

College of San Mateo
Official Course Outline

1. COURSE ID: ART 208 **TITLE:** Portrait Drawing I

Units: 3.0 units **Hours/Semester:** 32.0-36.0 Lecture hours; 48.0-54.0 Lab hours; and 64.0-72.0 Homework hours

Method of Grading: Grade Option (Letter Grade or Pass/No Pass)

2. COURSE DESIGNATION:

Degree Credit

Transfer credit: CSU; UC

3. COURSE DESCRIPTIONS:

Catalog Description:

Portrait characterizations using the techniques and materials of drawing in several media. Application of fundamental studies of the anatomy of the head and faces in the pursuits of expressive representations of people. Individualized instruction is emphasized. Studio practice drawing from live models.

4. STUDENT LEARNING OUTCOME(S) (SLO'S):

Upon successful completion of this course, a student will meet the following outcomes:

1. Articulate visually, orally and in written interpretations of portrait drawing viewed as an alternative method of communication; principally as expressions of self, personal observations and perceptions, and other artistic objectives.
2. Conceptualize, formulate and analyze strategies to manifest ideas into artworks in drawing.
3. Demonstrate the skills and techniques necessary in the effective and safe use of tools and materials to produce works of art.

5. SPECIFIC INSTRUCTIONAL OBJECTIVES:

Upon successful completion of this course, a student will be able to:

1. Develop an understanding of the communicative abilities of images based upon characterizations of the human face.
2. Articulate interpretations based upon analysis of the visual elements identified within a drawing and the construction of contexts of understanding for defining the observed elements.
3. Acquire the skills for the control of various drawing techniques that integrate size, shape, placement, color, and value in achieving a likeness and cohesive appearance.
4. Integrate personal perspectives and practical methodologies to produce personally meaningful works.

6. COURSE CONTENT:

Lecture Content:

- I. Understanding the Art of drawing
 - Perception and understanding: "how we understand what we see".
 - Importance of personal histories, cultural backgrounds, etc., as factors which impact understandings
 - How "meaning" is created for images
 - How meanings are changed or manipulated by specific image elements, such as subject choice, points-of-view, lighting effects, compositional techniques, etc.
- II. Using drawn images as a means of communication:
 - "Visual Vocabulary": the associated understandings of image and ideas
 - Control of imagery to convey specific ideas
 - Application of specific drawing techniques to achieve desired communicative effect.
- III. Methods of image construction:
 - Criteria for designing images to share ideas with viewers
 - Composition methods or methods of organizing a drawing using the human face
 - Content and composition concepts: likeness, proportion, measurements and structures
 - Examination of art works to exemplify "how they work" as communication media (relationships of content, context and composition).
- IV. Drawing techniques:
 - Observations and analysis of how shapes are created by changes in lighting values.
 - Development of eye-hand coordination.
 - Methods to depict representations of faces, character and other aspects of portraits

- Understanding and utilization of perspective, proportions and foreshortening.
 - Understanding the relationships of color, values, light and shadows.
 - Variations in the representations of the male and female faces
- V. Materials and media used in drawing
- Drawing instruments and tools
 - Selection and use of media used in drawings
 - Selection, preparation and use of materials upon which to draw
- VI. Methods of presentation of finished works
- Framing, matting and other presentation methods.

Lab Content:

1. The use of various drawing media, which may include charcoal, graphite, Conte Crayon, and ink to represent the human form.
2. Observational drawings from anatomical models employing a foundational principles and practices of sighting and measurement, proportional studies, contour and gesture, descriptive value, and development of volume.
3. Critique and evaluation of drawing assignments and exercises.
4. Expressive drawings from the live model.

7. REPRESENTATIVE METHODS OF INSTRUCTION:

Typical methods of instruction may include:

- A. Lecture
- B. Lab
- C. Activity
- D. Critique
- E. Directed Study
- F. Discussion
- G. Experiments
- H. Field Trips
- I. Individualized Instruction
- J. Observation and Demonstration

8. REPRESENTATIVE ASSIGNMENTS

Representative assignments in this course may include, but are not limited to the following:

Writing Assignments:

- Research selected topics for technical or creative objectives.
- Reflective, analytical and/or critical writings to discuss issues and concepts related to drawn images are used as a means of communication.
- Gallery or field trip reports.

Reading Assignments:

Students will be required to read college-level materials: text books, reference manuals, art histories, technical and instructor generated materials.

9. REPRESENTATIVE METHODS OF EVALUATION

Representative methods of evaluation may include:

- A. Class Participation
- B. Class Work
- C. Homework
- D. Oral Presentation
- E. Papers
- F. Portfolios
- G. Projects
- H. Students may be evaluated from a combination of the following suggested criteria: 1. Demonstrations of progressive acquisition of drawing skills. 2. Portfolio reviews of completed works. 3. Written and/or oral examinations, classroom participation in critiques and other class activities. 4. Exhibition reports or other research projects. 5. Any other viable alternative criteria chosen by the instructor.

10. REPRESENTATIVE TEXT(S):

Possible textbooks include:

- A. Sin, O.. *Drawing the Head for Artists: Techniques for Mastering Expressive Portraiture (For Artists, 2)*,

ed. Quarry Books, 2019

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Course Originator: Rebecca Alex