Lecture Contact Hours: 32-36, Homework Hours: 64-72, Total Student Learning Hours: 160-180
Laboratory Contact Hours: 64-72, Homework Hours: 0, Total Student Learning Hours: 160-180

CUYAMACA COLLEGE
COURSE OUTLINE OF RECORD

ART 240 – PORTRAITURE AND CHARACTER DESIGN

2 hours lecture, 4 hours laboratory, 3 units

Catalog Description
This course will enable students to develop a personal approach to portraiture through drawing methods and techniques, providing a concentrated examination of the human head, character, and anatomy. Students will explore how to work directly from the model using expressive drawing and multi-media approaches. Students will examine how portraiture and character design express ideas about power, social status, stages of life, gender, identity, and fantasy. They will also be introduced to a range of historical and contemporary artists whose work features the portrait as the subject matter.

Prerequisite
None

Recommended Preparation
"C" grade or higher or "Pass" in ART 124 or equivalent

Course Content
1) Introduction
    a. Studio etiquette
        1. Model etiquette
    b. Material overview
        1. Charcoal, graphite, soft pastel, erasers, blending stumps and tortillons, sandpaper, x-acto
    c. The portrait
        1. What is the portraiture?
        2. Fields of study
        3. Career/transfer examples
    d. Ground rules for small group critique, self-assessment, and growth
2) Exploratory studies (from live models or anatomical busts).
    a. Line Drawing
        1. Contour, Block-in, Sighting
    b. Structural rendering
        1. Construction the head utilizing a framework of basic forms, shapes, and planer analysis.
            (1) Using hard and soft pencils to fully explore line and form
            (2) Include historical and contemporary figurative artist examples (i.e. Dryden Goodwin)
        2. Exploring basic facial anatomy
            (1) Eye
            (2) Ears
            (3) Nose
            (4) Lips
    c. Tonal Drawing
        1. Modeling, cross-hatching, blending and layering.
            (1) Willow, compressed, or pencil charcoal, kneaded erasers
        2. Creating form and depth, to almost 'sculpt' the head
        3. Drawing hair from simplified primary forms and adding secondary and tertiary details
        4. Include historical and contemporary figurative artist examples
    d. Mix color for skin tones

   1. Color blocking, building surface, adding detail, revision, and repetition
   2. Creating "character/mood/drama" using color theory
   3. Include contemporary figurative artist examples
  e. Character and expression
   1. Using drawing media e.g., pastels, inks, oil pastels, charcoal, pencil and gouache
   2. Expressive techniques using wet media e.g., ink and brush
   3. Include historical and contemporary figurative artist examples
3) Character design (from live models, reference, and/or anatomical busts).
  a. Self-portrait and exploring "likeness"
   1. Caricature and exaggeration
   2. Include historical and contemporary figurative artist examples
  b. Intentional distortion
   1. Concept design and animation concepts
   2. Include historical and contemporary figurative artist examples

Course Objectives
Students will be able to:
1) Employ knowledge of the anatomical structure of the human head and the facial features through examination and illustration.
2) Convey human emotion by capturing facial expression.
3) Recognize and apply various drawing techniques and mythologies.
4) Demonstrate knowledge of correct proportion, form, and structure.
5) Discuss and analyze historical portrait examples as a means of experiencing style and content in portrait drawing.
6) Explore contemporary drawing styles within portraiture and character design to create works that speak to cultural modes of expression.
7) Consider and critique the artwork of peers in a constructive and insightful manner.
8) Consider the practice of portraiture and how "likeness" is defined and portrayed.
9) Convey ideas about self-representation through realistic and abstract portraits.

Method of Evaluation
A grading system will be established by the instructor and implemented uniformly. Grades will be based on demonstrated proficiency in the subject matter determined by multiple measurements for evaluation, one of which must be essay exams, skills demonstration or, where appropriate, the symbol system.
1) Projects will be introduced with due dates. Art projects will be evaluated during class in a discussion/critique form. Criteria, response, and discussion will clarify each student's response.
  a. Small group discussion
  b. Regular written self-analysis
2) Evaluation will be based on the student's ability to successfully incorporate:
  a. Elements and principles of design.
  b. Expressive, emotional, and interpretive responses.
  c. Technical skills when handling the analog and digital art material.
  d. Accurate anatomical forms with detail.
3) Students will create a folio of projects, which employ:
  a. Knowledge of anatomical structure,
  b. Proper handling of drawing media
  c. Realization of the form
  d. Developed "likeness" and embellishment related to character design.

Special Materials Required of Student
1) Paper, sketchbook
2) Drawing media, including but not limited to graphite and charcoal pencil, pastels, erasers, gouache, and ink
3) Students may use digital tablets with drawing software applications at home

Minimum Instructional Facilities
1) Studio space that allows for the use of models
2) Digital drawing and painting facilities, wall space, adequate lighting, sinks, storage, audiovisual equipment, white board, and adequate ventilation
3) Human skull and head models

Method of Instruction
1) Lecture
2) Media demonstration
3) Individualized feedback and assessment
4) Class discussions, journaled self-assessment, and small group critique
5) Handouts and audio-visual presentation
6) Culturally responsive teaching methodologies
7) Fully accessible course materials

Out-of-Class Assignments
1) Drawing assignments in sketchbooks.
2) Reading, writing, and research assignments, culminating in class presentation.

Texts and References
1) Required (representative examples):
   a. Sin, Oliver. *Drawing the Head for Artists.* Beverly, MA. Quarry Books, 2019.
   b. Goldstein, Nathan. *Figure Drawing: The Structural Anatomy and Expressive Design of the Human Form*. 7th edition, New York, New York: Pearson. 2010.
   c. Hogarth, Burne. *Drawing the Human Head*. New York, NY: Watson-Guptill, 1989.
2) Supplemental: None

Student Learning Outcomes
Upon successful completion of this course, students will be able to:
1) Represent the head in three dimensions on a flat page and render the effects of light on the planes of the head.
2) Apply the elements of art and the principles of art and design to portraiture and character studies.
3) Analyze and interpret ideas and communicate facial emotion or expression through works of art.
4) Critically interpret and employ self-assessment of artworks verbally and in writing through the critique process
5) Articulate complex relationships between major works or significant individuals in art, from various historical periods, and their cultural, historical, and economic contexts.