

SEMESTER AT SEA COURSE SYLLABUS
University of Virginia, Academic Sponsor

Voyage: Spring 2016
Discipline: Art
ARTS 1000-501&502: Drawing at Sea
Division: Lower
Faculty Name: Margaret McCann
Credit Hours: 3; Contact Hours: 38

classroom - Kaisersaal Port

Section 1, 9:30-10:50 am (Field Lab Sunday, March 27 - Takoradi, Ghana)

Section 2, 8:00-9:20 am (Field Lab Thursday, March 31 - Accra, Ghana)

Pre-requisites: none

COURSE DESCRIPTION

This class introduces basic elements of the language of drawing, emphasizing drawing from observation, using measuring. Class work and homework will entail still life, interiors, copying master drawings, landscape, abstraction, and drawing from imagination. The mark-making potential of pencil, charcoals, and ink will be explored. Master drawings and the changing function of drawing through history and in relation to places we visit will be discussed. Coherent and creative composition will be stressed, addressed not only as smart design but as movement, ('the way the eye moves through the space'), and as a personal, intuitive process that coordinates thought and feeling. Drawing techniques and concepts, both formal - such as overlapping, diagonals, placement, diminishing size, linear (1, 2 pt.) and atmospheric perspectives - and how these create content, will be explained throughout the semester. All drawing involves mediation between the 2D and 3D - the abstract pattern on the surface, and the illusion of space behind this picture plane. How this interface is diversely manifest in the art of China, Japan, India and Africa will be studied. Students will have 6 homework projects requiring the application of imagination and of skills and concepts learned in class. Students will also be required to do 15 half-hour pencil or ink sketches in ports. Occasional critiques will explicate course objectives.

COURSE OBJECTIVES – students will:

- learn to draw what they see, understanding measuring, line quality, proportion, space and form, planar structure, and value and tonality (aka light and shadow), and become comfortable with charcoal;
- explore drawing from imagination, and abstraction based on poems;
- broaden their understanding of cross-cultural art history through assignments involving the artistic traditions of China, Japan, India, and Africa;

- grasp basic contrasts between eastern and western approaches to drawing

REQUIRED TEXTBOOKS – none

SUPPLIES:

- strong white drawing paper pad (no newsprint), 40-50 sheets, 18” x 24”
- drawing board it will fit onto comfortably
- 4 bulldog (metal) clips
- sketchbook – 11” x 14” with sturdy cover, clothbound or spiral, min. 20 pages
- 2 2B pencils
- pencil sharpener
- 2 Mars white erasers
- 1 kneaded eraser (grey)
- 4 black conte crayons – one B, two 2B, one 3B or 4B
- 4 black charcoals – one B, two 2B, one 3B
- 4 soft black vine charcoal sticks
- 4 black ink pen – high quality (not Bic, etc.), such as Copic Multiliner pack of 4
- cardboard portfolio to contain all supplies (recommended)

TOPICAL OUTLINE OF COURSE - Classes will meet for 75 minutes every other day at sea, with 25 class meetings in total, including the final exam.

Depart Ensenada- January 5:

B1- January 8: 1. power-point intro explaining coursework and terms – add/drop
In-class writing assignment TBD

HW project #1 – min. 3 hours - draw a dream you recall, how it appeared and felt, in conte and/or charcoal – 18” x 24” - DUE 1/14

B2 - January 11: 2. LINE, MEASURING – angles, proportions – draw a box – pencil

Honolulu: January 12

B3 - January 13: measuring cont. – box, ellipse - pencil

B4 - January 15: CRIT HW #1 dream – discuss composition, space, expression, etc.

HW project #2 – min. 4 hours – copy isometric Japanese drawing w/attention to accurate measuring and line quality DUE 1/20 – 18” x 24”, conte or ink

B5 - January 18: measuring cont. – interior - conte

B6 - January 21: hand in HW #2 (Japanese drawing)
- measuring cont., near/far – organic objects, cloth + clip

HW project #3 – min. 4 hours - near/far: draw an interior or landscape including metal clip on your drawing board DUE 1/29 – 18” x 24” - conte

B7 - January 23: measuring cont., near/far – organic objects, cloth + clip

total 5 days - **Yokohama: January 24-25** – 2 days In-Transit: January 26
Kobe: January 27-28 – 2 days

HW - 2 sketches in sketchbook, 30 mins. each

B8 - January 30: CRIT HW #3 near/far drawing

total 6 days break **Shanghai: January 31-February 1** In-Transit: February 2-3
Hong Kong: 4-5 – 2 days

HW - 1) 2 sketches in sketchbook, 30 mins. each
2) collect postcards or take photographs of 4 Chinese landscape paintings

B9 - February 7: ATMOSPHERIC PERSPECTIVE - start Piranesi prison copy

Ho Chi Minh (Vietnam): February 8-12 – 5 days

HW - 2 sketches in sketchbook, 30 mins. each

B10 - February 14: Piranesi cont.

HW–Piranesi cont.

B11-February 16: Piranesi cont. DUE 2/22

HW project #4 – min. 1 hour - make 2 value scales of 10 steps from black to white, one in ink, one in conte or charcoal DUE 2/22

Yangon (Myanmar): February 18 – 23 – 5 days

HW - 2 sketches in sketchbook, 30 mins. each

B12- February 23: hand in Piranesi and 2 value scales
VALUE / TONALITY or LIGHT and SHADOW; interior w/accurate tones

HW project #5 – min. 3 hours - copy Chinese landscape painting (approved by instructor) with accurate measuring, tones and textures – min. 11” x 14” conte/charcoal – DUE 3/6

B13- February 25: PLANAR STRUCTURE

copy a Raphael or Ingres, w/attention to accurate measuring and line quality, using atmosph. perspective to show planar structure

Cochin (India): Feb. 27 – March 3 – 6 days

HW – 1) 3 sketches in sketchbook, 30 mins. each, including 6 figures

2) collect (postcards or photos) of Indian architecture, and of 3 figures from Indian posters or miniature paintings for use in HW #9

B14- March 4: VALUE and VOLUME /form; cloth – copy Leonardo drapery

B15- March 7: hand in HW #5 Chinese landscape

HW project #6 – min. 6 hours – DEEP SPACE with Indian figures – draw 3 figures in an environment, observed or imagined (use a photo if you want) – 18” x 24” ink or conte/charcoal – DUE 3/12 – must include:

- 1) all 10 tones from value scale
- 2) 3 figures from Indian posters or miniature paintings - one each in foreground, middleground, and background
- 3) at least two Indian architectural references

Port Louis (Mauritius): March 9

B16 - March 10: VALUE, ATMOSPH. PERSP. + EXPRESSIVE TEXTURES - head drawings from photos of African sculptures, creating illusion of form (volume) and expressive lines/ textures

B17- March 13: CRIT HW #7 deep space with Indian figures

Cape Town (S. Africa): March 15 – 20

HW – 2 sketches in sketchbook, 30 mins. each

B18- March 21: POETRY/ PICTOGRAMS/ ABSTRACTION – read 3 poems, write 4 words that express the meaning or feeling of each, draw abstract pictograms of each word – sketchbook okay, conte/charcoal

HW – finish 12 pictograms

B19- March 23: ABSTRACT drawings – represent each of 3 poems abstractly, 18” x 24, charcoal or ink

B20- March 25: abstracts cont.

total 5 days –Ghana): March 27 – 28 Takoradi then March March 29 - 31 Tema (aka Accra)

FIELD LAB – Ghana

Section 1 –Sunday, March 27 - Landscape Drawing in Takoradi

Section 2 –Thurs., March 31 - Landscape Drawing in Accra

- 4 drawings 18” x 24” – 3 from observed landscape + one from imagination, with:
- 5-10 figures (all in one drawing or dispersed as you wish – you may use photo references from your trip or postcards of artworks)
- clear foreground, middleground, background in each
- 3 from observation
- 1 from imagination that includes references to 3 architectural examples you’ve explored in port (photos or postcards)
- 3 in charcoal, 1 in ink

B21 - April 1: work on abstracts and/or field lab drawings

B22 - April 3: work on field lab drawings

B23 - April 5: CRIT 4 field lab drawings and abstracts

Casablanca: April 7 – 11

HW – 2 sketches in sketchbook, 30 mins. each

B24- April 13 – complete work + hand in ALL work for grading

April 15: Disembarkation Day

HW projects with due dates, in addition to field lab project:

- #1 – min. 3 hours - draw a dream DUE 1/14
- #2 – min. 4 hours – copy isometric Japanese drawing DUE 1/20
- #3 – min. 4 hours - near/far: draw an interior or landscape including metal clip DUE 1/29
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- #4– 1 hour - make 2 value scales DUE 2/22
- #5 – min. 3 hours - copy Chinese landscape painting DUE 3/6
- #6 – min. 6 hours – deep space with Indian figures DUE 3/6

FIELD WORK - In addition to the above 7 structured outside class (homework) assignments, 20 hours of field work requires students to:

- 1) keep a sketchbook to make 16 half-hour drawings in various ports (see outline), to reinforce course material = 8 hours total
- 2) conduct research for class projects: collect postcards or take photos of architecture, paintings, sculptures, people, etc. = approx. 4 hours
- 3) complete 3 field lab drawings = 8 hours

FIELD LAB = 20 % of contact hours for course, led by the instructor - takes place on March 9 or March 27:

FIELD LAB opt. 2 – March 27 and 31 - Landscape Drawing in Ghana - 4 drawings 18” x 24” – 3 from observed landscape + one from imagination, with:

- 5-10 figures (all in one drawing or dispersed as you wish – you may use photo references from your trip or postcards of artworks)
- clear foreground, middleground, background in each
- 3 from observation
- 1 from imagination that includes references to 3 architectural examples you’ve explored in port (photos or postcards)
- 3 in charcoal, 1 in ink

FIELD ASSIGNMENTS - Students will draw 15 sketches in various ports. Students are free to choose subject matter but are expected to show they are grasping skills and concepts learned in class.

FILMS: none

ELECTRONIC COURSE MATERIALS - For assignments involving master copies, students will have access to either a print or electronic version of the image.

METHODS OF EVALUATION / GRADING RUBRIC

Percentage-wise, your final grade reflects:

- improvement / application of serious effort: 40%
- field research and drawing; field lab drawings: 20%
- homework: 30%
- thoughtful/vocal participation in crits: 10%

Serious effort means:

- rare lateness or leaving early
- using time efficiently
- concentrating and challenging yourself
- following the assignment
- completing all work - *missing work will count twice as much in the negative*

Serious effort will almost always create higher quality, and with it, it is possible to earn a “B”. It is possible to earn an “A” with no drawing experience if serious effort is applied, but an “A” is reserved for work that is excellent = excels in BOTH effort and quality. Some people obtain superior results with less effort or time applied to the task. Prior experience does not necessarily create an advantage; you won’t be graded on your talent but on what you produce following course expectations.

Classwork and sketchbook drawings will be periodically assessed but cannot be reworked.
Homework (assignments, field lab drawings) will be graded, and can be improved for a higher grade up until the last day of class.

Attendance Policy: Full participation in the course (including class and field lab attendance and completion of assignments and exams) is expected. Absences are only excused when accompanied by a note from the doctor in the clinic.

Recommended Independent Site Visits:

Honolulu: January 12

Yokohama: January 24-25 - Kobe: January 27-28 - Yokohama Museum of Art, modern European and Japanese art - Ise shrines

Shanghai: January 31-February 1 - Shanghai Museum – Chinese painting, ceramics, bronzes

Hong Kong: 4-5 - Hong Kong Museum of Art – Chinese painting, calligraphy

Ho Chi Minh (Vietnam): February 8-12 - Angkor Wat (Cambodia)

Cochin (India): Feb. 27 – March 3 - Kerala Museum – Indian Miniature painting, etc.

Port Louis (Mauritus) : March 9 - Blue Penny Museum – art, maps

Cape Town: March 15 – 20 - S. African Natl. Gall. 17th-19th c. Dutch, French, British art

(Ghana) Tema: March 27 – 28 Takoradi: March 29 – 31

Casablanca: April 7 – 11 - Musee Abderrahman Slaoui

HONOR CODE

Semester at Sea students enroll in an academic program administered by the University of Virginia, and thus bind themselves to the University’s honor code. The code prohibits all acts of lying, cheating, and stealing. Please consult the Voyager’s Handbook for further explanation of what constitutes an honor offense.

Each art assignment for this course must be pledged by the student as follows: “On my honor as a student, I pledge that I have neither given nor received aid on this assignment.” The pledge must be signed, or, in the case of an electronic file, signed “[signed].”