



**BOSTON UNIVERSITY STUDY ABROAD VENICE**  
**CFA AR 501 DRAWING IN VENICE**

<b>COURSE MEETS</b>	twice a week
<b>COURSE VALUE</b>	4 credits
<b>HUB UNITS</b>	2 + 1 (AEX, GCI + CRI)

**Course Description**

How can we translate the experience of living in Venice into a drawing language? How can we go **beyond the stereotyped images of Venice to define a personal one**? What elements of the past and present of the city can enrich a personal style of drawing? Drawing Venice is a course in which students experiment with drawing to translate their own experience as travelers. By engaging in the **sketching process** and selecting subjects of the city of Venice, students will develop a drawing narrative that includes specific content including personal thoughts and emotions. Students will expand their technical skills by both drawing in class and on-site, through targeted exercises and creative and innovative projects. On-site practice, discussions and critiques allow the student to directly experience and instinctively reinterpret Venice in a set time, immersed in historical places, in museums and art galleries, in artist studios and artisan workshops of the city. In addition to onsite work, in the studios students discuss what they experience and analyze examples of masterpieces by historical and contemporary artists who played a key role in Italian and Venetian art. For the final assessment students will present a selection of the works they have produced. Students are responsible for the selection of drawings that represent their creative and innovative voice.

**BU Hub Learning Outcomes**

This course satisfies the following requirements for the BU Hub:

*Aesthetic Exploration - Hub Learning Outcomes (AEX)*

*Students will demonstrate knowledge and appreciation of notable works in the arts, including the cultural contexts in which those works were created, and be able to identify their ongoing significance and relevance.*

*Students will demonstrate the reasoning skills and vocabulary necessary to interpret a work of art (literature, music, visual arts, etc.)*

*Students will produce evaluative, analytical, or creative works that demonstrate an understanding of the characteristics—such as genres, modes, styles, and cultural history—of at least one literary or artistic medium.*

To meet the above AEX Hub learning outcomes, by the end of this course students will be able to:

Students will demonstrate knowledge and appreciation of notable Venetian art and architecture, including the cultural contexts in which those works were created, with the purpose of increasing their drawing knowledge, skills, knowledge of art historical context and their interpretive ability in relation to form and content in their own and one another's work.

Students will show that they are able to use reasoning skills related to the vocabulary of drawing and Venetian art history to inform their use of form and content in innovative ways as they translate, through drawing and discussion, their aesthetic experience of Venice. They will translate their knowledge into a body of work presented at the end of the semester through which they will be able to express a new, subjective, and unique vision.

Students will develop and communicate analytical thinking about their work through individual presentations, group discussions and critiques. In their works students will be able to show an understanding and personal reinterpretation of techniques, approaches and various modes of expression.

*Creativity/Innovation - Hub Learning Outcomes (CRI)*

*Students will demonstrate understanding of creativity as a learnable, iterative process of imagining new possibilities that involves risk-taking, use of multiple strategies, and reconceiving in response to feedback, and will be able to identify individual and institutional factors that promote and inhibit creativity.*

*Students will be able to exercise their own potential for engaging in creative activity by conceiving and executing original work either alone or as part of a team.*

To meet the above CRI Hub learning outcomes, by the end of this course students will be able to:

Students will express their creativity and originality by doing drawing exercises that encourage material experimentation. The iteration of the exercises is meant for the students to improve and formalize their art in the Venetian context and culture. To understand the role of consistent practice and experimentation as a means toward creative, expressive, and innovative studio work, students will keep a travel diary in which they will take notes reinterpreting new and significant experiences through different expressive languages, such as drawing, writing, collage, or photography.

Students will conceive and execute original work in relation to space, not simply as two-dimensional work but as an immersive installation, informed by contemporary artistic examples and the use of tools that engage creative approaches to drawing as installation (ribbons, thread, pins, stamps, and so on). Students will be able to improve the use of traditional drawing techniques and expand and question the conceptual role of skills to develop an innovative personal style of representation and communication.

#### Global Citizenship and Intercultural Literacy - Hub Learning Outcomes (GCI)

Students will demonstrate, through comparative analysis, an understanding of global diversity as expressed in at least two different languages, cultures, religions, political systems, or societies.

Students will demonstrate detailed understanding of at least two cultural contexts through foreign language or culture study at BU, participation in a language or culture living-learning community at BU, or study abroad. This will involve reflection on the challenges and pleasures students discover in orienting themselves in new and unfamiliar cultures.

In order to meet the above GCI Hub learning outcomes, by the end of this course students will be able to:

Through comparative analysis of works of artists working in the Venetian and Italian scene, students will show understanding of global diversity as expressed in the arts due to the role of Venice in the global art world in addition to the long history of drawing in Venice and Italy. Students will be able to understand the relation between art, culture and society in the home country and in Italy.

Students will gain intercultural competence as they live and learn immersed in Italian and Venetian culture through sustained drawing on site in Venice and beyond as a form of attention to culture as well as site. Students will work on site and use drawing to both understand the Venetian site better and their response to it from their own evolving experience as Americans in Venice. Reflective assignments will encourage students to consider what they notice about the differences in culture, as well as learning different approaches and styles of drawing and installation that can help them reflect on their role and experiences as Americans living abroad in Italy. Drawing class, because of the role of onsite work that demands interacting with local culture, will help students master the Italian language as well as the language of the arts through drawing, class discussion, on-site classes, and analysis.

#### **Program learning outcomes**

Bu Global Programs/study abroad learning outcomes for BU Venice Studio Arts Program <https://www.bu.edu/provost/planning/program-learning-outcomes-assessment/27362-2/#globallo>

#### Learning Outcomes for Venice Studio Arts Program

Students show knowledge of written and oral Italian at the beginner's levels, including the ability of interaction with locals in real life contexts.

Students articulate an individual artistic voice and methodology that reflect their experience in Venice.

Students develop knowledge with respect to at least one of the following areas: graphic design, painting, printmaking, drawing, glass, and art history.

Students develop an awareness of cultural difference and an understanding of culture's role in shaping beliefs and practices

#### **Instructional Format, Course Pedagogy, and Approach to Learning**

The course is based on a direct learning approach and on alternate lectures, on-site lessons, group critiques, and individual meetings.

In the studios, the students work on projects, complete exercises, and prepare for the next lesson. The creative learning process consists of three phases. First, the students will translate their idea into a composition assisted by the instructor who will help evaluate its effectiveness. Second, the students will autonomously apply his/her own creative choices to their projects. Third, after receiving feedback from the instructor, the student will be encouraged to build on, expand and share their work with the class. This will help the students to distill the work further and go to the heart of the creativity process.

The lectures are intended for students to learn how to organize aesthetic, cultural and historical information and to formulate their creative ideas using the language of drawing.

On-site classes are designed so that the students can identify and interpret and compare the works of art and architecture present in Venice. During these on-site classes, students will practice drawing under the guidance of the instructor and have the opportunity to develop their creativity as well as practice their knowledge of the Italian language in interactions with Italians.

### Grading and Assignments

Attendance and participation	15%
Carnet de Voyage – 3 Exercises	30 (10% each)
Project 1	25%
Project 2	30%

#### Attendance and participation (AE)

All students must be punctual in class and on-site classes and must carry the material for each class. Students will actively improve their skills by asking questions and clarifications of doubts and by completing the readings assigned. Students cannot use their cellphone for drawing. Laptops can be used in some cases as a help for the student to develop ideas (image research, notions).

#### **Carnet de Voyage - 3 Exercises (AE) (CI) (GCIL)** + sketches from on-site visits, filed trips and museums.

At the beginning of the Twentieth Century, the “Carnet de Voyage” (journey diary) was employed by explorers who wanted to impress on paper a sequence of elements not to be forgotten. The peculiarity of “Carnet de Voyage” consists in its narrative nature. The project has a miscellaneous character where illustration and narrative coexist as it consists of **writings, drawings, and collage**. This way of representing direct experience is still used today. By working on this project, students first observe, analyze, and discuss past and present examples of Carnet (**John Ruskin, Stefano Faravelli** and the like), and later they describe and present their interpretation. The “Carnet de voyage” provides students with the opportunity to investigate and draw emotions freely, but also to explore the city where they live. Students are invited to continue their “Carnet de Voyage” during the entire term.

**The Carnet de Voyage will include 3 specific exercises presented throughout the term. Each exercise will include sketching, taking notes, drawing and collage on the carnet de voyage (your chosen sketchbook).**

The 3 exercises are designed to help the student sharpen visual awareness and the ability to record information through drawing. Students will learn how to express themselves through drawing using various techniques and multiple strategies while also identifying the factors that promote or inhibit their creativity.

Each exercise is evaluated for completeness and quantity of drawings executed (as specified in each assignment).

Students are expected to do work during class appointments and to independently continue in the studios and out of class.

The Carnet may also include all sketches and drawings taken during visits to specific sites, museums, and field trips: basically, your sketchbook will be your best tool to learn during this course and it should be always with you.

#### **Exercise 1 - Exercise 1 due on Blackboard by tbd**

Start to create your “Carnet de Voyage” from the subject of **Campo Santa Margherita**.

First step: draw not less than 2 preparatory sketches using only pencil to define composition and write color notes expressing your personal point of view of this known place. Make all your sketches in your “Carnet de Voyage” sketchbook.

Remember to upload drawings to Blackboard as a single pdf file. Document your work well, with good photos, using good lighting and no filters.

Your compositions will be discussed in group during the next lesson.

Develop step one (one preparatory sketch in pencil) and step two (one with final technique) both on site. Execution time is an hour and a half.

### **Exercise 2 - Exercise 2 due on Blackboard by tbd**

Drawing on site the *Basilica of Santa Maria Della Salute*, the greatest example of Venetian baroque, a symbol of memorialization of the plague of the seventeenth century.

Describe it using a drawing through a composition that shows a personal view of its inside. (Develop on site)

Students must take with them all the supplies they need to work on site.

Assignment: complete the exercise made on site and upload it on Blackboard by **June 12**.

### **Exercise 3 - Exercise 3 due on Blackboard by tbd**

Locate around the city textures from elements such as old walls, lagoon's seaweed, architectural elements, iron bridges, water, or boats etc.; and draw them on "Carnet de Voyage" in not less than 2 double pages. They will be the starting point for one personal signs and emblem research.

Use your Museum Pass to independently visit the Natural History Museum and the Museum of Palazzo Mocenig.

In both museums you can find many examples and ideas to develop your textures and symbols.

### **2 Projects (AE) (CI) (GCIL)**

Each project is made of **several final drawings**.

The evaluation of each Final Project will consider the progression of the performance, the student's ability to affirm a new language in several phases including the ability to translate from-life drawings and sketches into a personal work of art.

#### **Project 1: (AE) (GCIL), due on Blackboard by tbd**

Through Macro project 1, students are invited to follow inspiration in conceiving and executing an original drawing project. They will be able to choose dimensions, materials, subject, and technique that they prefer to express their conscience as artists who operate in Venice. They will be able to interact with the space in which they will set up the final exhibition of their work.

The preparatory exercises will help students show the potential of drawing and expand the possibilities of language. Students make their own choice regarding the subject of their project; they research a known subject studied during the course or develop a completely new and personal idea. In some cases, under the guidance of the instructor, students can consider their own drawing project as an extension, integration, or visual support to another course. At the end of this project, students will be able to formulate a clear identity relative to the sequence of drawings, express the narrative included in it, and show their communicative skills. During this process, students will be able to verify the expressive effectiveness of an idea and will receive support from the instructor during the technical development of each phase of the project.

As a conclusion of Macro project 1, **students will show a selection of 4 final drawings and preparatory sketches.**

#### **Project 2: "Drawing after the Art Biennale" (CI) (GCIL) due on Blackboard by tbd**

Students will visit the Venice Art Biennale + other artistic events held everywhere in Venice, such as contemporary exhibitions or places that are the heart of the artistic life of the city. Students will re-organize and discuss their visual experience through drawings that aim to develop and enrich their drawing style. Students are guided to go beyond appearances and stereotypes of representation and manage the multiple resources that each experience has to offer. In this project, students will be encouraged to consider the city also as a mental space, an invisible city, a labyrinth to experiment with. Thanks to an iterative learning process, the student will develop a creative and innovative style that is the result of knowledge and not improvisation.

During this project, students will focus on traditional expressive techniques of drawing, but will also be exposed and encouraged to adopt new contemporary and installation formal solutions. Drawing on their experience at the Art Biennale, students should explore new techniques and approaches absorbed from study and observation. **At the end of Macro project 2 students are requested to show 4 final drawings and all preparatory sketches.**

### **Course Materials**

**Studio materials (required):** students can bring some material from home like watercolors, pencil, charcoal, ink pen, or purchase it once in Venice on art supply shops. A portable mirror will be used for self-portrait.

In case of rain, out of class activities will still take place. Therefore, students must have a raincoat (a nylon or plastic one is easily purchasable in Venice for a cheap price), a little pillow to sit comfortably when drawing outside. As an example of how Venice can be interpreted, students can find the following titles at the BU library:  
Settis, Salvatore. 2016. *If Venice dies*, transl. by André Naffis-Sahely, New Vessel Press New York (one copy available in the BU library)  
Scarpa, Tiziano. 2009. *Venice is a fish: a cultural guide*, Serpents'tyle, London (one copy available in the BU library)  
Calvino, Italo. 1972. *Invisible cities* (free available on-line, and one copy in the BU library)

**Use of libraries is recommended** library of the Academy of Fine Arts, Querini Stampalia and the Marciana Library are ideal places to discover inspiration from sketchers of the past.

## **Class and University Policies**

### **Examinations**

All academic commitments must be completed before you leave the site; no incompletes are permitted. Students who do not complete a course on time will be given an F. Students are required to sit their examinations on the dates, at the times, and in the same classroom as the other students in their class. If a student is ill or has another extenuating circumstance, which causes the student to be absent from a scheduled examination, he/she must provide appropriate documentation and receive approval from the Director.

### **Attendance**

Students should note that faculty will consider attendance. Boston University Venice students are expected to attend each, and every class session, tutorial, on-site class, and activity required for the class as indicated in the syllabus. Any student with irregular class attendance may have his/her final grade penalized.

### **Absences**

Unjustified absences from class, and any class related activity, will affect the students' participation grade, which will be lowered by one letter grade for each absence.

### **Absence for Religious Reasons**

According to Chapter 151C of the General Laws, Commonwealth of Massachusetts, any student in an educational or vocational training institution, other than a religious or denominational educational or vocational training institution, who is unable, because of his or her religious beliefs, to attend classes or to participate in any examination, study, or work requirement on a particular day, shall be excused from any such examination or study or work requirement, and shall be provided with an opportunity to make up such examination, study, or work requirement that may have been missed because of such absence on any particular day; provided, however, that such makeup examinations or work shall not create an unreasonable burden upon such school. No fees of any kind shall be charged by the institution for making available to the said students such an opportunity. No adverse or prejudicial effects shall result to students because of their availing themselves of the provisions of this section. Students who have questions about practicing their religion while abroad should contact Boston University Study Abroad.

### **Lateness**

Students arriving more than 10 minutes after the posted class start time will be marked as late. Being late three times is equivalent to missing one class.

### **Late Assignments**

Students are expected to turn in all course assignments on time as stated in each course syllabus. Late assignments will not be accepted and missed assignments will automatically be awarded an F. Please note that all coursework must be completed by the end of the program.

### **Plagiarism**

Simply put, plagiarism is taking another's work and presenting it as your own. Definitions of plagiarism frequently include terms such as 'theft' or 'steal'. Plagiarism is, in fact, intellectual theft. It is one of the most serious forms of academic misconduct. Plagiarism committed by a student will certainly result in course failure and may result in suspension or dismissal. For more details, please see Boston University's Code of Student Responsibilities:  
<http://www.bu.edu/lifebook/universitypolicies/policies-code.html>

### **Disability accommodations**

If you are a student with a disability or believe you might have a disability that requires accommodation, please contact the Disability and Access Services office (DAS) at 617-353- 3658 to coordinate any reasonable accommodation requests. For more information, please visit: <http://www.bu.edu/disability>

### **Interruption of program or early departure**

Only in serious cases – mostly related to medical emergencies – the Director will allow a student to take a significant break during the program or to leave before its official conclusion. Official written approval must be received by the Director.

### **Academic Advice**

The Director serves as the head of the faculty and as academic advisors. The Director is available on an appointment basis to assist students with academic issues. For academic advice regarding students' home institutions' policies and transfer credit information, non-Boston students should also contact their school's academic advisors.

### **Tutorials**

BU faculty are available by appointment for students who may need support in the learning process. We strongly encourage you to take advantage of this resource. Students in the past found it very useful to succeed. Students who receive a C on a test must seek support from faculty.

## **CALENDAR**

DATE	TITLE AND CONTENT OF THE LESSON	ASSIGNMENTS
WEEK 1	<ul style="list-style-type: none"><li>- Presentation, information.</li><li>- Studio Space and Safety rule</li><li>- MANDATORY ATTENDANCE</li><li>- Intro exercises and projects</li><li>- Art supply info: art supply list</li><li>- The birth of "Carnet de voyage".</li></ul> <p>Past and present famous artists who used it and how.</p> <ul style="list-style-type: none"><li>- How to approach urban drawing step by step. General techniques.</li><li>- <b>Architectural drawing in the Campo</b></li></ul>	<ul style="list-style-type: none"><li>- Introducing exercise 1</li><li>- Introducing project 1</li><li>- Continue Project 1 and exercise 1</li></ul>
	<p>Field Trip VILLA VESCOVI + MUSEO MASCHERE SARTORI AND WORK-SHOP</p> <p><b>ALL STUDENTS/ALL DAY</b></p>	<ul style="list-style-type: none"><li>- Continue project 1 and exercise 1</li></ul>

WEEK 2	<p>Group discussion about exercise 1 (Campo Santa Margherita). Each student presents the preparatory sketches.</p> <p>- Assignment: complete the chosen composition using your favorite technique.</p> <p>Short historical introduction and examples of drawings about the next on-site lesson will be submitted and discussed in a group.</p> <p>- <b>Walk to the Salute and work on site (visit also the interior and sacristy)</b></p>	<p>- Deadline for exercise 1 upload on BB by 10pm</p> <p>- Introducing exercise 2</p> <p>- Continue project 1</p>
	<p>- Group review of the sketches from La Salute</p> <p>- Group brainstorming on how to develop sketches into larger drawings</p> <p>- <b>Work in the studios</b></p>	<p>- Continue project 1</p> <p>- Continue exercise 2</p>
WEEK 3	<p>- <b>Guest Speaker: Miriam Pertegato</b></p> <p>- Group critique with Miriam Pertegato</p>	<p>- Continue project 1 and Exercise 2</p>
	<p>- Midterm Critique on Project 1</p> <p>- Working indoor</p> <p>- Individual meetings</p>	<p>- Deadline for project 1: upload on BB by 10pm</p> <p>- Continue Exercise 2</p> <p>- Introducing Project 2</p>
WEEK 4	<p>- Presentation on the Biennale</p> <p>- Work in/outdoor</p>	<p>- Deadline for exercise 2: upload on BB by 10pm</p> <p>- Introducing exercise 3</p> <p>- Continue project 2</p>
	<p><b>Visit to the Biennale Arte (Arsenale)</b> <b>ALL STUDENTS/ALL DAY</b></p>	<p>- Continue project 2</p> <p>- Continue exercise 3</p>
WEEK 5	<p>- Class: lecture on self-portraiture + portraiture/Venice</p> <p>- Sketch the self-portrait outdoor/indoor</p>	<p>- Critique project 2</p> <p>- Continue exercise 3</p>
	<p><b>Visit to Palazzo Fortuny:</b> draw from the collections to find sources for Exercise 6/P2</p>	<p>- Continue Project 2</p> <p>-Deadline for exercise 3: upload on BB by 10pm</p>

WEEK 6	<b>Final Critique on Project 1,2, and all drawings done during the term.</b>	Deadline for Project 2 upload on BB by 10 pm
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