“Discovery lies not with seeing new landscapes, but with seeing landscapes with new eyes”. Bertolt Brecht 1898-1956, German poet, playwright, and theatrical reformer, one of the most prominent figures in the 20th-century theater

Art 124A, Drawing I: Spring 2016, Class Location: AC 604, 2 to 4:45PM
Instructor: Ron Petrosky
E-mail ronald.petrosky@csun.edu

Contact/Office Hours: Best way to contact me is through E-mail. My office location is the office in AC602 or the AC604 classroom after class when available. Office hours are from 5 to 6PM on Monday and from 5 to 6PM on Wednesday. Many times we can discuss minor issues either just before or after class. If you need an appointment make one through the Art Advisement office.

Textbook: None required

Art 124A CSUN Catalog Description: Drawing I (3), Introduction to basic drawing experiences. Graphic representation of objects stressed through a variety of techniques and media. Emphasis on form, structure, value, line, and systems of perspective and space. (Available for General Education, Arts and Humanities) for non-art majors; six hours lab.

Art Program Goals
Basic skills: developing a foundation of art knowledge, theories, skills, craftsmanship and technologies, where ideas and concepts are communicated in writing, speaking and art making.

Art knowledge broadening: knowledge of ancient through contemporary art and to develop an understanding of art within theoretical, cultural, and historical contexts.

Critical thinking: analyzing, interpreting, and questioning traditional methodologies and pre-conceived notions of art and art making through the process of generating and solving problems. Interdisciplinary connections: exploring and engaging in interdisciplinary forms of art making.

Global perspectives: promoting an appreciation and tolerance of diverse perspectives dealing with art, culture, teaching and learning.

Collaboration: encouraging both individual and collaborative art experiences among students, faculty, and community.

Professional preparation: developing career paths for various art professions
and an understanding of the demands and expectations of those areas.

“Where observation is concerned, chance favors the prepared mind.” – Louis Pasteur

Arts and Humanities Goals
Goal: Students will understand the rich history and diversity of human knowledge, discourse and achievements of their own and other cultures as they are expressed in the arts, literatures, religions, and philosophy.

Student Learning Outcomes
Students will:
1. Explain and reflect critically upon the human search for meaning, values, discourse and expression in one or more eras/stylistic periods or cultures;
2. Analyze, interpret, and reflect critically upon ideas of value, meaning, discourse and expression from a variety of perspectives from the arts and/or humanities;
3. Produce work/works of art that communicate to a diverse audience through a demonstrated understanding and fluency of expressive forms;
4. Demonstrate ability to engage and reflect upon their intellectual and creative development within the arts and humanities;
5. Use appropriate critical vocabulary to describe and analyze works of artistic expression, literature, philosophy, or religion and a comprehension of the historical context within which a body of work was created or a tradition emerged;
6. Describe and explain the historical and/or cultural context within which a body of work was created or a tradition emerged.

I. Description:
This is a college level foundation course in drawing designed for art and non-art majors. We will explore basic drawing techniques using a variety of media. We will also study ideas and concepts related to art making such as the principles and elements of art as well as historical movements and genres in art history as they relate to the course experience.

For most of the semester instruction will focus on representational art and helping students to truly see the world of drawing subject matter around them, systematically analyze what they see and record it accurately through drawing. Instruction will show students how to break down objects into simple shapes and volumes and, through line and value, translate what they see into graphic representations of the subject matter using various media and techniques. Assignments will be designed to give students the opportunity to demonstrate an understanding of the concepts and techniques given in the lecture and demonstrations. Later in the semester we will integrate a degree of self-expression into the projects and introduce abstract and non-objective forms of drawing.
Student Learning Outcomes for Art 124A

- Students will demonstrate through descriptive types of line their ability to perceive, recognize and draw the contours of objects.
- Students will demonstrate their ability to draw and compose with line geometric shapes and volumes that correspond to objects.
- Students will demonstrate their ability to draw and compose the volumes of objects through the use of the six value areas used in traditional light and shade.
- Students will demonstrate their ability to interpret the geometric volumes that are consistent with objects in one and/or two point perspective. In using two point perspective, students will demonstrate the ability to draw multiple vanishing points, inclined planes, ellipses and cast shadows.
- Students will demonstrate, with the use of value, their ability to describe varying figure-ground relationships between objects and their background.
- Students will demonstrate, in drawings, their ability to compose objects as they relate to other objects by using the organizing principles of design.
- Students will demonstrate their ability to compose light and dark (value) tow dimensionally on the isolated objects and on the whole surface of their drawings.
- Students will demonstrate in their drawings, a working knowledge of basic drawing materials, such as graphite, charcoal, conte and various papers.
- Students will demonstrate in their drawings, a working knowledge of basic drawing methods, such as contour drawing, light and shade, subtractive drawing, hatching and toned paper.
- Students will demonstrate in their finished drawings, a level of craftsmanship and presentation that is appropriate to project criteria.
- Students will recognize in class critiques, discussions and/or tests:
  1. Traditional uses of media, tools and methods in drawings of selected master artists.
  2. Stylistic qualities in the drawings of selected master artists.
  3. The drawings of Western artists with those of other cultures.
  4. The historical, traditional, and current uses of drawings by artists.

II. Grading Policy and Attendance

To earn a B or A in this class you do not need to be a skilled drawer in the beginning of the semester! Representational drawing is a skill that can be acquired through instruction and practice. Any one not disabled in terms of the physical and mental requirements to perform the drawing activity can, through instruction and constant practice, become a skilled drawer! I am constantly surprised at the end of each semester how some already skilled people receive less than an “A” in the course and how some people who come into the class with little in terms of drawing skills will attain the “A” grade. I believe I have designed a grading system and philosophy that rewards the good student regardless of their initial drawing skills. A student who completes all the work, puts the time in on each project and turns work in on time will do well in this course because that is what is required to draw well. The opposite is also true!

Grading is on the plus and minus system. Grading is based on two basic components of a student’s performance.
“Everyone who’s ever taken a shower has had an idea. It’s the person who gets out of the shower, dries off and does something about it who makes a difference.” — Nolan Bushnell

First, is my assessment of you as a student, which includes the following general criteria as they relate to being a good student in any class:

- Participation in class and group critiques
- Turning in complete assignments on time
- Attendance:
  Attendance is required. Class begins at the scheduled class time and I will take roll at that time or some time during the class. The following will be applied in determining the final grade in the course.

  - Three absences are allowed without penalty. More than three absences will result in a lower final grade in the course by half a grade per absence. The three allowed absences are given for illness and other unavoidable events. A doctor’s note will not excuse more than three absences. If illness requires more than three absences, a medical withdrawal from the course is recommended.

  - Roll is taken every class. Three late arrivals or early departures will be counted as an absence.

  - You may ask at any time for your attendance and grade information.

  *A total of more than 5 absences may result in a failing grade, my option.*

If you arrive late it is your responsibility to let me know you are present. Students are responsible for completing any work missed during their absence. I might make adjustments and changes to the class schedule so I recommend that you exchange contact information with your fellow classmates. It is your responsibility to be informed about materials, class schedule, assignments and due dates. Each day there will be introductions of topics, demonstrations, some slide lectures, and critiques of in class and homework assignments.

*Showing up to class without the required materials= 1 absence*

- Attitude toward the class, acceptance of instruction (follows instructions) and willingness to accept criticism.
Openness To Instruction: What does it mean?

• Following the sequence of the course structure: e.g., projects done in the sequence they are assigned.
• Participating in and paying attention to lectures and demonstrations.
• Utilizing the techniques and methods demonstrated in class and temporarily putting aside any previously learned techniques and methods where they conflict with the course content.
• Participating in class activities with co-operative attitude toward the instructor and classmates.
• Openness to criticism of work produced to meet course requirements.
• Acceptance of the instructor’s assessment of the student’s performance in all class work. (I do not “negotiate” grades, I will discuss my assessment with a student and offer ways to improve but my grade on any course work is final).
• Maintaining a good attendance record as defined in the attendance section of the syllabus.
• Arriving on time with the required materials and working assiduously during the class until excused.
• Study time associated with preparing for quizzes

“The creative is the place where no one else has ever been. You have to leave the city of your comfort and go into the wilderness of your intuition. What you’ll discover will be wonderful. What you’ll discover is yourself.” — Alan Alda

Secondly, there is the student’s artistic performance including:

• Degree of completeness of the assignment

• Evidence of the students understanding and mastery of the concepts and techniques embodied in the assignment

• Initiative and effort demonstrated in completion of in-class and homework assignments.

• Willingness to go the “extra mile” in creating exceptional work from the basic guidelines of the project.

• Degree of preparation in final presentation (i.e.: framed work properly identified and hung on the display wall for critique).

You must complete all assignments and turn them in on the due date given. The burden of proof that you completed and turned an assignment in and on time rests with you. You will have access to your grades periodically. **Do not throw away completed assignments!** A missing grade can only be added if you have the graded assignment to show me. Outside drawing assignments are given periodically during the semester. Other activities such as gallery exhibit visits or
research assignments may be given over the semester. Approximately four projects will be mounted or matted for presentation.

Any project that I allow may be redone once for a better grade if it was turned in on time initially. The first attempt must be turned in with and attached to the second attempt. You must redo the project completely. I will raise the grade up to one complete grade for a significant improvement. Missing a project due date or a critique session will reduce your grade by 25% of the grade for each succeeding class that the project is not turned in. If you anticipate an absence, have another student turn your work in for you on the day it is due. Everyone must turn in projects on the due date.

The “Petrosky” Grading System:

Project and quiz grading is built on the unit of 4 pts. On a quiz or project worth 4 points. Grades are as follows:


On more complex projects or tests grading of these will be on multiples of 4 pts. A complex project can be worth 8, 12, or 16 pts. Etc. In each case you will determine your grade by dividing your total points by the multiplier value of the project.

Example: Project worth 48 pts. Multiplier value = 12
You earn 48 divided by 12 = 4, which is an A
You earn 36 divided by 12 = 3, which is a “B”
You earn 24 divided by 12 = 2, which is a “C”

At the end of the semester I will add up total points, total multipliers, divide and that will be your grade. Recognize that my grading system is not based on percentages!

Example: The total end-of-semester points available are 840. The divisor is 210 (divisor obtained by dividing 840 by 4)

A total of 840 pts ÷ 210 = 4.00 which is an “A” for the class.
A total of 720 pts ÷ 210 = 3.43 which is a “B/B+” for the class
A total of 420 pts ÷ 210 = 2.00 which is a “C” for the class
A-, A = outstanding; B-, B, B+ = very good; C-, C, C+ = average; D-, D, D+ = barely passing; F = failure.

Here are the grade point and letter grade equivalents I use:

A = 3.65 and above
A- = 3.55
B+ = 3.35
B = 3.00
B- = 2.70
C+ = 2.30  
C  = 2.00  
C- = 1.70  
D+ = 1.30  
D- = 0.70

To earn an A or A- in this class you must:
• Earn an overall grade of at least an A- on all mentioned work/exams.
• Meet all deadlines, no late work.
• Have no more than three excused absences.
• Be on time to class and stay until excused.
• Have the required materials and be ready to work at the beginning of class.
• Take notes and/or sketch lecture material.
• Demonstrate at least a fundamental understanding of terms and concepts and use them in class, especially during critiques.
• Be enthusiastic about the drawing journey!

To earn a B+, B or B- you must do the following:
• Earn an overall B range on the mentioned work and exams and do the other things mentioned above.

Incompletes: Incompletes will be given only in extremely extenuating circumstances and at my discretion. Work commitments, travel, family obligations, sports team activities, etc. do not meet the definition of extenuating circumstances. Medical conditions without substantiating documentation are also not grounds for an incomplete. From the catalog: “The symbol “I” indicates that a portion of required coursework has not been completed and evaluated in the prescribed time period due to unforeseen, but fully justified reasons, but that a substantial portion (at least 60%) of the course requirement has been completed with a passing grade and that there is still a possibility of earning credit. The work that is incomplete normally should be of such a nature that it can be completed independently by the student for later evaluation by the instructor. An “Incomplete” shall not be assigned when a student would be required to attend a major portion of the class when it is next offered”.

III. The work

The approximate breakdown is as follows:
In class work @ 50%
Final drawing project @ 20%
Homework @10% (“Sketchbook” assignments)
Quizzes and vocabulary tests 2each @ 5% each = @10%

(If you miss the first quiz the next one counts double. Missing the last quiz will result in no points for that quiz. There are no “make-ups” for quizzes.

I will announce two cut offs for redone or late work during the semester, one date at mid-term and one just before the end of the semester. After those dates assignments cannot be turned in and are considered part of “art history”.

There will be one extra-credit assignment during the semester.

Warning! This is a college level Art class involving a good deal of work. It is required of art majors to prepare them for follow-on art courses and I teach it to that level. I consider this subject to be as serious as any other course you will take at CSUN and art is my profession as well. While I hope you have fun it is not the primary goal of the class. If you are not serious about your commitment to the course you may not do well in this class.

Project Description/Course Outline/Calendar

First Week, Exercise 1
Supplies: one sheet 18 X 24” white paper, regular pencils HB, 2B and 6B
Objective: Discuss the physiology and psychology of underlying the drawing process. Drawing. Explore objective and subjective nature of line. Demonstrate that drawing begins by understanding the underlying basic forms that make up objects and how perspective/foreshortening changes the appearance of those forms. Analyze complex forms in terms of constructions using combinations of simple basic geometric forms. Also, learn various sighting techniques, i.e. plumb and level, comparative measurement, grid lines etc.

Instructions: Drawing ellipses, sketching and developing animation character from overlapping ellipses. Continuous line and gesture drawings. Practice drawing a pencil by drawing cylinders in various foreshortened configurations and notice how the cross section of a cylinder turns into an ellipse when foreshortened. Discuss drawing-through technique lightly in harder pencil and then drawing final rendering with detail over this in softer pencil. Draw a dramatically foreshortened, monumental pencil from an ant’s eye view from imagination. Draw other forms/objects foreshortened. Discuss the “Ideal” as opposed to the “likeness”. Discuss and understand the power of line as an abstract convention that defines shape, form, space and boundaries (edges). Critique: Discuss these projects as they are completed.
**Week two, Exercise two**
*Contour lines to define positive and negative space and a continuation of the concept of foreshortening (on a biomorphic shape.)*
Supplies: One sheet of 18 X 24, 2H and 6B pencil.
Objectives: Draw a contour line drawing of a simple, small still life and folding camping chair. Discuss and practice drawing properly foreshortened forms/volumes starting with geometric volumes, trapped shapes and negative space to properly render positive shapes. Introduction of sighting strategies including: comparative measurement, angles and plumb-and-level. Critique: As completed

**Week 3, Exercise 3**
*Single point perspective Plein Air Project or “City from the air”*
Supplies: Half sheet of 18 x 24 paper, 12 inch ruler, 2H and 6B pencil.
Objectives: Students will be able to demonstrate understanding of one-point perspective by completing contour drawings in one point perspective from lecture/demonstration and reading from textbook.
Instructions: Complete perspective drawings of basic forms in one point perspective.

**Week 4, Exercise 4**
*Two-point perspective*
Supplies: 9 X 12 paper from half 18 X 24, 12-inch ruler, 2H and 6B pencil.
Objectives: Students will be able to demonstrate an understanding of two-point perspective by completing a contour drawing in two-point perspective from lecture/demonstration.
Instructions: Complete a two-point perspective drawing of stacked box shapes or campus building in contour line including an inclined plane.
Home work: three two point perspective drawings, see handout
Critique of One Point Project

**Week 5, (one class) Exercise 5**
*Eyes individualization (The Importance of Shape)*
Supplies: 9 X 12 paper in sketchbook 2H and 6B pencils
Objectives: Student will demonstrate understanding of proportion, alignment and subtle shape observation by completing a contour drawing of fellow student’s eyes with limited value following lecture and demonstration.
Instructions: Complete one 9 X 12 landscape drawing of fellow student’s eyes from just above eyebrows to middle of bridge of nose and from one side of the head to the other. Use sighting method with pencil to confirm relative proportions given during lecture as “ideal”.
Critique: On exercise 6
Homework: 3 sets of eyes, see hand out.

**Week 5 & 6, (three classes) Exercise 6 and 7**

**9 step value bar and basic shapes in value**
Supplies: 18 X 24 paper, 9 x 12 Sheet Canson Mi-tienes (or similar charcoal paper), vine charcoal, kneeded eraser, charcoal pencils 6B, HB, compressed charcoal 6B. Basic shape set-up provided.

Objectives: Student will demonstrate an understanding of value structure as used to model basic forms in light and dark, additive and subtractive value application and primatura surface preparation.

Instructions: Complete 9 step value bar in graphite 9 x 12”. Complete one @9x12 drawing of a sphere in value components of Chiaroscuro in white and black Conte crayon on Sketch paper. Complete one 18 X 24 charcoal drawing of basic shapes set-up/still life.

Prepare 18 X 24 paper by applying vine charcoal to paper surface and spreading with tissue or chamois cloth to uniform even middle value. Use charcoal pencils to draw in basic shapes, use compressed charcoal to add dark values and kneeded eraser to remove lighter values. This project will be matted for presentation.

Homework: Noses and mouths! See handout and demo.

Critique: On exercise 7

**Vocabulary and drawing Test one**

**Week 8, Exercise 8**

Finding the mid-point/fitting the subject on the picture plane and reducing a value problem to three values on a complex form.

Supplies: Compressed charcoal, charcoal pencils and 18 X 24 paper (vertical)

Objectives: Students will learn to place the subject in the picture plane, find the midpoint and fit width and length of subject with a two dimensional square or rectangle.

Instructions: Using a standing student model we will place a mark on the paper for the top and bottom of the model, then find the mid-point between those two marks on the paper and find the corresponding mid-point on the model. We will then work out a proportion for the width and length of the model and draw a corresponding rectangle to fit the model in using the length of the model on the paper for the longest sides of the rectangle. We will then draw the model within this rectangle using the head length as a proportion measurement. We will learn to use basic forms: cylinders, spheres, cubic forms, to analyze the complex form of the human body. Finally, we will break the model down to two values by squinting and then erase the lightest areas and add the darkest values. Homework: one drawing using these concepts (Exc. 9) of person sitting.

Critique: on Exercise 8 as completed.

**Cut off for work completed in the first half semester, no “re-dos” or late work accepted**
Week 9, Exercise 9
In-class portrait, proportion and value
Supplies: One sheet of full size 20 X 26 canson paper, black and white charcoal pencils, compressed charcoal, kneaded eraser.
Objective: Students will demonstrate an understanding of the proportions and shapes of facial features as well as the soft and hard-edged value structure associated with features and surface topography.

Instructions: Students will draw a portrait of a fellow student in full value. Portrait will be full face frontal from top of head to shoulders. Students will alternate modeling and drawing each other one class for each activity.
Critique: Exercise 9 as completed

Week 10, 11 and 12, Exercise 12 (Still life)
Students will draw a full value drawing of an in-class still-life set-up created by the instructor. Following a lecture on the principles and elements of art as they relate to composition the assignment will emphasize creating good composition in addition to demonstrating the ability to draw realistic representations of forms and space in value. Students will complete 5 each 4 x 5” compositional sketches before moving on to the final drawing.

Supplies: 19 x 22 Toned Charcoal paper and charcoal or Conte crayon pencils of various hardness’s in both black and white. See handout for instructions.

Week 13, 14, & 15 Exercise 15
Final Project
Still life/self portrait in texture – transparent objects, reflective objects, etc.
Supplies: 14 X 17” (final is 8 x 10”) white paper and graphite pencils, paper stomps and a desk lamp.

Objective: Students will demonstrate understanding of how to observe lights and darks associated with drawing opaque, transparent and reflective surfaces and create a trompel’oeil drawing incorporating those observations. Also incorporates art principles to create good composition.

Instructions: Arrange and attach personal items on an 8 x 10” backing to create a still life set-up that incorporates textures outlined and creates an interesting, balanced composition. Use objects that will cast good shadows and will be well modeled in light and dark. Use the grid method to place shapes on your drawing. Squint to simplify the value structure and draw this overall structure first. Work slowly staring with the hardest pencils to the softest pencils, build value slowly. A representative self-portrait may be given in lieu of this project as a final project some semesters.
Critique: On exercise 12 as completed
Cut off for work completed in the second half of the semester, no “re-dos” or late work accepted

Vocabulary and drawing Test Two

Week 16, Final Project due
Your instructor retains the right to modify the schedule and content of this syllabus/course as necessary.

Required Supplies: This is a comprehensive list. Beginning materials in orange.

- 1 each 18 X 24” white drawing or sketchpad. Strathmore, Canson, etc, 100 sheets for finished line and value projects.
- 14 x 17 light-weight tracing paper pad 50 sheets for protecting projects, tracing and for me to write comments on, regarding improvements.
- 3 sheets (total of any one color listed) 19 x 25" Canson Mi Tienes Drawing paper: bisque, sepia, flannel, felt or steel grey colors ok.
- 1 each 30 x 40 Sheet of Crescent mat board, any grey or black
- 1 each 30 x 40 sheet of single thick “chip board”
- 1 each HB, 6B (1 each) graphite drawing pencils, Faber Castel Jumbo Graphite pencils or similar thick Pencils.
- Erasers: 1 each kneadable, also 1 Artgum or Pink Pearl.
- General charcoal pencils, HB, 6B and a white charcoal pencil.
- Compressed charcoal sticks, 1 each 2B, 6B.
- Soft vine or willow charcoal: many small/thin sticks or a couple of large/ thick pieces, be sure they are soft.
- 18 to 24 inch metal ruler with cork or rubber backing for drawing and cutting against.
- Craft Knife
- Drafting or masking tape.
- Something to carry all this in, red rope envelope, etc.
- Drawing board with clips 23 1/2 x 26” or just clips if you will use provided boards (the amount of these is limited in the classroom).
- A small roll of clear or brown postal packaging tape (Plastic) for mat hinges.
• I may show you optional papers and drawing mediums for the final project but they will not be required and will not affect the grade outcome for the final.

Bring all required materials to class as instructed. You cannot complete assignments without the necessary materials. Not being prepared with materials will result in a tardy entered on your attendance record. It’s your responsibility to be prepared. I do not provide materials! If you must borrow materials from a willing and kind classmate, remember to return the materials! That which is borrowed with no intent to be returned is stolen!

Art Supply Stores

**Carter Sexton**
5308 Laurel Cyn. Blvd.
N. Hollywood
818-763-5050

**Continental Art Store**
7041 Reseda Blvd.
Reseda
818-345-1044

_Continental has a discounted, complete kit for these materials_

KIT NUMBER: 'RP124AS2016'
KIT NAME: "CSUN 124A PETROSKY KIT S 2016"
PRICE: $125.00 + SALES TAX

**Dick Blick (Formerly The Art Store)**
44 S. Raymond Ave.
Pasadena
626-795-4985

**Pearl Art Supplies Inc.**
1250 S. La Cienega Blvd.
Los Angeles
310-854-4900

**Swain’s**
537 N. Glendale Ave.
Glendale
818-243-3129

**Aaron Brothers**
10151-B Reseda Blvd
Northridge, CA 91324
(818) 349-4830

In addition, there are many discount art supply companies on the Web. Watch the shipping costs!

[www.DickBlick.com](http://www.DickBlick.com)
Classroom Behavior

This is a University class. Every so often we have someone who slips through the maturity screen and winds up in our class. I am a firm believer in the old concept that a college education should produce individuals, who are, among other things, considerate of others, tolerant, understanding, kind, in other words, gentlemen and gentlewomen. The fact that those terms sound so arcane should be telling. So, here’s some general rules:

• Do not talk when I am lecturing or a student is responding to, or asking a question.
• **Turn off** cell phones and pagers during class time. If there is an emergency that requires you to stay in contact for a particular class let me know. Refrain from text messaging in class, I may/will deduct 4 points from your point total for each instance of “texting” during class.
• Those who arrive first have their selection of seats. There are no reserved seats. If you want to sit somewhere particular then come early and get your seat.
• You may move your seat in any direction as long as you are not obstructing the view of someone who has already settled in. Do not block pathways. I need to be able to walk through the class.
• Store all of your “stuff” under or in front of your drawing horse. Keep walkways between benches and rows clear so that I and your fellow students can walk amongst the benches.
• Try not to block other’s view of the model or set ups.
• You may use a headset/CD player/I-Pod, etc. as long as we don’t hear your music. Leave one ear bud off or take off the headset and listen to lecture/comments. I may bring in specific music for a session, my choice.
• No food (Salads, Hamburgers, Pizza, Potato Chips, etc., no sounds or smells!) in the classroom, at all, ever! Water, soda, coffee okay but be careful.

See the CSUN student code of conduct for additional rules and clarification here: [http://www.csun.edu/a&r/soc/studentconduct.html](http://www.csun.edu/a&r/soc/studentconduct.html)

SUPPORT SERVICES FOR STUDENTS

• How to do Library and Internet Research: [http://library.csun.edu/Research_Assistance/strategies.html](http://library.csun.edu/Research_Assistance/strategies.html). How to use the library catalog, ways of conducting Internet searches and how to recognize valid internet sources.

• Citation Style Guides for Writing: [http://library.csun.edu/Find_Resources/e-books/estylegd.html](http://library.csun.edu/Find_Resources/e-books/estylegd.html). Provides guidelines and samples for referencing and citing sources.
• Learning Resource Center: [http://www.csun.edu/lrc/](http://www.csun.edu/lrc/), 818.677.2033, Bayramian Hall 408. The mission of the LRC is to enable students to improve their academic performance through a variety of learning programs including workshops, one-on-one and group tutoring, Supplemental Instruction classes and interactive subject area computer programs and videos. Students who use LRC learning programs will develop and strengthen their critical thinking skills, study strategies, writing skills and performance in subject matter courses.

• Academic Advisement: [http://www.csun.edu/ugs/advisement.html](http://www.csun.edu/ugs/advisement.html). The college-based academic advisement centers are available to assist students in selecting courses and programs of study and in choosing or declaring a major or minor. Visit the website to locate the advising center for your major, or for undeclared majors.

• University Counseling Services: [http://www.csun.edu/counseling/](http://www.csun.edu/counseling/), 818.677.2366, Bayramian Hall 520. UCS provides resources and information to assist students in dealing with a variety of large and small psychological obstacles that may interfere with academic progress and/or relationship satisfaction. Services include individual, group and crisis counseling.

• Center on Disabilities: [http://www.csun.edu/cod/studentservices.htm](http://www.csun.edu/cod/studentservices.htm), 818.677.2684, Bayramian Hall 110. The Center on Disabilities serves students with a wide range of visible and hidden disabilities, in a confidential environment. Students are encouraged to meet with the professional staff and explore the services available to support their academic, career and personal goals. Discover accommodations and strategies for help with disabilities in an academic setting.

• The Career Center: [http://www.csun.edu/career/students/](http://www.csun.edu/career/students/), 818.677.2878, University Hall 105. Need some help in deciding on a career? Or do you know your career and need to meet employers? Perhaps your resume needs some sprucing up? The Career Center offers a variety of services for students, from those new to the University to
Print and fill this out and turn in the first or second class of the semester. It is your first outside assignment for points.

Art 124A Contract

I have read the syllabus for Drawing I, and I am fully aware of the Objectives, Requirements, Evaluation Procedures, Attendance Requirements, classroom behavior standards, my responsibility for learning, keeping updated on changes in the calendar or assignments, and the Instructor’s Office Hours. I know and am especially aware that late work is unacceptable and will lower my final grade.

I realize that excessive absences over the 3 allowed may result in dismissal from class and/or no credit (failure). I will be responsible for dropping this class if I find I am unable to attend.

Date______________________

__________________________________________________
Student Signature

__________________________________________________
Student Name (Please Print)