AVT 323-003 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 critques, 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 $29.68. It addresses all of your drawing concerns.

**Schedule of Projects**

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

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

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

Project 4: (Due 4-11-18) Still-Life Re-Examined

**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**
- Self-portrait
- 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!!!!!

**Week 3**
- Human Body
- Points of References
- Proportion
- Seeing the Figure
- Weight
- Representational vs. Non Representational
- Narrative
- Developing Values
- Positioning
- Scale
- Come to class with Project 1 only on Thursday.
- **Homework: work on Project 1 (Due Feb. 14th)**
Week 4

- Play to Perfection
- Technique vs. Content
- Being visually aware
- Ambiguous vs. Spoon fed
- Group Experiments
- Collage
- **Project 1 (Due Feb. 20th)**

Week 5.

- Interior space
- Composition Intro
- Picture Plane
- Spatial Analysis
- Creating Space/Intro Perspective
- Layout Process
- Creative Liberty
- Proportion Alterations
- 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.

Week 6.

- Texture
- Observation
- Specific Details
- Illusion
- Composition Work
- Outside Influences
- Storytelling
- Visual Choices
- Homework: Work on Project 2 Due March 7

Week 7.

- Doodle
- 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
• Project 2 Due March 7th!!!

Week 8.
• Landscape
• Perspective
• One, Two, Three Point
• Vanishing Point
• Horizon Line
• Station Point
• Object Angle
• Journal Review

Week 9.
• Text
• 3D vs. 2D References
• Using a Variety of Line
• Scale
• Dramatic Composition
• Cropping

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.
• Still-life re-examined
• Color Intro
• Color vs. Black and White
• Warm vs. Cool
• Complimentary Colors
• Tension
• Density
• Pure Design
• Non-objective
Week 12.
- Project 4 Due April 11th

Week 13.
- Preparing for Final
- Reviewing Concepts

Week 14
- In class work for the final Studio work

Week 15
- FINAL (Due May 2nd)

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/](http://soa.gmu.edu/visualvoices/)

- January 24, 2019
- February 21, 2019
- February 28, 2019
- March 7, 2019

**Important Deadlines:**

- Martin Luther King Day (no classes) Mon Jan 21
- First day of classes; last day to submit Domicile Reclassification Application; Payment Due Date; full semester waitlists removed Tue Jan 22
- Last day to add classes—all individualized section forms due Tue Jan 29
- Last Day to Drop (with 100% tuition refund) Feb 5
- Drop period begins with a TBD refund percentage Feb 6
- Final Drop Deadline (TBD tuition refund percentage) Feb 12
- Student Self-Withdrawal February 13 – February 25
- Immunization Record Deadline Thu Mar 1
Midterm progress reporting period (100-200 level classes)—grades available via Patriot Web
  Mon Feb 18 – Fri Mar 22
Selective Withdrawal Period (undergraduate students only) (100% tuition liability) February 26 – March 25
Spring Break Mon Mar 11 - Sun Mar 17
Incomplete work from Fall 2018 due to Instructor Fri March 29
Incomplete grade changes from Fall 2018 due to Registrar Tue April 2
Dissertation/Thesis Deadline Fri May 3
Last day of classes Mon May 6
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. Tue May 7
Exam Period (beginning at 7:30 a.m.) Wed May 8 – Wed May 15
Commencement Fri May 17
Degree Conferral Date Sat May 18
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.
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” x 11” or larger) 100 pages or more
Drawing paper pad (18” x 24”)
Drawing board with clips (19” x 19”)
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