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## **ART 130 02W/Art Appreciation** Spring 2024

### **INSTRUCTOR INFORMATION**

Instructor Dr. Beatriz Galuban  
Office Location: Office Room 211 in Art Building  
Office Hours: Tuesdays 1:00-2:00PM on Zoom  
Office Phone: 903-886-5208 -Commerce Campus  
Office Fax: N/A  
University Email Address: Beatriz.Galuban@tamuc.edu  
Preferred Form of Communication: D2L email only.  
Communication Response Time: Mon-Thurs- 24 hours

### **COURSE INFORMATION**

#### **Textbook Required:**

Sachant, Pamela J., ed. Introduction to Art: Design, Context, and Meaning. Dahlenega, GA: University of North Georgia Press, 2016.

**The book is free and available to read online:** <https://web.ung.edu/media/university-press/Introduction%20to%20Art-082817.pdf?t=1510261341891>

#### **Online Articles:**

Online reading materials from sources such as Smarthistory and museum websites are available in D2L modules.

#### **Videos:**

Videos linked to or embed in D2L portal provide in-depth looks at specific artists and/or artworks relevant to each module topic. Most videos are 3-5 minutes in length.

## **COURSE DESCRIPTION**

This course examines the relationships between the visual arts and other expressions of human imagination and invention. Special attention is given to parallel developments in the histories of ideas, technology, and art.

## **COURSE OBJECTIVES** *Student Learning Outcomes*

### **Upon completion of this course, students will:**

1. Gain an understanding of art terminology, the elements of art, and the principles of design.  
*Methods for assessing this expected outcome: Written assessment, quiz, formal analysis assignment.*
2. Gain an understanding of the processes and materials used in the production of various works of art.  
*Methods for assessing this expected outcome: written assessment, quiz.*
3. Gain an understanding of the visual arts as an expression of human insight, imagination, and technological achievement.  
*Methods for assessing this expected outcome: written assessment, quiz, discussion.*
4. Learn how to critically interpret and evaluate works of art.  
*Methods for assessing this expected outcome: formal analysis written assessment and exhibition assignment.*
5. Learn the ways in which art reflects or communicates social, political, ideological, and religious values and constructions.  
*Methods for assessing this expected outcome: written assessment, quiz.*
6. Explain and differentiate creative works as expressions of values within cultural and historical contexts.  
*Methods for assessing this expected outcome: written assessment, quiz and exhibition assignment.*
7. Learn to recognize the interconnections between art and other expressions of human activity, such as literature, science, economics, music, and theatre.  
*Methods for assessing this expected outcome: written assessment, quiz, discussion.*

### **Minimal Technical Skills Needed**

Using D2L Bright space learning management system, Microsoft Word, Microsoft PowerPoint.

### **Course Instruction Methods and Student Expectations:**

*The syllabus/schedule are subject to change.*

This course will require both reading material located in the D2L classroom, weekly reading assignments from the course textbook, and viewing of online videos. Assignments will include writing assignments, creative projects, and quizzes.

## **COURSE REQUIREMENTS**

### **Grading**

Final grades in this course will be based on the following scale:

- A = 90%-100%
- B = 80%-89%
- C = 70%-79%
- D = 60%-69%
- F = 59% or Below

### **Assessments**

- 3% **Syllabus Quiz** (Extra credit) Due Feb. 2<sup>nd</sup> D2L
- 15% **Online Discussion** Due Feb. 9<sup>th</sup> D2L
- 20% **Mid-term Exam** (taken online) March 1<sup>st</sup> D2L.
- 20% **The Formal Analysis Assignment Due** March 22<sup>nd</sup> D2L
- 20% **Museum Tour Assignment** Due April 19<sup>th</sup> D2L
- 25% **Final Exam** (taken online) April 29<sup>th</sup> D2L.

### **The Online Discussion: What is Art for?**

In the first few modules in the course, you'll explore different definitions of art and how these definitions have changed throughout centuries. You'll also explore varying opinions from curators, artists and academics who have thought about the significance or purpose of art throughout time periods and cultures. As you make your way through the module videos and chapters, consider what you believe about art and its purpose in society. Do you believe art is merely aesthetic or meant to be beautiful? Should art serve a function or purpose for people in a community? (For example, the difference between an ancient vessel for drawing water vs an abstract sculpture in a museum). Who gets to decide what art is and what it looks like? Critically consider these questions as you answer the discussion prompt located on D2L.

### **Helpful readings/videos to get started:**

Chapter 1 from the textbook, specifically "1.6. Why do we make art?" lined in Week 1.  
"What is Art For" video linked in Week 1.

### **The formal analysis assignment**

Form refers to the **appearance** of a work of art. We also call it the visual structure or style of the work of art. When we analyze form, we conduct a **formal analysis**. Form consists of how the artist uses the materials to create visual expression. This expression comes through the building blocks of the work of art known as the visual elements and principles of design. For this assignment you will be asked to write a formal analysis on a work of art from the Dallas

Museum of Art's permanent collection (available online). Your formal analysis should be 250 words double spaced and should address what you see (not the iconography or context of the work of art).

### The Museum Exhibition Assignment

Imagine that you are a museum curator or educator and you've been tasked with putting together a museum exhibition or tour of different works of art. For this assignment you will develop a thematic museum tour with 5 works of art (3 of which must not be featured in the content modules for the course). Your museum tour must include an introduction paragraph explaining the theme of your tour and why you've chosen objects/works of art. For each stop and work of art in your tour, you must include the title of the piece, the medium, and a brief 100-word description of what the work is about and why it is featured in your tour. The template for this assignment is located on D2L along with other instructions.

### **Getting Started:**

1. Think through some of the works of art and concepts you've explored in this course so far. What works of art stood out to you throughout the semester?
2. Is there a particular topic that interests you (for example, if you are an engineering major, maybe the intersection of math and art is interesting to you?)
3. Once you decide on a theme for the exhibition, start looking for works of art that illustrate this theme. You can do this by searching museum collections using artists or key words (i.e. *patterns* or *food*) ARTSTOR is a great resource for finding high-quality images!
4. Make sure your assignment has an introduction paragraph that explains your theme, 5 works of art that are relevant to the theme, each work possesses a title, artist, media and dimensions. Each work of art has a 100-word description.
5. MAKE sure to include citations in proper Chicago Style formatting!

### **COURSE POLICIES:**

**Attendance:** The course takes place fully online. We will NOT meet via Zoom or in-person this semester. There is no attendance grade assigned, however, it is important that you stay on track with assigned readings/videos each week. Please consult the syllabus and the content page on D2L for a full schedule and due dates. It is expected that students will log in to the course each week and complete required reading/material.

**Academic dishonesty:** *Instructors are required use of Turnitin.com for written assessment to help with plagiarism.*

There is zero tolerance for academic dishonesty in this class. Be sure that you understand what constitutes academic dishonesty (e.g., plagiarism, cheating on exams, theft of instructional material or exams, representing the work of someone else as one's own, etc.). Academic dishonesty is a severe transgression in college and may result in referral to the Dean of Students, dismissal from class, expulsion from the University, and a failing grade.

### **Interaction with Instructor Statement**

If you have questions about the course content or assignments, please email me, and I will do my best to help.

Every effort will be made to answer emails within 24 hours from Monday to Thursday. Please expect that if you send an email on Friday, it may only be answered the following Monday. Make sure to log in to the course on a weekly basis and turn on notifications so that you don't miss regular weekly announcements, clarifications and tips on how to complete assignments throughout the semester.

### **Late Work Policy**

Late submissions will receive a ½ letter grade deduction for each day submitted late and will not be accepted after three (3) days past deadline. See course schedule and the course schedule below for deadlines.

All exams and tests must be completed during the designated time (BEFORE 11:59pm on their respective dates). In the event that you experience an emergency, or something prevents you from taking a test, email notification must be sent to the instructor **BEFORE** the test/exam deadline and documentation of circumstance may be required. See course schedule for test/exam and assignment deadlines.

## **ART 1301 Spring 2022- Course Schedule: Video and Readings**

### **Week 1: Introduction to Course**

**01/10/2024                      What is Art?**

Readings:

- "What Is Art?", in *Introduction to Art*
- *What is Art History?*

Videos:

- *Why Study Art? -Tate Shots*
- *What is Art for?*
- *How Art Can Help You Analyze*
- *Art or Prank?*

### **Week 2: Artists & Patrons**

**01/15/24**

Readings:

- "Chapter 2: The structure of Art" p. 31-68.
- *Types of Renaissance Patronage*

Videos:

- *Love the Art, Hate the Artist*

- *The Art Market: Part 3 - Patrons*

### **Week 3: Art Museums & Art Markets**

**01/22/24**

#### Readings:

- *A Brief History of the Art Museum*
- *Looking at Art Museums*
- *How Museums Shape Meaning*
- *Museum and Politics: The Louvre, Paris*
- *Art Museums and Art Objects*
- *Artists in and against Museums*
- *The Changing Social Functions of Art Museums*
- "The Dissemination of Art through Reproductions and Other Issues." In *The Art of Understanding Art*, 77–90

#### Videos:

- *The Case for Museums*
- *The Art Market: Part 1 – Auctions*
- *The Art Market: Part 2 – Galleries*
- *The Art Market: Part 4 – Art Fairs*
- *Behind the Scenes with a Conservator*

### **Week 4: The Language of Art**

**01/29/24**

#### Readings:

- "Chapter 4: Describing Art" p. 94-127.
- *Elements of Art*
- Appendix 4: tools of the trade
- *Principles of Composition*
- *Naturalism, Realism, Abstraction, and Idealization*
- Writing About Art- Formal Analysis

#### Videos:

- *Linear Perspective Explained*
- *Atmospheric Perspective Explained*
- *Describing what you see: Sculpture.*
- *How to do Visual (formal) analysis*

**Extra Credit Syllabus Quiz Due Feb. 2<sup>nd</sup> before 11:59PM**

### **Week 5: Interpreting Art**

**02/05/24**

Readings:

- “Environment, Materials, and Other Resources.” In *The Art of Understanding Art*, 22–37.

Videos: Select videos you find interesting.

Readings:

- *Introduction to Art Historical Analysis* – Smarthistory
- “Chapter 5: Meaning in Art” p. 129-156
- Chapter 6: Connecting Art to Our Lives” p. 158-173
- *An Introduction to Iconographic Analysis*
- Writing about Art-Historical Analysis
- Writing about Art- The Biography

Videos:

- *Art Historical Analysis (painting), a Basic Introduction Using Goya’s Third of May, 1808*
- *Why Diego Velazquez’s Las Meninas continues to Inspire New Interpretations*
- *Anatomy of an Artwork: A Unique Iznik Pilgrim Flask*
- *A Wedding Gift fit for an Emperor.*

**Feb. 9<sup>th</sup> - Online Discussion Due BEFORE 11:59PM**

## **Week 6: Art and the Environment**

**02/12/24**

Reading:

- “Studying Nature.” In *Eye for Art: Focusing on Great Artists and Their Work*, 10–23.
- *Nature: Comparisons and Connections*
- *Leaping Hare, Embellished*, 2/3 Jan ‘80’, Barry Flanagan, 1980
- *Xie Chufang, Fascination of Nature*, Handscroll
- *The Painting That Inspired a National Park*
- *The Climate Change Clues Hidden in Art History*
- *Extinction Art*
- *Grafton Tyler Brown, View of the Lower falls, Grand Canyon of Yellowstone*
- *J.M.W. Turner, Snow Storm*
- *Gardens as pleasurable microcosms: Comparison & Connections*
- *Entropy and environment at Spiral Jetty Drought and rain govern how this work of art is seen*
- *Walter De Maria, The Lightning Field*

Videos:

- *Todd McGrain: The Lost Bird Project*
- *Steve Kestrel on Silent Messenger*
- *The Photo Ark | Explorers in the Field*
- *Wildlife Photographer Thomas D. Mangelsen*

**Week 7: Art for living – Architecture**  
**02/19/24**

Readings:

- Architectural Terms
- Çatalhöyük
- *The Great Pyramids of Giza*
- *An Introduction to Ancient Roman Architecture*
- *Pueblo Architecture and Its Relationship to Place*
- *Van Alen, The Chrysler Building*
- *Le Corbusier, Villa Savoye*
- *31 Spectacular Buildings Designed by Frank Gehry*

Videos:

- *Early Civilization and Belief*
- *Chinese Architecture*
- *The Colosseum*
- *Hagia Sophia*
- *Versailles, from Louis XIII to the French Revolution*
- *Frank Lloyd Wright, Solomon R. Guggenheim Museum*

**Week 8: Mid-Term Exam Review Posted on D2L**  
**02/26/24**

**Week 9: Mid-Term Exam on D2L**  
**March 1<sup>st</sup> due before 11:59PM**

**Week 10: The Body in Art – Portraiture & The Body as Art**  
**03/04/24**

Reading:

- “What Is a Portrait?” In *Portraiture*, 21–41.
- “Examining Portraits.” In *Eye for Art: Focusing on Great Artists and Their Work*, 50–67.
- *Egyptian Mummy Portraits*
- *Classic Maya portrait stelae*
- *Yi Che-gwan, Portrait of a Confucian scholar*
- *Gentile Bellini, Portrait of Sultan Mehmed II*
- *Rembrandt, Self-Portrait with Two Circles*
- *Thomas Gainsborough, Mr. and Mrs. Andrews*



- *The White Cloud, Head Chief of the Iowas*
- *Kabuki actor prints*
- *Seydou Keïta, Untitled (Seated Woman with Chevron Print Dress)*
- *Bichitr, Jahangir, Preferring a Sufi Shaik to Kings*
- *Marc Quinn, Self*
- *Elizabeth-Louise Vigée LeBrun, Self-Portrait*
- *A-level: Gauguin, Self-Portrait of Emile Bernard*

Videos:

- *The History of Portraits*
- *What is a Portrait?*
- *The Art History of the Selfie*
- *Rome's History in Four Faces at The Met*
- *Graciela Iturbide, Photographing Mexico*
- *Kehinde Wiley: A New Republic*
- *Chuck Close Discussing Big Self-Portraits*

**Week 11: The Body in Art – Reproduction & Sexuality**

- **03/18/24**

Reading:

- *Venus of Willendorf – Smarthistory*
- *Rites of Passage*
- *Chancay Standing Female Figure*
- *The Moche Sex Pot*
- *The Love Affair of Radha and Krishna in Art*
- *Albrecht Dürer, Adam and Eve*
- *Painting Colonial Culture: Ingres's La Grande Odalisque*
- *Pablo Picasso, Les Femmes d'Alger (O. J. R. M.)*
- *Louise Bourgeois, Cumul I*
- *Barbara Kruger, Untitled (Your Gaze Hits the Side of My Face)*

Videos:

- *The female gaze in Ice Age art*
- *Capitoline Venus (copy of the Aphrodite of Knidos)*
- *Van Eyck's Arnolfini Portrait | National Gallery*
- *The Original Blond Bombshell: Botticelli's The Birth of Venus*
- *The Naked Lady That Changed the Rules of Art*
- *Frida Kahlo and Diego Rivera's Wedding Portrait*
- *"Untitled (Portrait of Ross in L.A.)" by Felix Gonzalez-Torres*

**Week 12: Identity in Art**

**03/25/24**

Reading:

- *What Is Cultural Heritage?*
- *Identity Politics: From the Margins to the Mainstream*

The syllabus/schedule are subject to change.

- “Feminism and Black Art” in *Twentieth-Century American Art*, 181-20.
- *The Quiet Ostentation of Early Puritans*
- *Ralph Ellison, Gordon Parks, and Harlem*
- *Authenticity and Hybrid Cultures: The Art of Yinka Shonibare*
- *Yinka Shonibare, The Swing (After Fragonard)*
- *Art, Race, and the Internet: Mendi + Keith Obadike’s Black.Net.Art Actions*

Videos:

- *Speaking to Both the Past and Present: Clarissa Rizal’s Resilience Robe*
- *On Artist Lorna Simpson, Recipient of the 2019 Getty Medal*
- *Guerrilla Girls Talk the History of Art vs. The History of Power*
- *Breaking Stereotypes of Native American artists*
- *Will Wilson: Critical Indigenous Photographic Exchange*

**Week 13: Religion – Deities & places of worship**

04/01/24

Reading:

- *Christianity, an Introduction*
- *Judaism, an Introduction*
- *Introduction to Islam*
- *Hinduism and Buddhism, an Introduction*
- *Introduction to Buddhism*
- *Hindu deities*

Videos:

- *The Five Major World Religions*
- *Scientists just solved one of the mysteries of Stonehenge*
- *Anatomy of an Artwork: Four Buddhist Sculptures Revealed*
- *Discover One of History’s Most Important Royal Manuscripts*
- *The Dome of the Rock*
- *Todayji Temple*

**Week 14: Power & Politics –**

04/08/24

Reading:

- *Palette of King Narmer*
- *Art and Politics in Africa*
- *The Imagery of Power on Benin Bronze Plaques*
- *Power: Spotlight — The Terracotta Army of Emperor Qin Shi*
- *The Forbidden City*
- *Equestrian Sculpture of Marcus Aurelius*

- *The Arch of Titus*
- *The Column of Trajan*
- *Persepolis: The Audience Hall of Darius and Xerxes*
- *Assyrian Sculpture*
- *San Vitale and the Justinian Mosaic*
- *Portrait Painting in the Viceroyalty of Peru*
- *Jacques Louis David, Napoleon Crossing the Alps*

Videos:

- *Terracotta Army*
- *Night Attack on the Sanjō Palace (second Half of the 13th Century)*
- *How Artists Respond to Political Crises*
- *Cases for Political Art*
- *Guernica: What Inspired Pablo Picasso's Masterpiece*
- *Battleship Potemkin*

**Week 15: Art and Social Protest –  
04/15/24**

Reading:

- *Jane Alexander, The Butcher Boys*
- *Postcommodity as Collective*
- *Protesting Vietnam War, with lipstick*

Videos:

- *A Rake's Progress by William Hogarth*
- *Cotton Mill Girl: Behind Lewis Hine's Photograph & Child Labor Series*
- *Jacob Lawrence: The Migration Series*
- *Benny Andrews, Flag Day*
- *Kara Walker: A Subtlety or the Marvelous Sugar Baby*
- *Titus Kaphar, the Cost of Removal*

**Museum Exhibition Assignment Due on April 19<sup>th</sup> by 11:59PM**

**Week 16: Review for Exam  
04/22/24**

**Exam Review Posted on D2L**

**04/29/24- FINAL EXAM available on D2L**

**TECHNOLOGY REQUIREMENTS**

## LMS

All course sections offered by Texas A&M University-Commerce have a corresponding course shell in the my Leo Online Learning Management System (LMS). Below are technical requirements.

LMS Requirements:

<https://community.brightspace.com/s/article/Brightspace-Platform-Requirements>

LMS Browser Support:

[https://documentation.brightspace.com/EN/brightspace/requirements/all/browser\\_support.htm](https://documentation.brightspace.com/EN/brightspace/requirements/all/browser_support.htm)

YouSeeU Virtual Classroom Requirements:

<https://support.youseeu.com/hc/en-us/articles/115007031107-Basic-System-Requirements>

## ACCESS AND NAVIGATION

You will need your campus-wide ID (CWID) and password to log into the course. If you do not know your CWID or have forgotten your password, contact the Center for IT Excellence (CITE) at 903.468.6000 or [helpdesk@tamuc.edu](mailto:helpdesk@tamuc.edu).

**Note:** Personal computer and internet connection problems do not excuse the requirement to complete all course work in a timely and satisfactory manner. Each student needs to have a backup method to deal with these inevitable problems. These methods might include the availability of a backup PC at home or work, the temporary use of a computer at a friend's home, the local library, office service companies, Starbucks, a TAMUC campus open computer lab, etc.

## COMMUNICATION AND SUPPORT

If you have any questions or are having difficulties with the course material, please contact your Instructor.

### Technical Support

If you are having technical difficulty with any part of Brightspace, please contact Brightspace Technical Support at 1-877-325-7778. Other support options can be found here:

<https://community.brightspace.com/support/s/contactsupport>

## UNIVERSITY PROCEDURES/POLICIES

### Syllabus Change Policy

The syllabus is a guide. Circumstances and events, such as student progress, may make it necessary for the instructor to modify the syllabus during the semester. Any changes made to the syllabus will be announced in advance.

### University Specific Procedures

#### Student Conduct

All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. The Code of Student Conduct is described in detail in the [Student Guidebook](#).

<http://www.tamuc.edu/Admissions/oneStopShop/undergraduateAdmissions/studentGuidebook.aspx>

Students should also consult the Rules of Netiquette for more information regarding how to interact with students in an online forum: <https://www.britannica.com/topic/netiquette>

#### TAMUC Attendance

For more information about the attendance policy please visit the [Attendance](#) webpage and [Procedure 13.99.99.R0.01](#).

<http://www.tamuc.edu/admissions/registrar/generalInformation/attendance.aspx>

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/13students/academic/13.99.99.R0.01.pdf>

#### Academic Integrity

Students at Texas A&M University-Commerce are expected to maintain high standards of integrity and honesty in all of their scholastic work. For more details and the definition of academic dishonesty see the following procedures:

[Undergraduate Academic Dishonesty 13.99.99.R0.03](#)

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/13students/undergraduates/13.99.99.R0.03UndergraduateAcademicDishonesty.pdf>

[Graduate Student Academic Dishonesty 13.99.99.R0.10](#)

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/13students/graduate/13.99.99.R0.10GraduateStudentAcademicDishonesty.pdf>

### **Students with Disabilities-- ADA Statement**

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact:

#### **Office of Student Disability Resources and Services**

Texas A&M University-Commerce

Gee Library- Room 162

Phone (903) 886-5150 or (903) 886-5835

Fax (903) 468-8148

Email: [studentdisabilityservices@tamuc.edu](mailto:studentdisabilityservices@tamuc.edu)

Website: [Office of Student Disability Resources and Services](#)

<http://www.tamuc.edu/campusLife/campusServices/studentDisabilityResourcesAndServices/>

### **Nondiscrimination Notice**

Texas A&M University-Commerce will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information or veteran status. Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained.

### **Campus Concealed Carry Statement**

Texas Senate Bill - 11 (Government Code 411.2031, et al.) authorizes the carrying of a concealed handgun in Texas A&M University-Commerce buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so. Pursuant to Penal Code (PC) 46.035 and A&M-Commerce Rule 34.06.02.R1, license holders may not carry a concealed handgun in restricted locations.

For a list of locations, please refer to the [Carrying Concealed Handguns On Campus](#) document and/or consult your event organizer.

Web url:

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/34SafetyOfEmployeesAndStudents/34.06.02.R1.pdf>

Pursuant to PC 46.035, the open carrying of handguns is prohibited on all A&M-Commerce campuses. Report violations to the University Police Department at 903-886-5868 or 9-1-1.

## **Student Affairs and Support:**

If you experience personal difficulties this semester or need extra support (whether this is regarding mental health, financial circumstances, need someone to talk to or other concerns) Please reach out to the counselling services at TAMUC and the Dean of Students Office. They are here to support you and your growth as a student and individual and can help you or point you towards helpful resources. You can learn more about student affairs and what they provide here: <https://www.tamuc.edu/office-of-student-affairs/dean-of-students/>

The University offers several resources through the office of academic affairs including counselling/therapy and the Lion food pantry. <https://www.tamuc.edu/student-advocacy-support/the-lion-food-pantry/>

## **A&M-Commerce Supports Students' Mental Health**

The Counseling Center at A&M-Commerce, located in the Halladay Building, Room 203, offers counseling services, educational programming, and connection to community resources for students. Students have 24/7 access to the Counseling Center's crisis assessment services by calling 903-886-5145. For more information regarding Counseling Center events and confidential services, please visit: <https://www.tamuc.edu/counseling-center/>