

**College of San Mateo**  
**Official Course Outline**

1. **COURSE ID:** ART 209    **TITLE:** Portrait Drawing II  
**Units:** 3.0 units    **Hours/Semester:** 24.0-27.0 Lecture hours; 72.0-81.0 Lab hours; and 48.0-54.0 Homework hours  
**Method of Grading:** Grade Option (Letter Grade or P/NP)  
**Prerequisite:** ART 208  
**Recommended Preparation:**  
    Eligibility for ENGL 838 or ENGL 848
  
2. **COURSE DESIGNATION:**  
**Degree Credit**  
**Transfer credit:** CSU; UC  
**AA/AS Degree Requirements:**  
    CSM - GENERAL EDUCATION REQUIREMENTS: E5d. Career Exploration and Self-Development
  
3. **COURSE DESCRIPTIONS:**  
**Catalog Description:**  
    Advanced portrait characterizations, expanding upon the drawing techniques of Portrait Drawing I. Further enhancements of drawings based upon astute studies of the anatomy of the head and faces. Individualized instruction is emphasized. Studio drawing sessions of male and female live models.
  
4. **STUDENT LEARNING OUTCOME(S) (SLO'S):**  
    Upon successful completion of this course, a student will meet the following outcomes:
  1. Develop a personal approach or style to portraiture through advanced techniques, skills and aesthetics.
  2. Explore the visual and technical possibilities of portraiture through a specific medium.
  3. Create a cohesive body of portraiture that summarizes your stylistic and aesthetic choices.
  4. Analyze and critique your own and other portraits with references to contemporary and historical portraiture practices through group discussions, critique sessions, research, visiting exhibitions and writing.
  
5. **SPECIFIC INSTRUCTIONAL OBJECTIVES:**  
    Upon successful completion of this course, a student will be able to:
  1. Develop an intermediate to advanced understanding of the communicative abilities of images based upon characterizations of the human face.
  2. Articulate intermediate to advanced 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 advanced skills for better control of the 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 desire communicative effect.
  
  - III. Methods of image construction:
    - Criteria for designing images to share ideas with viewers
    - Variations and experimentation in composition methods or methods of organizing a drawing using the human face

- Sophistication of the content and related composition concepts: likeness, proportion, measurements and structures, etc.
- Examination of art works to exemplify "how they work" as communication media (relationships of content, context and composition).

#### IV. Drawing techniques:

- More keenly made observations and analysis of how are shapes created by changes in lighting values and related drawing techniques
- Further development of eye-hand coordination.
- Explorations in advanced methods to depict representations of faces, character and other aspects of portraits
- Advanced exercises to better understand and use methods of perspective, proportions and foreshortening.
- Further investigations of the relationships of color, values, light and shadows.
- Evaluations of representations of the male and female face, as impacting viewer perceptions and interpretations

#### 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

- Considerations of long-term preservation methods
- 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. Field Trips
- H. Individualized Instruction
- I. Observation and Demonstration

#### **8. REPRESENTATIVE ASSIGNMENTS**

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

##### **Writing Assignments:**

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

##### **Reading Assignments:**

- Reading assignments of college-level materials: textbooks, technical literature, internet resources, instructor-generated materials, etc.

#### **9. REPRESENTATIVE METHODS OF EVALUATION**

Representative methods of evaluation may include:

- A. Class Participation
- B. Class Work
- C. Exams/Tests
- D. Field Trips
- E. Group Projects
- F. Homework
- G. Lab Activities
- H. Papers
- I. Portfolios
- J. Projects
- K. Quizzes

10. **REPRESENTATIVE TEXT(S):**

Possible textbooks include:

- A. Hoggett, S.. *How to Draw and Paint Portraits: Learn how to draw people through taught example, with more than 400 superb photographs and practical exercises, each designed to help you develop your skills*, 1st ed. Leicester: Southwater, 2013
- B. Chambers, T., Goldman, K., Habets, P., Richlin. L.. *The Art of Drawing & Painting Portraits: Create realistic heads, faces & features in pencil, pastel, watercolor, oil & acrylic*, 1st ed. Minneapolis: Walter Foster, 2012

**Origination Date:** September 2016  
**Curriculum Committee Approval Date:** October 2016  
**Effective Term:** Fall 2017  
**Course Originator:** Rebecca Alex