

ART 0052 - PORTRAIT DRAWING AND PAINTING

Catalog Description

Advisory: Completion of ART 4A with grade of "C" or better
Hours: 90 (36 lecture, 54 laboratory)

Description: Introduction to drawing and painting the human portrait from live models. Basic proportions, facial features, basic rendering and painting techniques, and portrayal of individual portrait characteristics with a variety of drawing and painting media. Historical study of the art form of portraiture integrated into studio projects. (CSU, UC)

Course Student Learning Outcomes

- CSLO #1: Critique artworks using relevant studio terminology.
- CSLO #2: Examine the history, development, trends, and approaches to portrait.
- CSLO #3: Apply proper material handling, use, storage, and clean up safety standards in the classroom.
- CSLO #4: Analyze the proportions and planes of the human head, through parts and different sections of sections of the face.
- CSLO #5: Create observational and expressive portrait drawings and paintings using color, e.g., pastel, acrylic and water color and black and white drawing media including graphite, charcoal, and ink.

Effective Term

Fall 2024

Course Type

Credit - Degree-applicable

Contact Hours

90

Outside of Class Hours

72

Total Student Learning Hours

162

Course Objectives

Lecture Objectives:

1. Discuss the muscle and skeletal structure of the human head, neck and shoulders.
2. Analyze various drawing techniques used in portraiture.
3. Discuss the effect composition has on the reading of a portrait.
4. Describe how positive and negative space/shapes can be employed to accurately capture the likeness of a model.
5. Analyze the variety of media used to draw and paint likenesses of live models in a variety of poses and lighting conditions.
6. Discuss how different values of light and shadow can affect the reading of a portrait.
7. Describe how proportions of the human face can be evaluated.

8. Evaluate one's own portraits and the portraits of others in terms of composition, accuracy of likeness and proportions, value, color harmony, technique and creativity.
12. Analyze and evaluate significant contemporary and historical works in portraiture.

Laboratory Objectives:

1. Evaluate and accurately draw and paint the structure and proportions of the human face.
2. Create original drawings and paintings demonstrating an understanding of various portrait drawing techniques and processes such as shading and hatching, depictions of three dimensional form using angle checking, visual measurement and foreshortening techniques.
3. Evaluate a wide range of materials, including pastels and acrylic paints, and methods to achieve various aesthetic effects in drawing the portrait.
4. Strengthen and enhance emotional responses and personal expression through maintenance of a sketchbook/journal for homework sketching assignments, drawing exercises and assessments of museum and gallery exhibitions.

General Education Information

- Approved College Associate Degree GE Applicability
- CSU GE Applicability (Recommended-requires CSU approval)
- Cal-GETC Applicability (Recommended - Requires External Approval)
- IGETC Applicability (Recommended-requires CSU/UC approval)

Articulation Information

- CSU Transferable
- UC Transferable

Methods of Evaluation

- Classroom Discussions
 - Example: Students will be evaluated on a combination of their participation in classroom discussions and formal critiques including verbal and written examples. For example: students will hang up their finished artwork for a class critique, either individually or as a group. Students will be asked to comment at least once, either written or verbally, on an artwork other than their own, about one aspect of the drawing's success—either process, composition, style, historical relationship, emotional response, etc. After several comments or written responses about the artworks's success, the instructor will ask for any comments from students about areas for improvement for the drawing, either formal (i.e. process, composition, style) or if anything is unclear (i.e. distracting or confusing). The instructor can identify through the observation of these written and verbal comments any points of confusion, and readdress gaps in understanding related to form, composition, tonal and value range, and other elements of visual literacy. After several comments and written responses, the original creator of the discussed artwork will have an opportunity to ask questions or clarify their approach/intent with their artwork and answer/respond to any previous student questions or comments.
- Projects
 - Example: Students will present portfolios for evaluation at midterm and finals. These will be graded on completion of all projects, creative choices, use of materials, composition, concept and final results.

Repeatable

No

Methods of Instruction

- Laboratory
- Lecture/Discussion
- Distance Learning

Lab:

1. Optical gray drawing of the head using a Sharpie ink pen method of layering small marks or hatching to develop a full range of values and complexity. Lecture is prepared using projected image, drawings and printed examples, books and hand-outs containing due dates. Analyzing basic proportions and structure of the human head and preliminary sketches in pencil are discussed and demonstrated by instructor to help students build a better understanding of the approach and process. Completed projects are discussed as a group and critiqued on these processes and degree of overall success. Active and relevant participation by students will include verbal impact and written examples

Lecture:

1. Instructor projects images of portraits by various historical and contemporary artists. The instructor describes characteristics of these works and then leads students in a discussion to evaluate the viewpoints and techniques of the artists in relation to expressive elements of the work.

Distance Learning

1. Visually oriented presentation lecture analyzing basic proportions and structure of the human head through pictures of models and historical artworks and rendered in drawing and painting methods. Video demonstration showing how to create observational drawings from a live model that demonstrate successful development, application, and understanding of the principles of the proportions and structure of the human head. Students submit progress to the instructor for feedback. Completed projects are posted to the discussion board and critiqued through written format using relevant terminology in terms of elements of design, and aesthetic success. Active and relevant participation includes students responding to each other's comments in the discussion board.

Typical Out of Class Assignments

Reading Assignments

1. Read reviews of gallery or museum exhibitions devoted to portraiture. Analyze and evaluate the readings and discuss them in class. 2. Read a biography or biographical article about an artist who specializes in portraiture and discuss it in class.

Writing, Problem Solving or Performance

1. Write a review/critique of a gallery or museum and show that you have visited. 2. Prepare and submit for evaluation a portfolio of portraits completed during the semester, including an artist's statement and a written self-evaluation of the work.

Other (Term projects, research papers, portfolios, etc.)

Typical assignments 1. Sketch different parts of the face in your sketchbooks. 2. Using line only, draw a self portrait. 3. Sketch ten people from life.

Required Materials

- Painting Watercolor Portraits
 - Author: Al Stine
 - Publisher: North Light Books
 - Publication Date: 1997
 - Text Edition:
 - Classic Textbook?:
 - OER Link:
 - OER:
- Portrait Painting Atelier
 - Author: Suzanne Brooker
 - Publisher: Watson-Guption
 - Publication Date: 2010
 - Text Edition:
 - Classic Textbook?:
 - OER Link:
 - OER:
- A Treatise on Portrait Painting - An Exploration in Palettes & Styles
 - Author: Cheryl Kline
 - Publisher: artistsoftheroundtable.com
 - Publication Date: 2015
 - Text Edition: 1st
 - Classic Textbook?:
 - OER Link:
 - OER:
- Drawing the Head for Artists: Techniques for Mastering Expressive Portraiture (Volume 2) (For Artists, 2)
 - Author: Oliver Sin
 - Publisher: Quarry Books; Illustrated edition
 - Publication Date: August 6, 2019
 - Text Edition: 1st
 - Classic Textbook?:
 - OER Link:
 - OER:
- Drawing in the Present Tense
 - Author: Claire Gilman and Roger Malbert
 - Publisher: Thames & Hudson
 - Publication Date: May 9th 2023
 - Text Edition: 1st
 - Classic Textbook?:
 - OER Link:
 - OER:

Other materials and-or supplies required of students that contribute to the cost of the course.