

YALE UNIVERSITY  
**ART S115-01** Basic Drawing

Instructor: Edgar Serrano  
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Office Hours: By appointment

Summer 2017  
M/W 8:00 am-1:00 pm  
Class Location: Green G01

“Get your facts first, then you can distort them as you please.”  
- Mark Twain

### **COURSE DESCRIPTION**

This introductory drawing course teaches students to recognize and manipulate fundamental elements of line, tone, volume, form, composition and space. Emphasis is placed on actively seeing, and working accurately from observation. Students explore a variety of materials and methods, while working directly from observation including the still life, model, interior/exterior architectural space, and the natural world. Demonstrations and slide lectures supplement rigorous studio sessions and outside assignments. Assignments address fundamental technical and conceptual issues evoked by Art History and contemporary art practice. Through intense observation, drawing, and critiques, students will develop a drawing practice that combines technical mastery, experimentation and critical thinking. No prior drawing experience is required.

### **COURSE OBJECTIVES**

- The ability to draw accurately from observation
- Using sighting techniques to determine proportion and angles
- Articulation of basic pictorial concerns, such as line, contour, form, mass, value, composition, space
- Exploration of and proficiency with a wide variety of marks, methods, and materials
- Awareness of drawing in contemporary and historical contexts
- Critique methodologies, learning how to analyze and discuss drawings
- Conceptualizing; considering how form supports content

### **COURSE REQUIREMENTS**

Attendance, completion of assignments, active participation in all discussions and critiques. Active participation during class time is crucial to achieve progress and course objectives. During group critiques, all students are expected to show their work and participate in discussion. No digital distractions (cell phones etc.) are permitted during class. Students are expected to arrive on time, prepared with the required materials. Tardiness and absence is not accepted without prior approval from instructor. Each student is allowed two absences of any kind. Please reserve these for actual illness. Every absence over two will result in a drop of one full letter grade in the final grade. If you are seriously ill, please get in contact with your class dean and with me as soon as possible.

### **GRADES**

Grading is based on overall performance, including technical and conceptual development, demonstrated understanding of key concepts, attendance and participation. All assignments are due on time, and no late work is accepted.

### **PORTFOLIO**

You are required to keep a portfolio of all of your assignments to be turned in at mid term review and again at the end of the semester.

## **SKETCHBOOK**

You are required to keep a sketchbook of drawings in response to the sketchbook prompts which will be turned in at mid term review and again at the end of the semester. Drawing prompts should take up at least an entire page inside your sketchbook. Respond to each prompt accordingly at your own discretion.

### **COURSE SCHEDULE (SUBJECT TO CHANGE)**

- M 7/3** Course and materials introduction  
Psychology of perception slideshow  
Contour drawing and line sensitivity
- W 7/5** Subjective and objective drawing lecture  
Introduction to sighting strategies
- M 7/10** Sighting strategies and exercises continued  
Encase, ellipse, and angles demonstration
- W 7/12** Viewfinder introduction  
Introduction to composition, negative space, and atmospheric perspective  
Composition, still life, and nature lecture
- M 7/17** Matière drawing exercises and the illusion of value through line  
Creating a variety of textures and marking systems  
Typofracture project
- W 7/19** Introduction to tone and subtractive line demonstration  
Dramatic lighting, natural objects, and still life  
Appropriation/collaboration drawing
- M 7/24** Appropriation vs. Authenticity lecture  
Drawing the model introduction, form vs. mass  
Self-portrait
- W 7/26** Drawing from the model and using sighting  
Establishing a unit of measure  
Self-portrait revised
- M 7/31** Visiting Artist Lecture  
Ink drawing workshop  
Narrative drawing
- W 8/2** Video screening  
Avant-garde drawing  
Final meeting and reviews

