

NCAL 402D: FIGURE DRAWING I FOR OLDER ADULTS

Foothill College Course Outline of Record

Heading	Value
Effective Term:	Winter 2026
Units:	0
Hours:	3 lecture, 3 laboratory per week (72 total per quarter)
Degree & Credit Status:	Non-Degree-Applicable Non-Credit Course
Foothill GE:	Non-GE
Transferable:	None
Grade Type:	Non-Credit Course (Receives no Grade)
Repeatability:	Unlimited Repeatability

Student Learning Outcomes

- Critique figure drawings using appropriate terminology, techniques, and criteria.
- Render observational life drawings using light and shadow from a live model.
- Sketch life figure drawings from observation that show accurate gesture and proportion.

Description

This noncredit course is targeted towards older adults. Beginning drawing course focusing on the representation and interpretation of the human figure, with attention to drawing from life.

Course Objectives

The student will be able to:

1. Demonstrate skills in drawing the human figure from observation, from a live figure model in a representational style.
2. Demonstrate an ability to draw interpretive expressions of the human figure from a live figure model.
3. Demonstrate accurate figure proportion from a live model.
4. Demonstrate accurate rendering of the human form from a live figure model.
5. Incorporate historical and contemporary approaches to drawing the human figure from a live figure model.
6. Experiment with a variety of materials to render and complement the human figure from a live figure model.
7. Produce figure drawings that creatively apply subjective matter that reflects personal and culturally diverse imagery.
8. Demonstrate an understanding of the anatomy and structure of the human body.
9. Demonstrate verbal communication skills in self critiques.

Course Content

1. Demonstrate skills in drawing the human figure from observation, from a live model

- a. Hand-eye coordination from a live model
 - b. Sighting and measuring observational skills from a live model
2. Demonstrate an ability to draw interpretive expressions of the human figure from a live model
 - a. Stylization and abstraction of the human figure from a live model
 - b. Gesture drawing capturing movement from a live model
 - i. Mass gesture drawings from a live model
 - ii. Gesture drawings using the skeleton structure from a live model
 - c. Figure in action poses from a live model
 3. Demonstrate accurate figure proportion from a live model
 - a. Ideal human proportions from a live model
 - b. Alignment and measuring techniques from a live model
 - c. Foreshortening from a live model
 4. Demonstrate accurate rendering of the human form from a live model
 - a. Use of value in describing the human form from a live model
 - b. Uses of line in describing the human figure from a live model
 - i. Contour line drawing from a live model
 - ii. Planar study of the figure from a live model
 - iii. Skeleton and muscular structure of the human figure from a live model
 - c. Demonstrate the accurate structure of the human figure from a live model
 - i. Cross-contour line drawing from a live model
 - ii. Planar study of the figure from a live model
 - iii. Skeleton and muscular structure of the human figure from a live model
 5. Incorporate historical and contemporary approaches to drawing the human figure from a live model
 - a. Study the style and use of materials of a known figurative artist
 - b. Development of composition using the human figure from a live model
 6. Experiment with a variety of materials to render and complement the human figure from a live model. Practice technique and execution in the choice and use of materials
 - a. Sanguine Conte
 - b. Vine charcoal
 - c. Pencil
 7. Demonstrate an understanding of the creative process from a live model
 - a. Planning the drawing with thumbnail sketches and mock-ups from a live model
 - b. Incorporate intuition in the conceptualization of the drawing
 8. Demonstrate communication skills in a class critique
 - a. Evaluate the strengths and areas for improvement on the works in progress
 - b. Engage in a verbal dialogue about the finished drawings in the form of group critiques both large and small

Lab Content

1. Assignments and figure drawing exercises that explore a range of line applications, such as contour, cross contour, and gesture figure sketching from a live figure model.
2. Assignments and exercises related to form, chiaroscuro, shading techniques, cross-hatching, and the additive and subtractive method of figure drawing from a live model.
3. Assignments that use the application of foreshortening perspective from a live model.

4. Application of basic anatomy in gesture drawing exercise and short poses from a live model.
5. Observation exercises that use measuring proportions, sighting, checking symmetry, and alignment techniques in a figure drawing from a live model.
6. Exercises that use the application of drawing media and tools, such as traditional drawing media by various artists throughout history.
7. Exercises that focus on human expression from a live model.
8. Exercises that have students make drawing revisions or corrections from a live model.
9. Verbal critiques, self critiques, and evaluation of drawing assignments and exercises.

Special Facilities and/or Equipment

1. When taught via Foothill Global Access: on-going access to a computer with email software and capabilities; email address; JavaScript-enabled internet browsing software.
2. When taught in the classroom: easels, horse easels, 24x36 table space and stools, drapes for the room, a projector and screen, portable lighting equipment, and a model stand.

Method(s) of Evaluation

Methods of Evaluation may include but are not limited to the following:

Portfolio review: each drawing will be evaluated for technical ability, craftsmanship, and personal creative and conceptual approaches

Oral critiques

Written participation in lectures of historical and contemporary figure drawings

Drawing revisions from a live model

Method(s) of Instruction

Methods of Instruction may include but are not limited to the following:

Lecture presentation using the vocabulary of figure drawings and human anatomy

Discussion using the language of anatomy and figure drawing

Demonstration of a variety of proportion techniques, such as drawing from observation, sighting skills and methods, planar drawing, contour drawing, and rendering the figure with shadow and light

Critique and group presentation of weekly in-progress figure drawing projects followed by in-class discussion and evaluation

Examine and describe the major historical, contemporary, and critical trends in figure drawing

Representative Text(s) and Other Materials

Bridgman, George B.. [Complete Guide To Drawing from Life](#). 2009.

Although this text is older than the suggested "5 years or newer" standard, it remains seminal in this area of study.

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

1. Copy of a great work of historical or contemporary figure drawing.
2. Research the artwork, the artist, the style, subject matter, content, and context.
3. Write a self critique describing the process of making an artist copy or figure drawing study from a great work of art.

Discipline(s)

Art