COURSE OUTLINE
Instructor: Claudia Kuehn
Catalog No.: ART 134
Section No.: CRN 95545
Course Title: Drawing II
Semester: Fall 2010
Day &Time: Thur. 5:00 - 9:30

COURSE OBJECTIVES:
Drawing II assumes Students have already had some Core Drawing Knowledge:
- Translating objects or vision field from a 3 dimensional form, onto a 2 dimensional plane e.g., drawing paper, canvas.
- Discuss the difference in processes when drawing from two-dimensional sources verses 3-dimensional sources.
- Produce “blind” or “modified” contour drawings verbalize and understand and the significance of this procedure.
- Use this vocabulary when talking about your work, and utilize these basic elements in your work:
  1. Line quality: static VS variation, (light/dark and thick/thin) the concept of giving weight to your lines and why this is done. Fluid transition
  2. Values of grey ranges from 0% to 100%: how this relates to the use of the pencils you were required to buy for this class, or any other media we may utilize.
  3. Light: the absence or presence of light and how this effects the use of line or shadow.
  4. Volume: often seen as three-dimensional form.
  5. Scale or proportion: the relative size of a given object as it relates to its environment.
  7. Direction and motion: implied or obvious.
  8. Contrast: in varying degrees is key to controlling and manipulating your drawing and the viewer’s eye.
  9. Abstraction: the abstraction of an object, light, perspective, volume, scale, and in alternate presentations of subject matter.

Drawing II Focuses More on: the Presentation of ideas and Creating and Solving Problems.
It is important to clearly understand that all creative processes involve problem solving based on a foundation of subject knowledge. However, the final decisions on what you do with your skills are subjective and intuitive.

INDEPENDENT CREATIVE THINKING INVOLVES:

1. Consistent work to gain or expand skill and technical knowledge.
2. Defining a set of problems and finding solutions.
3. This is not instantaneous knowledge. You will only achieve by working.
4. In art this is called process. There is no other answer.
PROCEDURE FOR ACCOMPLISHING THESE OBJECTIVES:
• The quality of your drawings as described on page 1 is still primary.
• The scope of your assignments will require a personal point of view in order to answer a set of problems given to you with each new assignment.

1. Topic discussions or slide lectures are generally introduced at the beginning of class.
2. Home work assignments often are introduced at the end of class and are often on-going assignments with assigned due dates.
3. Late assignments are not accepted. However, they still must be finished to pass this class.
4. Class time will be spent on drawing disciplines, and concepts using an object[s] or still life set-ups.
5. Typically “in class” drawings will run 4 to 5 weeks.
6. Although this is a Drawing II class. Your first Assignment will be in a line only drawing.
7. Group critiques will discuss drawing skills, and your critical ability to verbalize on your thought processes used to answer problems contained in the given assignment.
   All Students are required to participate.
8. Individual critiques, meaning working one on one with each individual student, will be an equally important means of providing the student with an evaluation of his/her performance and growth.
9. At the beginning of each class everyone must post last weeks assignments on the board. You must always do this unless instructed otherwise
   Even if time does not permit a weekly class critique, I will still grade your weekly work.
   >>>>>>>>>>>>>>>>If you put in the time I’ll know,.... if you don’t I’ll know. <<<<<<<<<<<<<<<<<<<

STUDENT REQUIREMENTS FOR THE COMPLETION OF THE COURSE:
1. Demonstrate personal growth in drawing skills; including drawing, thought process and verbalization.
2. All assignments finished on time. You will consistently lose grade points for late submission. Late work will not be accepted and you will receive an F for this project. You will still have to complete the project in order to pass the class.
3. You are responsible to take notes. And keep a record of all assignments. All assignments will be due for final critique on the last day.
4. Student participation in class discussions is mandatory. You are graded on this.
5. VA 34 students are required to visit galleries[s] or museum shows. Or use Library or other sources for research for projects (as assigned).
6. I will assign a minimum of 3 15-hour drawings as outside work (to be completed by final critique.)
7. Matting certain assigned problems will be mandatory for this class and must be accomplished when assigned or by finals. If you are chosen, you will also, be responsible to make work available for Art Show in April.
8. You will also be responsible to photograph your work for CD.
GRADING PRACTICES:

While each student will be graded, in terms of their own personal potential, these are the objective criteria that will be used in determining a final grade.

40% COMPLETION OF ASSIGNMENTS ON TIME. ALL ASSIGNED DRAWING MATERIAL AND OBJECTS OR PROPS AS ASSIGNED.

40% DEMONSTRATE, A COMPLETE UNDERSTANDING OF THE COURSE MATERIAL IN YOUR WORK:
- 10% VOCABULARY: verbal skills in class critiques: use salient vocabulary as it pertains to subject matter.
- Not having to be asked to offer suggestions during critiques for work under review.
- LINE QUALITY: improvement in “weighting” lines relative light. DRAWING LAYOUTS.
- Use of linear, textural, and smudge shading techniques.
- 10% DEMONSTRATE PROBLEM SOLVING SKILLS Particularly as regards exploration of different kinds of presentation. THROUGH GREAT EFFORT in WORK and sourcing ideas.
- 10% CONTRASTS IN: Perspective, Relative Scale, Line weight, and in subject matter.

10% ADULT BEHAVIOR. APPROPRIATE MANNERS AND RESPECT FOR PROFESSOR AND CLASS. RUDE BEHAVIOR WILL NOT BE TOLERATED.

10% EVERYONE HELPS IN THE SET UP & PUTTING AWAY OF STILL LIFE, BEFORE THE END OF CLASS.

100%

Please note: Attending each class, on time, and completing each assignment, does not guarantee any particular grade; this is the minimum criteria necessary to stay in a College class. Please understand you earn your grade using the above criteria.

The Student handbook suggests: two to three hours of study for every hour spent in class. IN THIS CLASS THAT IS A MINIMUM.

ATTENDANCE POLICY AND CONDUCT:

The rules covering attendance appear in the catalog. Excessive absences or lateness will lead to failure of this class. The college defines excessive absences as more than one week of classes. 1 excused absence is allowed. More than 1 absence will result in an a grade of “F” or withdrawal from class. Late twice, = one absence.

Extenuating circumstances, illness (w/Dr.’s note) will be considered on an individual basis.

• This is a studio course. Knowledge that is gained in this course comes almost exclusively from working in class with your instructor and the effect of the class as a whole is something that cannot be made up outside of class. Therefore, it is absolutely essential that you be in class. ------
• You are responsible for all information that transpired in class, should you happen to be absent. This includes the homework and materials you are required to have for the next class.

• In the event of illness. You should call the Art department secretary at 548-3618 and make sure to leave a message. Trade contact information w/ another student. Email me at kuehnic@sunysuffolk.edu for assignments

• Disruption in class such as talking (other than relating to studio assignments), leaving and reentering the room regularly, and arriving late to class is not tolerated. The instructor reserves the right (by college policy) to ask a disruptive student to leave the classroom. This will count as an absence.
• If for any reason you wish to drop the class, please let me know for my records. If you don’t make a formal withdrawal, you can receive a grade of “F”.

In class you turn off your phones /mp3 players etc. or leave for good. You will then be dropped from my class. The only music we may have, will be for the whole class. Period. Zero tolerance. Finally, if you do not bring your assigned materials or projects to class (including props) you will be excused from class with an absence.
TEXTBOOK AND MATERIALS:  
A WORD OF WARNING: IF YOU DO NOT BRING THE MATERIALS TO CLASS THAT HAVE BEEN ASSIGNED, AFTER THE 1st Class, I WILL DROP YOUR GRADE EACH TIME THIS OCCURS. YOU CANNOT PRODUCE IN AN ART CLASS WITHOUT MATERIALS AND IN MANY CASES THE EXTRA OBJECTS YOU WILL BE EXPECTED TO BRING (FOR STILL LIFE SET-UPS) WILL AFFECT THE ENTIRE CLASS!

MATERIALS - YOU WILL NEED:

1. Hard lead pencils numbers: H, 2H, 3H, 4H, and 6H
2. Soft lead pencils numbers: F, HB, 2B, 3B, 4B, and 6B.
3. Erasers: Kneaded and Gum erasers, Pink Pearl or Plastic Eraser Pencils.
4. Metal Eraser Shield.
6. Different colors of peel-away grease pencils: blue, black, red, etc. (also called “china markers.”)
7. Sand paper sharpeners or a sheet of 320 grit emery paper from any good hardware store
8. One large NEWS PRINT sketchpad. 18X24"  
9. Good Drawing Pad 18 X 24 BRISTOL WEIGHT  
I recommend: Strathmore, Bien Fang, Boarden & Riley, Cranson. All are Acceptable brands. They must say they are either:  
Strathmore: Bristol Weight Board. Smooth 400 series or 500 series Plate [smooth]  
Bien Fang: Smooth Bristol Pad  
Cranson: Smooth 500 series Plate (Smooth)  
Borden & Riley: Bristol smooth 157lb Smooth [Plate] 19” x 24” [Port. Jeff.]  
Don't buy thin cheap paper; you'll regret it. The heavier the weight the better. You can also use heavy weight water color paper  
10. 1 Charcoal pencil [Soft weight].  
10. [a.] One piece of white chalk. Better yet chalk pencils.  
11. Twisted paper stubs. Also known as "tortillons" Additionally, but not in place of, blending stumps.  
12. Roll of masking tape. 1" thick.  
13. 24" Ruler & Exacto holder and blades.  
14. Brown paper bags, start collecting now!  
15. for group project each group will need  
DRAWING II CLASS WILL NEED AT LEAST FOUR SHEETS OF COLORED CHARCOAL PAPER OR DRAWING PAPER. SET OF COLORED PENCILS. [DERWENT IS BEST]

NO ASSIGNED TEXT: However if you have not done much drawing I recommend:  
DRAWING ON THE RIGHT SIDE OF THE BRAIN. By Betty Edwards.

ADDITIONAL SUGGESTED READING:  
The Art Of Responsive Drawing. Nathan Goldstein  
*The Artist’s Handbook Ray Smith
LOCATIONS FOR DRAWING SUPPLIES AND MATERIALS

LONG ISLAND
1. World of Art - Main St., Patchogue. NA
2. NYC - 308 Canal Street, New York, NY 10013 Tel: 212-431-7932
   Store Hours: Monday to Friday: 9 am to 7 pm.
   Sat.: 10 am to 6:30 pm. Sun: 10 am to 6 pm.

And on line......

3. MICHAELS (ARTS AND CRAFTS STORES)
   Riverhead: 1440 Old Country Rd, 346-40 A Ste 400, Riverhead NY 11901-2040
   Tel (631) 284-2201
   Rocky Point: 346-40 Route 25A, Rocky Point, NY 11778-8817
   Tel (631) 209-2932
   Patchogue: 499 Sunrise Hwy W, Ste 65 Patchogue NY 11772-2200
   [Gateway plaza] Tel (631) 447-1110

4. HAMPTON PHOTO ARTS-
   Commons Shopping Center - Bridgehampton, NY 11732 - Off of 27
5. RIEBES - 701 Walt Whitman Rd. (Route 110), Huntington Station, Tel. 427-8644
   Fax. 427-8649
6. COUNTY ART SUPPLIES- 1090 Jericho Tpk., Commack, N.Y. 11725 Tel. 864-5050
7. ISLAND SCHOOL & ART SUPPLIES - 3605 Horseblock rd. Medford Tel. 924-1221
   Island School & Art Supplies- On Rt. 25, just west of Rt.347
8. PJ ART COMPANY- 1950 Middle Country RD., Centereach. Tel. 866 752-7826
   web: http://pjartco.com
9. THE MORRIS STUDIO, Inc. 72 Main St., Southampton, N.Y. 11968 Tel. 283-0085
10. GOLDEN EAGLE - 14 Gingerbread Lane, East Hampton New York Tel.324-0603
    www.goldeneagleart.com/store.html Fax: 329-1962

ON LINE : JERRY'S ARTARAMA www.jerrysartarama.com

MANHATTAN
1. Al Friedman 44W 18th St.................................................... [212]243-9000
2. Arthur Brown 2 West 46th St. [off 5th]........................................ [212]575-5555
4. Sam Flax 425 Park Ave. 55th St.......................................... [212]620-3060

SOME art supplies can be found in large s stationery stores or craft stores.
Examples: Staples, Office Max, Patchogue Stationery, & Ben Franklin’s
**ASSIGNMENTS:** This is a rough schedule of your assignments. The order or amount may change. It is meant to give you an idea of what your assignments will be.

FOCUS on all assignments:
- Finding different ways of presenting subject matter/projects.
- Continuing to expand on your draftsmanship and different materials and techniques.

**"In-Class" Drawing Assignments for 15 week class meetings.**

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<thead>
<tr>
<th>No.</th>
<th>Assignment</th>
<th>Duration</th>
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<tbody>
<tr>
<td>1</td>
<td>Intro in class. Materials Supply list.</td>
<td>1“week</td>
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<tr>
<td>2</td>
<td><strong>Still Life Set-up.</strong> Line and texture study. Showing me what you know and what you need help/work on.</td>
<td>Approx. 2 weeks</td>
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<tr>
<td>3</td>
<td>&quot;The Bones Drawing&quot;. Long-term-intensive drawing. non traditional presentation.</td>
<td>Approx. 5 weeks</td>
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<tr>
<td>4</td>
<td>New Collaborative project. DRAWING OFF THE WALL.</td>
<td>Approx. 5 weeks</td>
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**"The Maps Project".**
- 4 groups, Approx. 4/5 persons per group.
- Each group will be working as a collaborative, in competition with the other 2 groups.
- On large surfaces 36” X 5’. Theme: "Maps Project" [You are here. Where the hell is here?]  

5. Last Class. Final Portfolio Review 15th week

**Home Work Assignments:**

1. **“Fish Study.”** Presentation of the subject as; Allegorical, Narrative, Impending action, Investigation.
2. **“Bags Bags Bags”** – Brown Paper Bag. Telling us what’s inside. Introduction to the technique of **“chiaroscuro”.**
   - Materials: graphite, charcoal, white or pastel colored chalk and a brown paper bag.
3. Your choice: **“Animal Hands”** -Morphing Hand/Animal Study. OR **“Architectural Presentation of your eyes.”**

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**FOR NEXT Class YOU MUST HAVE THE FOLLOWING:** no exceptions.
- ALL OF YOUR SUPPLIES. Plus An Object That Represents You. We will be drawing it in class.
- #1. HOMEWORK ASSIGNMENT –
  An Introduction to Thinking About Different Modes and Reasons for Presentation of Subject Matter.

1. Go to library: Look up and write a brief paragraph as describing each of the **two terms**, a.) **Botanical studies:** Any other find of multiple study of subject matter. Plant animal etc.  
   b.) **Triptychs:** Good example- **Giotto to Durer Early Renaissance Painting** Carlo Crivelli, Michael Pacher [Wolfgang Altarpiece] et al. Any art history survey book will have something. Medieval and Renaissance art history books are full of examples.  
   - Ask Reference librarian for help. Use your public library too. Patchogue library is very good, but any library will have this kind of info.  
   Then bring in: a.3 Xeroxed examples of a.] and 3 of b.] and b.] togethe with a typed paragraph describing A. & B. for next weeks’ class.

2. In addition, look up and type the definitions of the words: 1. Allegory 2. Narrative 3. Impending.
These definitions should be relative to use in a drawing or painting.

AT THE BEGINNING OF EACH CLASS YOU ARE RESPONSIBLE FOR THE FOLLOWING:

- Unlock wheels on desks, this means every person must help move the desks neatly out of the way. Half of the desks must be lined up against the end wall (with screen). The rest are moved toward the other end of the classroom.
- Bring your easel forward to your ‘mark’ and return it at the end of class. REMARK EACH WEEK!
- Return desks back the way they were before we leave at the end of class.
- Easels must be neatly stacked within metal bars.
- If you are finished with your own desk/easel, then make sure desks are lined up neatly, and chairs are in front of each desk. Don’t just stand around!
- Before all desks are moved back, help with moving still life. Then everyone helps replace the desks. NO ONE IS EXCUSED FROM CLASS UNTIL THIS IS ACCOMPLISHED!

#1. HOMEWORK ASSIGNMENT. Will be given Next week and will be directly related to The assignment you have been given tonight and all future assignments relate to these concepts.

#2. THE MAP PROJECT- Initially will require work both in class and as homework.

#3. HOMEWORK ASSIGNMENT- Fish and Crustaceans.

SLIDES AND EXAMPLES – Discussion in detail and ASSIGNMENT OF PROBLEM.
- Multiple studies of a Fish, Crab, or Lobster presented in either: Architectural, Botanical, Graphic Design, or Allegorical styles. Your choice.
  1. Main presentation of & assignment of problem.
  2. Layout for assignment on good paper due for review and discussion.

#4. HOME WORK ASSIGNMENT Bags, Bags, Bags. “BROWN PAPER BAG.” [Telling us what’s inside.]

SLIDE LECTURE, full discussion and PRESENTATION OF PROBLEM:
  1. You’ll need a brown paper bag this problem; Lunch size to Grocery size your choice.
    The bag will be the medium you’ll be drawing on, so collect 2 of the same kind.
  2. White or light colored chalk. - White Chalk Pencil recommended.
  3. Soft Charcoal
  4. Subject matter will be up to you.

#5. HOME WORK ASSIGNMENT “Animal Hands” or “Architectural Presentation of Your Eyes” Two-part process,
  1. You will need both graphite pencils and Colored pencils.
  2. Water color paper is nice for this but not necessary