

## SEMESTER AT SEA COURSE SYLLABUS

**Voyage: Spring 2013**  
**Discipline: Studio Art**  
**Division: Lower**  
**ARTS 1010: Drawing at Sea II**

**Faculty Name: Judy McLeod**

**Pre-requisites:** successful completion of a college level art course including Art Foundations, Drawing, Painting, or 2D Design

### **COURSE DESCRIPTION**

This course explores drawing as an art form and as a language of thought with projects emphasizing drawing skills and analytical thinking.

Based on observation and experience of the real world, both aboard the ship and in the ports, students will develop a conceptual basis for their drawings using line, value, perception, focus, imagination, 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 majority of assignments will be concept-based to encourage students to develop individual visual language.

### **COURSE OBJECTIVES**

To develop students' understandings of drawing as an art form.

To develop students' regular and intensive use of a visual drawing journal. Students will be required to complete class assignment drawings, shipboard observation drawings plus 2-3 Field Work drawings in every port.

To increase students' abilities to conceptualize their ideas and perceptions, and to draw with skillful marks.

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 working the drawings to completion.

**REQUIRED TEXTBOOK:** None

**REQUIRED MATERIALS:** Required drawing materials and supplies are listed at the end of the class syllabus.

## TOPICAL OUTLINE OF COURSE

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

Class B2      *Seeing:* Line: quality, variety, density, expressive line

**Hilo, HAWAII**      Field Work in country

Class B3      *Seeing:* Careful Observation: Forms and Space (Eggs)

Class B4      *Seeing:* Careful Observation: Values (Fruits and Vegetables)

Class B5      *Understanding:* Perspectival illusion conventions  
Western: Linear Perspective

Class B6      *Understanding:* Perspectival illusion conventions  
Asian: vertical scroll landscapes

**Yokohama, JAPAN**

**Kobe, JAPAN**      **FIELD LAB January 31, 2013**  
Drawing Architecture and Sculpture in the landscape: Day trip to Nara  
Park in the city of Nara to visit and draw at Todai-ji Buddhist Temple and  
Kasuga Shrine.

Class 7      CLASS CRITIQUE of Field Work, Japan

**Shanghai, CHINA**

**Hong Kong, CHINA**

Class B8      CLASS CRITIQUE of Field Work, China

**Ho Chi Minh City, VIETNAM**      Field Work in country

Class B9      *Thinking:* Visual tension in drawing (capturing some of the conflicts, contrasts,  
or complexities of Vietnam)

**SINGAPORE**      Field Work in country

Class B10      *Seeing:* Light (Marbles and glass)

Class B11     *Feeling: Drawing the sound of meditation*  
**Rangoon, BURMA**     Field Work in country

Class B12     *Understanding: Conventions of perspective and illusion*  
                  *Indian Miniature Painting*

**Cochin, INDIA**             Field Work in country

Class B13     CLASS CRITIQUE of Field Work, India

Class B14     *Feeling: Guilt*

Class B15     *Seeing: Careless Observation: intentional physical distortion*

**Port Louis, MAURITIUS**     Field Work in country

Class B16     *Feeling: Careless Observation: psychological distortion*

Class B17     *Feeling: Isolation (homesick, lonely, empty)*

**Cape Town, SOUTH AFRICA**     Field Work in country

Class B18     CLASS CRITIQUE of Field Work, South Africa

Class B19     *Thinking: Metaphor (Drawing something as a metaphor for a cultural phenomena)*

Class B20     *Thinking: Narrative drawing (an event, an observation, a predicament)*

**Tema (Accra) GHANA**             Field Work in country

Class B21     *Feeling: Uplifting (spirited, spiritual, hopeful, generous) drawing about Ghana*

Class B22     *Feeling: End of voyage (eager, sad, melancholy, conflicted)*  
                  Final submission of all drawings from classes and from Field Work

**Casablanca, MOROCCO**

Class B23     EXAM: Students will collect their large drawing pad, the Field Work Journal, a narrative assessment of their drawings, and a semester grade.

## **FIELD WORK**

Field Work provides 20% of the course work. Field Work includes drawings in the larger (shipboard()) drawing pad from the Class Field Lab in Nara, Japan plus 2 or more drawings in the

Field Journal from every major port (Japan, China, Vietnam, Burma, India, South Africa, and Ghana) and one drawing from all the other ports (Hawaii, Singapore, Mauritius). 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, festivals, cultural objects, statuary, etc. Be sure to draw specific to the country, place, and culture where you are. For example, do not draw a building that could be anywhere in the world but do draw architecture 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 ARTS 1010 Drawing II***

Our course's field lab will take place on January 31 in Japan. Attendance is mandatory.

**Todai-ji** is a Buddhist temple complex in the city of Nara. Its Great Buddha Hall is the largest wooden building in the world housing the world's largest bronze statue of the Buddha (114 meters high).

The path to **Kasuga Shrine** (Shinto shrine of the Fujiwara family) and the **Kasugayama Primeval Forest** near it passes through **Deer Park** where tame deer roam free. Over a thousand stone lanterns line the path and the Man'yo Botanical Garden is adjacent to the shrine.

With group instruction and periodic individual and group critiques during the day, students will draw Japanese architecture and sculpture in the landscape from direct observation. Using a variety of drawing materials, students will work in the larger (shipboard) drawing book in this Field Lab. Various drawings will emphasize vistas, close up details, near, middle, and far focus in the landscape, and viewpoint (such as looking sharply up at the immense Buddha).

*Keling*) Open daily. This is one of the oldest Chinese temples in Penang. Built in 1801 by early immigrant settlers from China, the building is decorated with intricately crafted dragons and a pair of stone sculptured lions which are said to be its guardians

## **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 Work Journal 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% Classwork: Every class is based on a specific drawing concept. Class drawings will be completed in the drawing pad. Sometimes the class drawing will be completed as homework on the alternate day aboard ship. Sometimes the students will complete another

drawing in their drawing pad based on the concept experimented with or learned in the class period.

These shipboard drawings will be assessed for evidence of serious intention, and application of the concepts covered in class, and aesthetic quality. All shipboard drawings will be submitted in the larger 11" x 14" drawing pad.

### **RESERVE LIBRARY LIST**

AUTHOR: Maxwell K. Hearn  
TITLE: Landscapes Clear and Radiant; The Art of Wang Hui  
PUBLISHER: Metropolitan Museum of Art  
ISBN #: 9780300141443  
DATE/EDITION: 2008  
COST:

AUTHOR: John Montague  
TITLE: Basic Perspective Drawing: A Visual Approach  
PUBLISHER: John Wiley & Sons, Inc.  
ISBN #: 0-471-29231-1  
DATE/EDITION: 1998 Third Edition

AUTHOR: Brian Curtis  
TITLE: Drawing from Observation  
PUBLISHER: McvGraw-Hill Humanities  
ISBN# 13 9780077356279  
DATE 2008/2<sup>nd</sup> ed.

AUTHORS: John Guy and Jorrit Britschgi  
TITLE: Wonder of the Age  
PUBLISHER: Yale University Press  
ISBN# 9780300175820  
DATE: 2011

### **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](http://www.saxarts.com)) and Cheap Joe's ([www.cheapjoes.com/](http://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.

\*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 Stadtler Mars Lumograph Pencil set (6)

\*1 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 small roll drafting tape

1 12" ruler

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.