



EAST TEXAS A&M

— UNIVERSITY —

ART 1301 03W Online Art Appreciation Spring 2025

INSTRUCTOR INFORMATION

Instructor: Jane Cornish Smith
Office Location: Office Room 115 in Art Building
Office Hours: by appointment
Office Phone: 903-886-5208 -Commerce Campus
Office Fax: N/A
University Email Address: jane.smith@tamuc.edu
Preferred Form of Communication: email
Communication Response Time: Mon-Thurs- 24 hours

COURSE INFORMATION

Textbook Required:

Sachant, Pamela J., ed. Introduction to Art: Design, Context, and Meaning. Dahlonega, 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.

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 global 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, creative project.
2. Gain an understanding of the processes and materials used in the production of various works of art.
Methods for assessing this expected outcome: studio art projects, written assessment, quiz, creative project.
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, creative project.
4. Learn how to critically interpret and evaluate works of art.
Methods for assessing this expected outcome: written assessment.
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 across the globe with cultural and historical contexts.
Methods for assessing this expected outcome: written assessment, quiz.
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, creative project.

Minimal Technical Skills Needed

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

Course Instruction Methods and Student Expectations:

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 studio art projects, 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

Bonus points **Syllabus Quiz**. Due January 26 or before on D2L under Activities/Quizzes

10% **Online Discussion** Due Feb 09 on D2L under Activities/Discussion

20% **The Formal Analysis Assignment** Due Feb 9, on D2L under Activities/Assignments

10% **Studio Art Projects** Due throughout semester on D2 under Activities/Assignments (2/23, 3/30, 4/13)

20% **Mid-term Exam** (taken online on D2L under Activities/Quizzes) Due between Mar 17 - 19

20% **Museum Tour Assignment** Due Apr 27 on D2L under Activities/Assignments

20% **Final Exam** (taken online on D2L under Activities/Quizzes)) Due between May 5-7

*Discussion- Due by 2/2/25, 11:59 pm under Activities/Discussion, D2L

What do you think should be the primary purpose of art? Should art be functional, beautiful, or purely conceptual (thought provoking)? Is it possible for works of art to fulfill all these functions at the same time? **Why or why not?** Discuss your answer **by providing one example** of a work of art featured in the class textbook readings, articles, or videos to strengthen your argument. Be sure to address **all** questions.

*The Formal Analysis Assignment

Form refers to the **appearance** of a work of art. We also call it the visual structure (3-dimensional) 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 of art and the 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 at <https://www.dma.org>) 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). Due Feb 9 on D2L under Activities/Assignments

-Studio Art Projects

You will be creating 2-D and 3-D art projects using easily-accessed materials such as paper, pencil, pen, markers, tape, glue, etc., that correlates with course content:

*Studio Art Project 1:

Using recycled materials (cardboard, plastic bottle or bags, sticks, bottle caps, etc,) and glue or

tape, create a three-dimensional sculpture. **Label it with your name, title, year created, media (the materials used to create the sculpture), dimensions (h x w x d).** *Photograph and submit on D2L under Activities/Assignments by 02/23/2025 11:59 pm.

*Studio Art Project 2:

Self Portrait using colored markers or pencils on solid paper (not lined). Create a self-portrait (head and shoulders) with imagery that defines who you present to the world (clothes, favorite colors, tattoos, jewelry, hair, text, etc). Include pattern (a repeating motif or shape) in your work. *Photograph and submit on D2L under Activities/Assignments by 3/30/2025.

*Studio Art Project 3:

Using unlined paper and pencil, recreate a work of art from a museum of choice. Do your personal best, focus on capturing shapes and value (the lightness or darkness of an area). Capturing the essence of a work is more important than getting an exact likeness. **Include the artist's name, *title* (in italics), year completed, media (what the artwork is made of, such as oil on canvas; or silk, graphite, and dirt on wood panel; or bronze), dimensions (height x width x depth), museum.** *Photograph and submit on D2L under Activities/Assignments by 04/13/2025 11:59 pm.

*The Museum Exhibition Assignment

Museum objects often have the ability to tell unique stories, not just about where they came from and what they represent, but based on thematic connections. For this assignment, imagine that you are a museum curator or educator and you've been tasked with putting together a museum tour of different works of art around a specific theme of your choice. Address the topics of **personal responsibility, social responsibility, and cultural diversity** within your theme. You will develop a thematic museum tour with at least 5 works of art (3 of which must not be featured in the content modules for the course). Your museum tour must include: 1. An introduction paragraph explaining the **theme** of your tour and **why** you've chosen certain objects/works of art (min.150 words). 2. For each stop on the tour (featuring a work of art), you must include the artist, title of the piece, the medium, dimensions (h x w x d), and a brief 100-word description of what the work is about and why it is featured in your tour (make connections to the theme and point to evidence in the work). This assignment will require you to consult other sources (Museum websites, Smart History videos and other readings from the course). Remember to properly cite your sources and use the template provided. Be sure to use your own words.

Due on or before Sunday, 04/27/2025, by 11:59 pm on D2L under Activities/Assignments

Check out the following websites to look for works of art:

[Artstor](#)

<https://collections.dma.org/>

<https://www.metmuseum.org/art/collection>

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 imperative that you stay on track with assigned readings/videos each week, and **adhere to due dates**. Your grade for assignments will be based in part on your timely submission on D2L. **Please consult the syllabus and the weekly module content accessed under the title of the course 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 and video 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 emails, with clarifications and tips on how to complete assignments throughout the semester. Email me immediately if you have any extenuating circumstances to convey.

Late Work Policy

Late submissions will receive a ½ **letter grade deduction** for each day submitted late. See 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 04W Spring 2025- Course Schedule: Videos, Readings, Assignments (subject to change)

Week 1: Introduction to Course

Wk of 01/13/2025 **What is Art?**

Click on links under course Content on D2L, starting with **Start Here!** and read information on plagiarism, citing sources, and acceptable sources, as well as the Syllabus.

Read syllabus thoroughly on D2L. Take *Quiz on Syllabus for bonus points, D2L under Activities/Quizzes. Due on or before 01/26/2024, 11:59 pm. No late submissions.

View Readings: see links within modules under Content on D2L Week 1:

- .Chapter 1: “What Is Art?”, in *Introduction to Art* p. 1-30
- *What is Art History?* Smarthistory

View Videos: see links within modules under course title, D2L

- *Why Study Art?* -Tate Shots
- *What is Art For?*
- *How Art Can Help You Analyze*

Week 2: Artists & Patrons

Wk of 01/20/2025. Martine Luther King Jr. holiday on 1/20

Readings: see links within modules under Content, D2L

- Chapter 2: The Structure of Art” p. 31-68.
- *.Types of Renaissance Patronage*
-

Videos: see links within modules, under Content, D2L

- *Love the Art, Hate the Artist*
- *The Art Market: Part 3 – Patrons*

Week 3: Art Museums & Art Markets

Wk of 01/27/2025

Readings:

- *.A Brief History of the Art Museum*
- *How Museums Shape Meaning*
- *.Museum and Politics: The Louvre, Paris*
- *The Changing Social Functions of Art Museums*

Videos:

- *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*

*Discussion- Due by 2/2/25, 11:59 pm under Activities/Discussion, D2L

What do you think should be the primary purpose of art? Should art be functional, beautiful, or purely conceptual (thought provoking)? Is it possible for works of art to fulfill all these functions at the same time? **Why or why not?** Discuss your answer **by providing one example** of a work of art featured in the class textbook readings, articles, or videos to strengthen your argument. Be sure to address **all** questions.

Week 4: The Language of Art

Wk of 02/3/2025

Readings:

- .Chapter 4: Describing Art” p. 94-127.
- *.Elements of Art*
- *.Principles of Composition*
- *.Naturalism, Realism, Abstraction, and Idealization*

Videos:

- *.Linear Perspective Explained*
- *.Atmospheric Perspective Explained*
- *Describing What You See: Sculpture.*
- *.How to do Visual (formal) Analysis*

* The Formal Analysis Assignment – due on D2L by 2/9/2025 under Activities/Assignments

Form refers to the **appearance** of a work of art. We also call it the visual structure (3-dimensional) 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 of art and the 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 at <https://www.dma.org> Looking at this week’s readings and videos will help in your analysis. 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).

Visual elements of art and principles of design:

- color
 - The colors used in the work and how they work together.
- line

- Real lines in the work and implied lines created by gazes, pointing fingers, or other directional indicators.
- light
 - Real light as it falls on the work and implied light represented in it.
- texture
 - Real texture of the work and implied textures represented in it.
- shape
 - Real shape of the work and the shapes used to create items within it.
- space
 - Real space taken up by the work and the illusion of space within it.

The artist uses these visual elements by arranging them according to the **principles of design**. These include:

- composition
 - Organization of the parts to make the whole; the overall design
- balance
 - How the parts related to each other; can be symmetrical or asymmetrical
- proportion
 - How the items in the work relate to natural proportions
- scale
 - How the sizes of items in the work relate to each other
- motion
 - Whether or not the work has real motion or implies that items are moving within it

Questions to consider when doing a formal analysis:

- Is the work naturalistic? Does it look like things do in nature or does it depart from visible forms? How?
- How is space presented? Does it create an illusion of three dimensions or is it flatter?
- How is color handled? Do the colors look like they do in nature? Do they repeat throughout the image?
- How is line handled? Are things outlined? Are there real lines (like a road) or implied lines (like a line of sight)?
- How are light and shadow handled? Is everything bathed in an even light or are there dramatic highlights and deep shadows? Does shading help make things look three-dimensional?
- How is the work organized? Is everything lined up in a row or are they grouped in a pyramid? How are things arranged in the work?

Week 5: Interpreting Art

Wk of 02/10/2025

Readings:.

- “Chapter 5 :Introduction to Art “Meaning in Art” p. 129-156
- . *An Introduction to Art Historical Analysis* – Smarthistory

- *.An Introduction to Iconographic Analysis*

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*

Week 6: Art and the Environment

Wk of 02/17/2025

Reading:

- *The Climate Change Clues Hidden in Art History*
- *.Xie Chufang, Fascination of Nature, Handscroll*
- *.Nature: Comparisons and Connections*
- *.J.M.W. Turner, Snow Storm*
- *.Walter De Maria, The Lightning Field.*

Videos:

- *Ancient Drawings Discovered in Peru*
- *The Photo Ark | Explorers in the Field*
- *Steve Kestrel on Silent Messenger*
- *Andy Goldworthy- "We Share a Connection with Stone"*

*Studio Art Project 1 – Sculpture using recycled materials

Using recycled materials (cardboard, plastic bottle or bags, sticks, bottle caps, etc,) and glue or tape, create a three-dimensional sculpture. No size restrictions. **Label it with your name, title, year created, media (the materials used to create the sculpture), dimensions (height x width x depth in inches).** *Photograph and submit on D2L by 02/23/2025 11:59 pm.

Week 7: Art for Living – Architecture

Wk of 02/24/2025

Readings:

- *.Architectural Terms*
- *.Çatalhöyük*
- *The Great Pyramids of Giza*
- *.An Introduction to Ancient Roman Architecture*
- *.Pueblo Architecture and Its Relationship to Place*
- *31 Spectacular Buildings Designed by Frank Gehry*

Videos:

- *Chinese Architecture*
- *.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 module

Wk of 03/03/2025

Review readings and videos in preparation for the midterm online exam. The exam will be available after Spring Break

Week 9:

***Spring Break 03/10 – 03/16**

Week 10:

Wk of 03/17/2025

***Mid-Term Exam on D2L under Activities/ Quizzes**

***Due between 3/17 and 3/19//2025 before 11:59 PM**

Week 11: The Body in Art – Portraiture AND The Body as Art

Wk of 3/24/2025

Reading:

Portraiture:

- “What Is a Portrait?” In *Portraiture*, 21–41.
- *.Rembrandt, Self-Portrait with Two Circles*
- *.Thomas Gainsborough, Mr. and Mrs. Andrews*
- *Kabuki actor prints*
- *Seydou Keïta, Untitled (Seated Woman with Chevron Print Dress)*
- *Marc Quinn, Self*

The Body AS Art:

- *Tattoos- The Ancient and Mysterious History*
- *Tree of Life- Ana Mendieta*
- *Marina Abramovic – The Artist is Present*

Videos:

Portraiture:

- *.The History of Portraits*
- *Contrapposto Explained*
- *Graciela Iturbide, Photographing Mexico*
- *.Kehinde Wiley: A New Republic*

- *Duane Hanson, Executive, originally titled Another Day*
(No videos under The Body AS Art)

*Studio Art Project: 2

due by 3/30/2025 under D2LActivities/ Assignments

Self Portrait using colored markers or pencils on solid paper (not lined). Create a self-portrait (head and shoulders) with imagery that defines who you present to the world (clothes, favorite colors, tatoos, jewelry, hair, text, etc). Include pattern (a repeating motif or shape) in your work.

*Photograph and submit on D2L by 3/30/2025.

Week 12: The Body in Art – Reproduction & Sexuality

Wk of 03/31//2025

Reading:

- *Venus of Willendorf – Smarthistory*
- *Chancay Standing Female Figure*
- *Albrecht Dürer, Adam and Eve*
- *.Painting Colonial Culture: Ingres’s La Grande Oldalisque*
- *Louise Bourgeois, Cumul I*
- *.Barbara Kruger, Untitled (Your Gaze Hits the Side of My Face)*
- *The Question of Pregnancy in Jan van Eyck’s Arnolfini Portrait*

Videos:

- *The Female Gaze in Ice Age Art*
- *The Original Blond Bombshell: Botticelli’s The Birth of Venus*
- *"Untitled (Portrait of Ross in L.A.)" by Felix Gonzalez-Torres*

Week 13: Identity in Art

Wk of 04/07/2025

Reading:

- *.Identity Politics: From the Margins to the Mainstream*
- *.Yinka Shonibare, The Swing (After Fragonard) -download, artwork information*
- *.Feminist Art and Black Art” in Twentieth-Century American Art, 181-201.*

Videos:

- *Speaking to Both the Past and Present: Clarissa Rizal’s Resilience Robe*
- *.Assemblage Artist Betye Saar*
- *.Guerrilla Girls Talk the History of Art vs. The History of Power*
- *Will Wilson: Critical Indigenous Photographic Exchange*

*Studio Art Project:3

-due by 04/13/25

Using unlined paper and pencil, recreate a work of art from a museum of choice. Do your personal best, keeping in mind shape and value (the lightness or darkness of areas).Capturing

the essence of a work is more important than a perfect likeness! **Include the artist's name, *title* (in italics), year completed, media (what the artwork is made of, such as oil on canvas; or silk, graphite, and dirt on wood panel; or bronze), dimensions (height x width x depth), museum.** *Photograph and submit on D2L under Activities/Assignments by 04/13//2025 11:59 pm.

Week 14: Religion – Deities & Places of Worship

Wk of 04/14/2025

Reading:

- *.Architecture and Liturgy*
- *.Christianity, an Introduction*
- *.Judaism, an Introduction*
- *.Introduction to Islam*
- *.Hinduism and Buddhism, an Introduction*
- *Unearthing the Aztec Past, the Destruction of the Templo Mayor*

Videos:

- *.The Five Major World Religions*
- *Scientists just solved one of the mysteries of Stonehenge*
- *Discover One of History's Most Important Royal Manuscripts*
- *The Sculpture of the Parthenon*
- *The War God Known as "The Island Eater"*
- *The Spirit of the Mask – Sacred Native American Ceremonies*

Week 15: Power & Politics – Public Art and Social Protest

Wk of 04/21//2025

Reading:

Power & Politics:

- *.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*

Public Art and Social Protest:

- *.Christo and Jean-Claude, The Gates*
- *.Public Art*
- *.The History of Mexico: Diego Rivera's Murals at the National Palace*
- *.Richard Serra, Tilted Arc*

Videos:

Power and Politics:

- *How Artists Respond to Political Crises*
- *.Guernica: What Inspired Pablo Picasso's Masterpiece*

Public Art and Social Protest:

- ,*What is a Monument? What is Public Art? What is the Difference?*
- .*Public Art Trip: New York City*
- *Liberty Leads the Way in Delacroix's Revolutionary Portrait*

***Museum Exhibition Assignment**

Due by 04/27, 2025 by 11:59PM

Museum objects often have the ability to tell unique stories, not just about where they came from and what they represent but based on thematic connections. For this assignment, imagine that you are a museum curator or educator and you've been tasked with putting together a museum tour of different works of art around a specific theme of your choice. Address the topics of **personal responsibility**, **social responsibility**, and **cultural diversity** within your theme. You will develop a thematic museum tour with at least 5 works of art (3 of which must not be featured in the content modules for the course).

Your museum tour must include: 1. An introduction paragraph explaining the **theme** of your tour and **why** you've chosen certain objects/works of art (min.150 words). 2. For each stop on the tour (featuring a work of art), you must include the artist, title of the piece, the medium, dimensions (h x w x d), and a brief 100-word description of what the work is about and why it is featured in your tour (make connections to the theme and point to evidence in the work). This assignment will require you to consult other sources (Museum websites, Smart History videos and other readings from the course). Remember to properly cite your sources and use the template provided. Be sure to use your own words.

Due on or before Sunday, 04/27/2025, by 11:59 pm on D2L under Activities/Assignments

Check out the following websites to look for works of art:

[Artstor](#)

<https://collections.dma.org/>

<https://www.metmuseum.org/art/collection>

Week 16: Review for Exam

Wk of 04/28/2025

***Exam Review Posted on D2L under Content to prepare for Final exam.**

Finals Week

***FINAL EXAM 05/03/2025- 05/07/2025**

available on D2L under Activities/Quizzes from 05/03/2025- 05/07/2025. NO late submissions!

TECHNOLOGY REQUIREMENTS

LMS

All course sections offered by East Texas A&M University have a corresponding course shell in the myLeo 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

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.

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 ETAMU 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, (D2L) 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>

ETAMU 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 ETAMU 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

East Texas A&M University

Waters Library- Room 162

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

Fax (903) 468-8148

Email: studentdisabilityservices@tamuc.edu

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

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

Nondiscrimination Notice

ETAMU 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 ETAMU 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 ETAMU 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 ETAMU 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 ETAMU 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/>

ETAMU Supports Students' Mental Health

The Counseling Center at ETAMU, 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/>