

SEMESTER AT SEA COURSE SYLLABUS

Voyage: Spring 2014

Discipline: Arts

ARTS 1000-501: Drawing at Sea (Section 1)

Division: Lower Division

Faculty Name: Faye A. Serio

Pre-requisites: None

COURSE DESCRIPTION:

This beginning drawing class is designed to teach students the skills of observation, to introduce them to different mark-making techniques and to encourage exploration of different drawing materials. Early in the semester, students will learn techniques designed to strengthen hand-eye coordination and to develop techniques for visual measuring. Students will learn how to draw three-dimensional objects on a two-dimensional plane. As the semester progresses, students will experiment with numerous materials and explores methods such as additive and subtractive value drawing, wet and dry charcoal, color with cray-pas, and brush drawing. While in ports, students will keep a personal journal/sketchbook and collect materials to be incorporated into projects while at sea.

COURSE OBJECTIVES

Students can expect to:

Develop skills of observation and eye-hand coordination

Learn to draw subjects realistically with an understanding of composition, scale, angle of view, and perspective

Learn about different drawing techniques and media

Experiment with styles, materials, and genre associated with different cultures

Form an understanding of theory and terminology associated with drawing

Become comfortable responding to and critiquing art

REQUIRED SUPPLIES: Listed at the end of the syllabus. SAS will have art kits or you may purchase and bring you supplies according to the list in the syllabus

TOPICAL OUTLINE OF COURSE

B Days 1425-1540

B1-January 13:

Discussions of the class objectives, info sheets, start linear drawing

In class: Memory, blind, and sighted contours

Homework: @ 1 hour of timed drawing. 2 self-portraits—one sighted and one blind

B2-January 15:

Informal critique and line drawing practice. Discuss ideas objectives of field work in Hawaii

In-class: Warm up exercises; drawing with the opposite hand and drawing with an extended pencil. A series of thick-thin contours with three objects filling the page

Homework: Continue practice. 3 observational drawings; Vary the viewpoint in each

January 17: Hilo

B3- January 18:

Line drawing—Gesture and visual measuring of proportions and angles

In-class: Gesture>Quick sketch>blocking out = preliminary plan

Exercises: Progression from 30-second observation to fast flowing gesture to measuring and correcting to thick-thin linear drawing

Homework: Practice and work on 3 drawings following the day's objectives using a corner of your cabin or 3 objects

B4- January 21:

Critique of homework

In-class: Practice techniques to reinforce visual measuring

Homework: A finished detailed proportionally accurate drawing done in line

B5- January 23:

Critique of homework and continued practice with accurate line drawing

In class: Linear work

B6- January 26:

Positive/negative space and drawing with a brush

In-class: Slides and demonstration on Sumi-e painting

Homework: Read about Haiku and practice brush drawing

B7- January 28:

Continue Sumi-e painting

In-class: Individual and group projects with Sumi-e and Haiku

Homework: *Portfolio handed in next class for review*

Discuss ideas for Japan and China

February 1-5: Yokohama, Transit, Kobe

B8- February 5:

Finish Sumi-e painting and *Portfolio due*

Homework: Collect imagery for perspective projects

February 6-11: Shanghai, Transit, Hong Kong

B9- February 13:

Perspective---Three-dimensional objects on a two-dimensional plane

In-class: Slides and demonstrations. Perspective exercises to with circles, cubes and 1 and 2 point perspective

Homework: Finish exercises and *Journals handed in next class*

February 14-19: Ho Chi Minh City **FIELD LAB FEBRUARY 14**

B10- February 21:

Begin longer term perspective project from your source and *Journal due*

In-class: Perspective project

Homework: Continue drawing

February 22-23: Singapore

B11-February 26:

Perspective drawing and critique

Homework: Collect positive/negative sources

February 27-March 4: Rangoon

B12- March 6:

Critique and Introduction for shading techniques

In class: Shading exercises: Hatch lines with pen, smooth shading with pencil and erasure highlights with charcoal

Homework: Using an image source proceed from gesture > to blocking out> to linear shading *and Portfolio due next class for grading*

B13- March 8:

Linear shading and *Portfolio due*

In class: Finish linear shading project

Homework: Using an image source prepare a smooth coat of charcoal on paper. Block out.

March 9-14: Cochin

B14- March 16:

Subtractive shading

In class: Erase to create light values and add to create dark values.

Homework: Finish the drawing

B15- March 19:

Additive shading

In class: Block out an image on black paper. Use white chalk to add highlights.

Homework: Continue work and *Journal to be handed in next class for grading*

March 21: Port Louis

B16- March 22:

Critique of shaded drawing and *Journal due*

Homework: Collect images for color and landscape references. Prepare paper for 6 small non-objective landscapes referenced at different times of day. Hints: sunrise, noon, sunset, fog, shadowed sunlight, rain, etc. Include foreground, middle ground and background objects.

B17- March 24:

Begin land/water-scapes

In class: Experiment with craypas and erasers. Push and pull lines and shapes.

Convey shadows, highlights, and shade in the drawing

Homework: Continue work on the series; incorporate different techniques and media

B18- March 27:

Color landscape series

Homework: *Portfolio due next class for grading*

March 28-April 2: Cape Town

B19- April 4:

Critique of landscapes and *Portfolio due*

B20- April 6:

Introduction to Ghanaian artists and symbols

Video on El Anatsui, Owuse Ankomah, and Adinkra symbols

Homework: Visual and written ideas for Adinkra symbols

B21- April 9:

Continue work on African Projects and discuss ideas for Ghana and self-project examples

April 10-14: Tema, Takoradi

B22- April 16:

View African projects

Homework: Write a proposal and work up 3-4 ideas for a self-portrait

Final Journal due next class

B23- April 18:

Self-portrait ideas presented to class and *Journal due*

In class: Self-portrait work

Homework: Work on projects and *Final portfolio due next class*

B24- April 21: Final projects and final portfolio due

April 23-27: Casablanca

B25-April 29: Portfolios returned

**FIELD LAB: February 14
Pagodas and Perspective Drawing**

We will travel to Cholon, old China town, where we will visit two significant pagodas. Quan Am Pagoda, founded in the 1800s by Chinese living in Viet Nam, is a complex containing numerous decorative structures and elaborate gardens and courtyards, and Giac Lam Pagoda, one of the oldest pagodas in the city, is the location of hundreds of statues, a seven-story stupa, and many ornate altars. Our guide will discuss the architectural, historic, and religious significance of these structures.

At each location students will observe, write, photograph and draw with two goals in mind: in-port journals entries and perspective studies. Small scale drawings of detail, color and pattern will be incorporated into journals while perspective observations will be incorporated into long-term drawings to be completed on the ship.

The professor and students will work together and have both one-on-one critiques and group critiques.

Academic Objectives:

1. To record historic and religious information through words, drawings and photographs
2. To create objects which show an understanding of perspective. To draw three-dimensional images on a two-dimension plane
3. To incorporate decorative pattern details and color palettes into journal entries

FIELD JOURNAL:

Students will keep a field journal to include drawings and writing representing each country. Between 4-6 pages of entries (a minimum of 1 ½ - 2 hours outside of class) will required per port. Students will be encouraged to experiment with different mediums and techniques and to write about the history, the environment, and experiences in each port.

METHOD OF EVALUATION:

Because this is an introductory class, grades are based on effort, willingness to develop skills, and creativity.

@ 35% = Field Lab + Field Journal (Field lab = 25% Field Journal = 10%)

Journals will be handed in B10, B16, and B23 for grading. Grades which are based on creativity, effort, and quality of work will be averaged.

@ 60% = Projects, homework, and exercise grades

Portfolios will be handed in B8, B13, B19 and B24 for grading. Grades which are based on effort, creativity according to specific assignments, and completion of exercises and projects on time will be averaged.

@ 5% = Participation/Preparation

Grades will be based on class preparation, participation in critiques and discussions

These are minimum course requirements in order to pass the course. Completing all that is scheduled in the syllabus on time insures a passing grade of a 2.0. (Just completing the work will not insure a 4.0.) Attendance is expected & taken at the beginning of class; absences are reported to the registrar's office and will affect your final grade. Please don't be late. Sleeping in class = an absence.

HONOR CODE: All work should be original and done during the current semester. Students will be

expected to sign the pledge as followed: “On my honor as a student, I pledge that I have neither given nor received aid on this assignment.”

SUPPLIES LIST: Bring interesting original 4x6 or 5x7 black and white and color photographs of landscapes and detailed close-ups from your campus, your hometown, or your recent travels. Avoid photos with people and animals. Collect small objects that could be drawn or incorporated into works and journals. (ticket stubs, labels, threads, buttons, fabric scraps, different types of papers, stencils, magazines, etc.)

Hardware, grocery, dollar store, bookstore supplies:

1 roll painter’s tape @ ½ inch

A small quart size plastic container with a tight lid and a plastic cup (could be a yogurt cup)

Small manual pencil sharpener

1-2 Glue sticks or rubber cement

2 inexpensive fine-point permanent black pens (Sharpie, Uni-ball, or something comparable)

Old work shirt and a couple of rags

Roll of paper towels

Sharp scissors (less than 3” blades) and a x-acto knife (I will bring extra blades in case security won’t allow you to bring them on board)

Art Supplies: Check on line at Utrecht, Dick Blick, Pearl Paint, Daniel Smith, or others

Watch for sales at these sites.

1 set inexpensive watercolor pencils @ 12

1 can spray fixative (to prevent smudging) Utrecht or another brand or a cheap aerosol hair spray

A set of Cray-pas :

Sakura, Sanford, or Caran D-areche oil pastels with at least 25

A set of inexpensive watercolor pencils @ 12 pencils

Pencils---@ 2 #6B, 2 #4B

Pink large pearl eraser, a large kneaded eraser, a large gum eraser

Blending stump—2 pack

Soft Willow charcoal—3-4 sticks

Soft white charcoal pencil

2 round Sumi-e brushes—pointed brush with bamboo handle # 16 and # 25

Higgin’s waterproof black India ink OR Yasutomo black liquid sumi-e ink or something comparable

Multi-purpose Drawing pad 14x17 @ 100 sheets (quality drawing paper not “sketch” paper) 70 lb. paper for pastel, charcoal, pencil and pen

Newsprint pad 14X17rough or smooth @ 100 sheets

Small spiral sketchbook for your journal @ 5 ½ x 8 @ 50 sheets

I will also bring a few special papers and materials that you will be charged for at sea. The cost will be @ \$5 – 10.