

SEMESTER AT SEA COURSE SYLLABUS

Voyage: Spring 2013

Discipline: Studio Art

Division: Lower

ARTS 1000: Introduction to Drawing at Sea

Faculty Name: Judy McLeod

Pre-requisites: none

COURSE DESCRIPTION

This course explores drawing as an art form and as a language of thought. Drawing is an activity of observation, perception, mark-making, and analysis. Through drawing exercises, students will identify modes of *experiencing* and *seeing* objects and spaces in the real world. The functional concepts of this course *are seeing, thinking, and drawing* at an introductory level. Based on observation and experience of the real world, both aboard the ship and in the ports, the class will consider line, form and space, value, perception, focus, illusion, and the expressive, emotional aspects of drawing. On shipboard, students will engage in drawing exercises and finished drawings in class and as homework. In ports, the students will document their observations of the cultures and places. The final products of the course will be a large sketchbook of drawing exercises and finished drawings plus a small visual journal of their travel experiences.

COURSE OBJECTIVES

To introduce students to the fundamentals of drawing as an art form.

To introduce students to the regular and intensive use of a visual drawing journal. Students will be complete sketchbook journal drawings alternate days throughout the voyage both aboard the ship and in ports.

To increase students' abilities to see the world "in a drawing way," to conceptualize their perceptions, and to draw with skillful marks.

To develop and improve student's skills and techniques of drawing. Like many skills and talents, in drawing, the more you draw the better you draw!

To develop skills and sensitivities in students to re-visit, revise, and bring drawings to completion. Class and individual critiques will be structured toward refining drawings and/or "taking it one step further."

REQUIRED TEXTBOOKS

None. **SEE REQUIRED MATERIALS & SUPPLIES AT END OF SYLLABUS**

TOPICAL OUTLINE OF COURSE

CLASSWORK: With instruction, students will draw specific class assignments in every studio class. These may require completion as homework. These will be completed and dated in the 14" x 17" shipboard drawing pad. Additionally, student will complete one personal drawing on every alternate day between class meetings. These will be completed and dated in the 14" x 17" shipboard drawing pad.

Class B1: Introduction & Overview
Drawing as a language of thought
Drawing: process vs. product
Visual journals: guidelines for regular use throughout the voyage and for drawing in ports.

Class B2: Drawing as mark-making
Drawing exercises: Line and line qualities; contour line, textural marks, expressive marks, sketching, rendering.

Hilo, HAWAII **FIELD LAB: Richardson Ocean Park**
Landscape Drawing on location: landscape/seascape drawing along the black lava rock beaches of Richardson Beach Park near the port at Hilo, Hawaii.
With instruction and periodic individual and group critiques during the day, students will draw landscape forms in spaces; depth and distance; close-up details; near, middle, and far focus in the landscape.

Class B3 Careful observation of the real world: Seeing line.
Static line vs. dynamic line

Class B4 Drawing: to develop artistic vision
Seeing in a drawing way; drawing in an artistic way

Class B5 Careful observation of the real world: Seeing values
Creating 3D illusion through light/dark shading and cast shadows

Class B6 Asian art: Conventions of spatial illusion in art.

Yokohama, JAPAN Field work in country
Kobe, JAPAN Field work in country

Class B7 Class critique of Field Work in Japan

Shanghai, CHINA Field work in country
Hong Kong, CHINA Field work in country

Class B8 Class critique of Field Work in China

Ho Chi Minh City, VIETNAM

Class B9 Careful Observation of the real world: Spatial Illusion
Seeing Form & Space
Seeing the Light: Using values to show 3D forms in 3D space

SINGAPORE

Class B10 Drawing: to record information; to understand what you are seeing

Class B11 The illusion of space and depth:
Atmospheric perspective: size, placement, proportion, intensity and value

Rangoon, BURMA

Class B12 Mid-Eastern art: Conventions of perspective in drawing
Traditional Indian spatial conventions

Cochin, INDIA

Class B13 CLASS CRITIQUE of Field Work

Class B14 Western art: Linear perspective

Class B15 Conventions of perspective in drawing
Western art: Linear perspective

Port Louis, MAURITIUS

Class B16 The Picture Plane: the shape of “presence” and “absence”
Positive/Negative shape/space
Balance

Class B17 Composition: the arrangement of parts of a drawing
‘Blocking in’ the composition
Unifying devices

Cape Town, SOUTH AFRICA

Class B18 CLASS CRITIQUE of Field Work

Class B19 Spatial Illusion: drawing the “air” and space around an object.
Contrast

Class B20 Focus: creating *emphasis* in drawing
1 focal point , 2 focal points, multiple focal points

Tema (Accra) GHANA

Class B21 Expressive Drawing: drawing to convey emotions, feelings

Class B22 Point of View: drawing to express opinion, voice
Final submission of all drawings from classes and from Field Work

Casablanca, MOROCCO

Class B23 EXAM: Students collect all drawings, assessment, and semester grades

FIELD ASSIGNMENTS

Field Work provides 20% of the course work. Field Work includes drawings from the Field Lab In Hilo, Hawaii plus 2 or more drawings from every major port (Japan, China, Vietnam, Maylasia, India, South Africa, and Ghana). These will be completed and dated in the smaller Field Work Journal.

The Field Work Journal:

- 1) Observe and draw places, architecture, architectural details, decorative arts, people, clothing attire, plazas, markets, churches, statuary, etc. Be sure to draw specific to the country and place where you are. For example, do not draw a beach that could be anywhere but do draw a beach distinctive to a location.
- 2) Be a scavenger in your sketchbook journal: Gather postcards, photographs, memorabilia, patterns, textures, colors, handbills, wrapping papers, stamps, ribbons, fabrics, pressed flowers or leaves, selected trash, and other fragments of life and culture in the different ports and nations.
- 3) Gather and write your thoughts, discoveries, quotations, musings about what you are seeing and experiencing.

***FIELD LAB* Richardson Ocean Park, Hilo Hawaii January 15, 2013**

Attendance is required.

At the black lava beaches of Richardson Ocean Park near the port at Hilo, Hawaii, Intro to Drawing students will develop skills of quick sketching and extended drawing of near, middle, and far ground including landscape details, forms and spaces in the landscape, and vistas. Specifically the students will observe and draw the lava rock formations, tidal pools, beach-side trees and plants, green sea turtles, swimmers and sunbathers, and seascapes. Using a variety of drawing materials, students will develop experience in *seeing/thinking/drawing* from direct observation. Throughout the day students will engage in individual critiques with the instructor, small and whole-group critiques with their classmates. Skills learned in this Field Lab will be applied in the Field Work Journal drawings that are required in all major ports of the voyage.

METHODS OF EVALUATION

- 15% Attendance at every class, participation in the class activities, and lively participation in the class critiques.
- 20% Field Work: Drawings from the Field Assignment and the Field Lab will be counted and assessed for effort, evidence of serious intention, and application of the concepts covered in class. All the Field Work drawing will be submitted in the Field Work Journal.
- 65% Class drawings should number approximately 20 and alternate-day shipboard drawings should number approximately 22 totaling approximately 42 shipboard drawings. These will be assessed for effort, evidence of serious intention, and application of the concepts covered in class. All shipboard drawings will be submitted in the larger 14" x 17" drawing pad.

RESERVE LIBRARY LIST

AUTHOR: Jennifer New
TITLE: Drawing From Life: The Journal as Art
PUBLISHER: Princeton Architectural Press
ISBN #: 978-156898-445-2
DATE/EDITION: 2005
COST: \$25.00

AUTHOR: John Torreano
TITLE: Drawing by Seeing
Publisher: Harry N Abrams Inc
ISBN 13: 9780810991705
Publisher: Harry N Abrams Inc
Publication Date: 2007

AUTHOR; Ernest Norling
TITLE: Perspective Made Easy
PUBLISHER: Dover Publications
ISBN# 12: 978048 6404738
DATE: 1999

ELECTRONIC COURSE MATERIALS

I. Color: The color wheel in 3D; electronic 'handout' compiled by Judy McLeod

REQUIRED MATERIALS

Materials may be ordered as a complete kit online through the UVA bookstore. This is a good option because all your materials will be delivered to you in a packet on the ship.

You may already have many of these art supplies. If you choose to compile the materials on your own please note those with * and acquire these specific products. Sax Arts and Crafts (www.saxarts.com) and Cheap Joe's (www.cheapjoes.com/) are sources for many of these

materials. Please check the following list carefully ensuring that you have all these supplies or equivalents.

REQUIRED MATERIALS

*Field Work Journal: 5" x 8" size with 40 or more pages
Select a sturdy sketchbook journal with heavyweight (70-80 lb. pgs.)
Bound example: Moleskin
Wire Spiral Bound example: American Journey 5.5" x 8.5" from Cheap Joe's

*Shipboard Drawing Pad: Canson XL Mix Media Pad, 11" x 14", 60 sheets, **wire bound**, 98 lb.
Note: this pad is good for both dry and wet media.

*Conte Crayon Matchbook Assortment (4 colors)

*Drawing Pencils: 2H, HB, B, 2B, 4B, 6B
or Drawing Set: Faber-Castell Goldfaber Graphite Pencils (6)
or Staedtler Mars Lumograph Pencil set (6)

* Set of woodless Watercolor Pencils: Koh-i-Nor 24 colors OR CretaColor AquaStick 20

Hand-held pencil sharpener with compartment to collect the shavings

2-3 Ultra Finesline Sharpie or Micropen(s)

1 White Staedtler Eraser

1 large Kneaded gum Eraser

1 large 3" bulldog clip or paper clamp

1 bamboo Watercolor Brush, size 6

1 12" ruler

1 small roll drafting tape

1 small art supply bin or case: Alvin Art Tool Box 9.5" x 5.25 x 5" or equivalent

1 plastic water container (a "regular" plastic frosting container from the grocery store works well)

Optional: PrismaColor Colored Pencil set, 24 or 36-colors

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 drawings in "Intro to Drawing" must be completed by the student alone. Verbal suggestions, critiques, and guidance from others are encouraged while all hands-on aspects of the drawings must be individually completed.