

**College of San Mateo  
Official Course Outline**

**1. COURSE ID:** ART 216    **TITLE:** Portraiture IV

**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)

**Prerequisite:** ART 215

**2. COURSE DESIGNATION:**

**Degree Credit**

**Transfer credit:** CSU; UC

**3. COURSE DESCRIPTIONS:**

**Catalog Description:**

Advanced study of the human portrait, expanding upon the techniques of Portraiture III and focusing on the development of individual style. Students will have the choice of various media, including drawing, pastels and paint. Studio drawing/painting sessions will feature live male and female models.

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

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

1. Demonstrate a working knowledge and understanding of advanced techniques and principles of portraiture.
2. Conceptualize, formulate and analyze strategies to manifest ideas into complex visual images through the human portrait.
3. Examine, compare and analyze historical and contemporary examples of portraiture within a global context and how this applies to one's artwork.

**5. SPECIFIC INSTRUCTIONAL OBJECTIVES:**

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

1. Demonstrate full proficiency in the advanced technical skills required for achieving a likeness and cohesive appearance in portraiture.
2. Establish advanced proficiency in the visual communication abilities of images based upon characterizations of the human face.
3. Demonstrate advanced proficiency in the goal of integrating personal perspectives and practical methodologies to produce personally meaningful works.
4. Understand the art of human portraiture through the various lenses of history and cultures and apply this knowledge to one's work.

**6. COURSE CONTENT:**

**Lecture Content:**

1. The Art of Portraiture within various historical and cultural contexts
2. Review of work finished in Portraiture III, with critique and goal setting for the semester
3. Review basic Head/Neck Structure
4. The head and face as complex architectonic structures
5. Advanced Topics of The Skull: The Skull and Facial Muscles as an Écorché
6. Working with complex shape to identify shadow and light patterns
7. Advanced Laws of Figurative Drawing and Painting
8. Advanced Light and Shade Theory for Artists
9. Facial Expressions
10. Advanced topics of the features and their contributions to facial expressions:
  - a) Eyes
  - b) Nose
  - c) Mouth
  - d) Ears (Separate Lectures)
11. Anatomy of the Hand, Neck, Thorax, and Shoulder Girdle, and their historic uses in portraiture
12. The Multiple Figure/Full Figure Portrait in an Environment
13. The Final Presentation

**Lab Content:**

1. Obtain advanced technical skills of various drawing and/or painting media, which may include charcoal, graphite, Conte Crayon, chalk pastel, ink, oil paint, acrylic paint, or watercolor to represent the human

form.

2. Establish advanced understanding and use of the elements of color theory as it applies to portraiture.
3. Investigate large scale, full-figure and multiple figure portraiture.
4. Construct ambitious compositional finished works in analysis of linear, tonal and color design of a portrait composition.
5. Demonstrate proficiency in the use of facial expressions within studio work, and it's connection to art historical uses of facial expression within portraiture.

#### 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:**

1. Gallery or field-trip reports
2. Research selected topics for technical or creative objectives
3. 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 and instructor-generated materials

#### 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. Oral Presentation
- I. Papers
- J. Portfolios
- K. Projects
- L. Quizzes
- M. Research Projects

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

Possible textbooks include:

- A. Cuong, I.. *Portrait in Oil: Rendering realistic skin tones in oil, Underpaintings, Layered technique and direct painting method Paperback*, ed. Independently Published, 2021

**Origination Date:** October 2021

**Curriculum Committee Approval Date:** November 2021

**Effective Term:** Fall 2022

**Course Originator:** Rebecca Alex