retroactive adds (adds after the last day of classes) must be approved by the academic dean of the college in which the student’s major is located. For AVT majors, that is the CVPA Office of Academic Affairs, Performing Arts Building A407.

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 me 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.

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, as stated in the George Mason University Catalog. The honor code requires that the work you do as an individual be the product of your own individual synthesis or integration of ideas. (This does not prohibit collaborative work when it is approved by your instructor.) As a faculty member, I have an obligation to refer the names of students who may have violated the Honor Code to the Student Honor Council, which treats such cases very seriously. No grade is important enough to justify cheating, for which there are serious consequences that will follow you for the rest of your life. If you feel unusual pressure about your grade in this or any other course, please talk to me or to a member of the GMU Counseling Center staff.

Using someone else’s words or ideas without giving them credit is plagiarism, a very serious Honor Code offense. It is very important to understand how to prevent committing plagiarism when using material from a source. If you wish to quote verbatim, you must use the exact words and punctuation just as the passage appears in the original and must use quotation marks and page numbers in your citation. If you want to paraphrase or summarize ideas from a source, you must put the ideas into your own words, and you must cite the source, using the APA or MLA format. (For assistance with documentation, I recommend Diana Hacker, A Writer’s Reference.) The exception to this rule is information termed general knowledge—information that is widely known and stated in a number of sources. Determining what is general knowledge can be complicated, so the wise course is, “When in doubt, cite.”

Be especially careful when using the Internet for research. Not all Internet sources are equally reliable; some are just plain wrong. Also, since you can download text, it becomes very easy to inadvertently plagiarize. If you use an Internet source, you must cite the exact URL in your paper and include with it the last date that you successfully accessed the site.

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.

For Instructors in AVT 103, 104, 180, 215, 222, 232, 243, 252, 253, 262, 272 and 497 and 498

Please cut and paste the following in a prominent place your syllabus, and go over it on your first day of class. Consult the Mason Core website to familiarize yourself with the intent and objectives of the program. Please ask Associate Director, Don Starr for help with this if you need it:

For AVT 103, 104, 215, 243, 252, 253, 262, 272
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.

Arts goal: Courses aim to achieve a majority of the following learning outcomes: students will be able to identify and analyze the formal elements of a particular art form using vocabulary appropriate to that form; demonstrate an understanding of the relationship between artistic technique and the expression of a work’s underlying concept; analyze cultural productions using standards appropriate to the form and cultural context; analyze and interpret material or performance culture in its social, historical, and
personal contexts; and engage in the artistic process, including conception, creation, and ongoing critical analysis.

*For Instructors of AVT 180:*

**This course satisfies a Mason Core Foundation Requirement for Information Technology**

Information technology and computing can significantly augment humans’ ability to produce, consume, process, and communicate information. Thus, students need to understand ways to use such technology to enhance their lives, careers, and society, while being mindful of challenges such as security, source reliability, automation, and ethical implications. These factors have made it essential for students to understand how to effectively navigate the evolving technological landscape. IT courses offered in the majors may focus on disciplinary applications and concerns of information technology.

IT courses meet the following learning outcomes:

1. Students will understand the principles of information storage, exchange, security, and privacy and be aware of related ethical issues.
2. Students will become critical consumers of digital information; they will be capable of selecting and evaluating appropriate, relevant, and trustworthy sources of information.
3. Students can use appropriate information and computing technologies to organize and analyze information and use it to guide decision-making.
4. Students will be able to choose and apply appropriate algorithmic methods to solve a problem

*For AVT 222 and 232*

**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.

**Arts goal:** Courses aim to achieve a majority of the following learning outcomes: students will be able to identify and analyze the formal elements of a particular art form using vocabulary appropriate to that form; demonstrate an understanding of the relationship between artistic technique and the expression of a work’s underlying concept; analyze cultural productions using standards appropriate to the form and cultural context; analyze and interpret material or performance culture in its social, historical, and personal contexts; and engage in the artistic process, including conception, creation, and ongoing critical analysis.

*For Instructors of AVT 497 and 498*

**This course satisfies a Mason Core Integration Requirement for Synthesis and Capstone.** The purpose of the synthesis course is to provide students with the opportunity to synthesize the knowledge, skills and values gained from the general education curriculum. Synthesis courses strive to expand students’ ability to master new content, think critically, and develop life-long learning skills across the disciplines. While it
is not feasible to design courses that cover “all” areas of general education, synthesis courses should function as a careful alignment of disciplinary goals with a range of general education learning outcomes.