



Course Title:	Sketching Rome: Introduction to Drawing
Course Code:	ROMA SASR 310S
Subject:	Fine Arts
Credits:	3
Semester/Term:	<input type="checkbox"/> Semester <input type="checkbox"/> J-Term <input checked="" type="checkbox"/> Summer
Course Description:	<p>The course gives students the tools to study and describe reality through the medium of drawing, with the aim of developing the potential of this means of expression on its levels of artistic self-expression, narrative path and recording method of personal experiences.</p> <p>The pure pleasure of drawing through artistic media, <i>en-plein-air</i>, in one of the most beautiful cities in the world: Students will be encouraged to draw this city and to get themselves fully immersed in the Rome cultural context.</p> <p>Sketching places on-site has an ancient tradition that recalls the era of the Grand Tour and is currently going through a period of revival and great international dissemination, with the development of graphic novels and so-called graphic journalism.</p> <p>The opportunity to develop an in-depth study in a place like Rome and, more generally, Italy, through its physical contexts (squares, neighborhoods, monuments and works of art) but also its atmospheres and endless stories, provides a unique opportunity to study and discover a passion for the medium of drawing.</p> <p>The course, therefore, will analyze the different techniques of drawing and sketching but also the possible purposes and uses of this expressive tool, an alternative to writing, with a brief history that will show a line of continuity from the notebooks on Morocco by E. Delacroix, through to the representations of Venice by W. Turner, right up to E.H. Shepard's notebooks on the war and the recent graphic novels by G. Delisle and J. Sacco.</p> <p>Beginners as well as advanced students are encouraged to take this course. The course will develop and suggest customized techniques, depending on the technical level of the individual student.</p>
Course Requirements:	Supplies <ol style="list-style-type: none">1. Sketchbook for watercolor, DIN A5 format (21x15cm approx), paper 150 gms tipo Daler Rowney, Canson, Winsor&Newton, or similar)2. Watercolor professional drawing book, DIN A4 format (21x30cm approx),



	<p>paper rough 220 gms at least (Fabriano Artistico Acquarello Grana Fine, Cartiera Magnani, or similar)</p> <ol style="list-style-type: none">3. Pencils 2B 4B 6B4. Eraser, glue, ruler, clips, adhesive tape5. Artist pens black ink water resistant, felt tip, 0,1 - 0,2 - 0,4 - 1,5 (Staedler, Rotring, Faber-Castell or similar)6. Watercolor handset, 12 colors at least (Cotman's travel set for students or Winsor&Newton)7. Watercolor brushes n° 4, n°6 and n° 128. Photocamera (mobile phone ones are also admitted) <p>Optional: Favorite media: gouache, pastels, oil pastels (+ fixative), colored pencils, charcoal (+ fixative), acrylics, plastic palette, other kind of papers.</p> <p>Required Text: <u>"Sketch City: Tips and Inspiration for Drawing on Location"</u>- June 2015 - Dopress Book / Ginko Press / Basheer Gaphic Books / CYPI, editors. ISBN: 978-1584235927; Cost: to Be Determined.</p> <p><i>"Sketch City is a book related to urban sketching or location sketching. Collected within this 224-page paperback are the sketches and drawing tips from 25 artists over the world.</i></p> <p><i>After a 8-page introduction to location sketching and the tools, it features the galleries of 25 artists.</i> <i>Each artist has several pieces of their sketches featured together with description and a short drawing tip. The tools and materials they used are also listed.</i> <i>It's wonderful to see the beautiful sketches from all the different places in the world.</i> <i>Each artist has a lovely style and some of them are really good. This book will serve as a nice source of inspiration."</i></p> <p>From: http://www.parkablogs.com/content/book-review-sketch-city-tips-and-inspiration-drawing-location</p> <p>Additional Readings and Resources Not mandatory but suggested <u>"Dessins d'Ailleurs"</u>- by Loustal - April 2010 - La Table Ronde ed. ISBN-13: 978-2710365204; Cost: To Be Determined.</p>
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French illustrator who crosses all the techniques - ink, watercolor, charcoal, pencil - Loustal recreates the atmosphere of a place, the mood of a character. They are drawings that summarize six years of travel: Egypt, Vietnam, Costa Rica, Canada, Scotland, Italy, Morocco, Croatia. Drawings of a very personal journey, made of sensations and emotions.

Rome Portfolio/ Course Journal

Ideally, the whole experience of "*Rome Sketching: The Unplugged Journal*" will develop with the characteristic of a visual rather than written journalistic report; a kind of Rome Journal in order to offer the personal vision of this city, one of the most inspiring cities in the world and in the history of culture.

During the course we will sketch and draw a lot and we will learn techniques and drawing purposes. Students will report notes, impressions, considerations to accompany and enrich drawings, sketches and pictures of the places visited and experienced during the sessions. In this sense, all the material produced - drawings, sketches, paintings, short texts, depending on the medium or the support used -will be an important part of the whole experience.

In every session we will explore a different theme and every student will produce drawings, take photographs, write notes.

After every session, during the week following, each student will have to develop and complete a final image, representative in particular of the theme analyzed. This image will then be discussed in the following session and all these works will be graded at the end of the course.

By the end of the course, each student will present a selection of the works produced during the whole semester, in a final exhibition.

The whole process is an educated personal narrative, the objective of which is to foster the ability and creativity of the student to research, record and narrate, via different techniques, an urban experience in an unfamiliar cultural context. Further instructions on the content of the journal entries will be given in the classroom.

These "Journal entries" will assess the student's ability to critically reflect on the subject matter of each class session, conducive to academic exploration and to collect appropriate primary and secondary materials, interpreting them and



presenting them in an original way, contextualized within the information discussed throughout the course.

Drawings, photographs, notes, should reinforce and obtain a visual-narrative path that is creative, coherent and meaningful within the context of the course. Works are expected on a weekly basis, regardless of student absence.

Assignments

Course Requirements	Percentages
1. Participation & Class Discussion	10 %
2. Portfolio / Journal	30 %
3. Homework	40 %
4. Progress	20 %
Total	100%

1 - Includes critiques, attendance and punctuality; a willingness to articulate ideas.

2 - Includes all the work made on site, sketches and drawings

3 - 11 specific assignments pertaining to the technique employed and the themes investigated in class are due the week following each session. They generally take a minimum of 4 hrs.

4 - Progress: Students showing exceptional progress and hard work are eligible for high grades, regardless of their initial level of drawing. Experienced art students will be evaluated on their initial level of competence and the individual progress made. An "A" grade indicates effort combined with high quality results. This may occur with every assignment, but in the case of beginners, it may only happen midway through the course, despite consistent effort and practice.

In both cases the student is eligible for the highest grade.

Punctual attendance: A five-minute occasional delay is acceptable. If lateness is chronic it will affect your grade. Review of homework is generally done at the beginning of each class, so if students are late, they miss a very vital part of the class discussion and it will affect their participation assessment.

Please Note: Assessments to each student will be given at Mid-term and at Final Review



<p>Learning Outcomes and/or Expected Student Competencies:</p>	<p>Students will experiment with different materials and pursue individual approaches using line, shading, different techniques and approaches. By the end of the course you will be able to use visual terms fluently and critically discuss art work for personal and group development.</p>	
	<p>On completion of the course, students should be able to:</p>	
	<p>Learning Outcomes</p>	<p>Course requirement that will be used to assess the student's achievement of this outcome</p>
	<p>Demonstrate an ability to accurately depict a subject drawn from observation using contour line and tonal drawing in pencil and ink.</p> <p>- Classwork and homework assignments and evaluations. Every class begins with a group review and all homework as well as an evaluation is given at this time.</p>	<p>Participation & Class Discussion; Journal; Homework; Progress</p>
	<p>Apply an understanding of linear and atmospheric perspective, both one point and two point, using measuring techniques. Analyze two and three dimensional portraiture.</p> <p>- Classwork and homework assignments and evaluations. Proportion and ratios of features measured.</p>	<p>Participation & Class Discussion; Homework</p>
	<p>Demonstrate aspects of composition and basic design.</p> <p>- Quick sketches, final drawings, paintings, daily reviews. The use of repetition, variety, surprise, balance and unity.</p>	<p>Participation & Class Discussion; Journal; Homework; Progress</p>



	<p>Explain intellectual concepts visually through brainstorming, preliminary sketches and substantial drawings.</p> <p>- Weekly assignments and evaluation. All of the techniques and compositional tools are successfully applied through preparation, feedback from class and professor and final effective solution of the assignment.</p>	<p>Participation & Class Discussion; Journal; Homework; Progress</p>						
	<p>Describe and give a critique of student work and museum pieces.</p> <p>- Group discussions on site and class reviews and evaluations</p>	<p>Participation & Class Discussion; Homework; Progress</p>						
<p>Course Outline:</p>	<p>Please note:</p> <ul style="list-style-type: none"> During the week following every session, the student will develop as homework, in its final version, one of the subjects / drawings discussed / made on site. This work will be presented in the following session. Each of these works will be graded at the end of the semester. <table border="1" data-bbox="446 1150 1448 1728"> <thead> <tr> <th data-bbox="446 1150 706 1234">Session/ Date</th> <th data-bbox="706 1150 1448 1234">Topic</th> </tr> </thead> <tbody> <tr> <td data-bbox="446 1234 706 1556"> <p>Session 1 <i>(O-S)</i></p> </td> <td data-bbox="706 1234 1448 1556"> <p>Meeting Point: Obelisk in front of the Pantheon A 2,000 years walk</p> <p><i>Introduction to Rome: a walk in the historical center starting from the Pantheon. First steps into understanding the city; Introduction to Course, Purchase of supplies.</i></p> <p>HW: first drawings in the center of Rome</p> <ul style="list-style-type: none"> Sketches using favorite medium </td> </tr> <tr> <td data-bbox="446 1556 706 1728"> <p>Session 2 <i>(Classroom + O-S)</i></p> </td> <td data-bbox="706 1556 1448 1728"> <p>Meeting Point: in the classroom. About observing and sketching</p> <ul style="list-style-type: none"> <i>A short presentation of the history and potential of sketching. Learning to observe</i> <i>A walk in Ostiense, the "industrial city" (Centrale</i> </td> </tr> </tbody> </table>		Session/ Date	Topic	<p>Session 1 <i>(O-S)</i></p>	<p>Meeting Point: Obelisk in front of the Pantheon A 2,000 years walk</p> <p><i>Introduction to Rome: a walk in the historical center starting from the Pantheon. First steps into understanding the city; Introduction to Course, Purchase of supplies.</i></p> <p>HW: first drawings in the center of Rome</p> <ul style="list-style-type: none"> Sketches using favorite medium 	<p>Session 2 <i>(Classroom + O-S)</i></p>	<p>Meeting Point: in the classroom. About observing and sketching</p> <ul style="list-style-type: none"> <i>A short presentation of the history and potential of sketching. Learning to observe</i> <i>A walk in Ostiense, the "industrial city" (Centrale</i>
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		<p><i>Montemartini ACEA).</i></p> <p>HD: Sequential drawings of Roman Antiquity in an industrial setting. Dialogue between opposites: ancient vs modern, artistic vs industrial, noble vs rough materials</p> <ul style="list-style-type: none"> • Mixed media on student's choice
	<p>Session 3 <i>(O-S)</i></p>	<p>Meeting point: Outside the Colosseum Metro station.</p> <p>Ancient Rome: The Trajan Markets and The Roman Forums</p> <p><i>Introduction to ancient Rome and relations with contemporary urban environments</i></p> <p>HW: Trace drawing + watercolor</p> <ul style="list-style-type: none"> • Use a palette of the season's colors
	<p>Session 4 <i>(O-S)</i></p>	<p>Meeting Point: Piazza Navona, The Fountain of Four Rivers</p> <p>The Baroque surfaces and their shadows</p> <p><i>Piazza Navona and the complex of Santa Maria Della Pace: Focusing on the importance of shadows and complexity in the final rendering of a subject.</i></p> <p>HW: Draw accurately a baroque statue and baroque architecture.</p> <ul style="list-style-type: none"> • Pencil / pen hatch technique, black and white, and focusing in particular on the rendering of shadows
	<p>Session 5 <i>(O-S)</i></p>	<p>Meeting Point: Piazza Campo de' Fiori, Giordano Bruno Statue</p> <p>Daily Life!</p> <p><i>Piazza Campo de' Fiori and the areas surrounding it.</i></p> <p>HW: A series of quick, vibrant snapshot drawings, rendering all the life of the market, the bars and restaurants, the statue, the surrounding decadent and characteristic buildings facing on this square of Rome</p> <ul style="list-style-type: none"> • Mixed media on student's choice
	<p>Session 6 <i>(O-S)</i></p>	<p>Meeting Point: the entrance to the great Synagogue on Lungotevere de' Cenci</p> <p>Rome and the Tiber</p> <p><i>Tiber Island: the relation between the city, its architecture</i></p>



		<p>and water.</p> <p>HW: Explore atmospheric perspective, transparencies, lighting and reflections.</p> <ul style="list-style-type: none"> • Use at least 5 different tones of ink wash of water landscape.
	<p>Session 7 (O-S)</p>	<p>Meeting Point: Outside the Colosseum Metro station.</p> <p>Living on layers: a world underground. Modern Life among the ruins. The Meanings and Preservation of Rome's Cultural Heritage <i>Basilica di San Clemente</i></p> <p>HW: Drawing and sketching a sort of journalistic reportage about the lesson theme and the place visited</p> <ul style="list-style-type: none"> • Use favorite medium and incorporate text.
	<p>Session 8 (O-S)</p>	<p>Meeting Point: the entrance of the church of Santa Maria deli Angela.</p> <p>Ruins and reuse along the centuries <i>The Diocletian Baths complex, Santa Maria deli Angela and the ancient roman collections.</i></p> <p>HW: A session of study from the ancient masters. A sequence of drawings from the statue collections to the majesty of ancient ruins, through Michelangelo's Renaissance, toward contemporary sculpture</p> <ul style="list-style-type: none"> • Free technique.
	<p>Session 9 (O-S)</p>	<p>Meeting Point: The gate at the entrance of the Auditorium - Parco Della Musical</p> <p>Searching for hidden beauty in the contemporary city <i>Contemporary Rome: The Flamingo / Villaggio Olimpico / Auditorium / MAXXI museum areas</i></p> <p>HW: The contemporary city may need an alternative, specific drawing technique: We will discuss this point on site and will try to capture the contemporary, urban context.</p> <ul style="list-style-type: none"> • Mixed media
	<p>Session 10 (O-S)</p>	<p>Meeting Point: the entrance of Metro Ostiense.</p> <p>The personal interpretation</p>



		<p><i>The Non-Catholic Cemetery of Rome</i></p> <p>HW: Illustrate a line from a poem by Keats, in one or two pages made of sketches, organized in comic-strip format(*). <ul style="list-style-type: none"> • Use favorite medium and incorporate text. <p>(* Please note: For the next session, make the final version of the comic-strip draft on site.</p> </p>
	<p>Session 11 (O-S)</p>	<p>Meeting Point: Obelisk in front of the Pantheon The soul of a place <i>The Pantheon and St. Ignatius square</i></p> <p>HW: Monochromatic drawings of the interiors of the Pantheon and of Piazza St. Ignatius, trying to capture the mood, the atmosphere and the invisible characteristics of these places. <ul style="list-style-type: none"> • Pen, ink and indigo watercolor </p>
	<p>Session 12 (Classroom)</p>	<p>Final group review and installation by students</p>
<p>Other Policies:</p>	<p>Expectations Professional behavior is expected of all students. This includes preparation for classes, on-time and complete attendance at classes, attendance at all group sessions and appropriate participation in the form of attentiveness and contributions to the course. Respect for the academic process is the major guiding principle for professional behavior and extends to all communications, including e-mail.</p> <p>Attendance/Participation Prompt attendance, full preparation, and active participation in class discussions are expected from every student in every class session.</p> <p>Course Policies For e-mail communications, students must use their Arcadia University e-mail account. Students are responsible for any information provided by e-mail or through Intranet postings.</p> <p>Plagiarism Is representation of another's work or ideas as one's own in academic submissions</p>	



	<p>is plagiarism, and is cause for disciplinary action. <i>Cheating</i> is actual or attempted use of resources not authorized by the instructor(s) for academic submissions. Students caught cheating in this course will receive a failing grade. <i>Fabrication</i> is the falsification or creation of data, research or resources to support academic submissions, and cause for disciplinary action.</p> <p>Late or missed assignments Will not be accepted for grading.</p> <p>Students with disabilities Persons with documented disabilities requiring accommodations to meet the expectations of this course should disclose this information while enrolling into the program, and before leaving the United States so that appropriate arrangements can be made.</p>
Prerequisites:	None.
Country and Program Connection:	Discover Rome by sketching thoughtfully from all corners of one of the world's most fascinating cities, a source of inspiration for artists throughout centuries. The students will be trained to learn techniques and methods to investigate and analyze social and urban contexts through techniques that will be applicable when they will return to the US and in their future travels.

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