

Syllabus

Spring 2025 ART 406.801 Illustration

Thursday, 6:30PM - 10:30PM

CRN for Course: 20218



EAST TEXAS
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About this course:

This course is designed to introduce students to digital and/or traditional principles, techniques and practices related to image making. Emphasis will be placed on individual expression and acquiring the necessary skills to effectively and memorably communicate. It is a practical approach to concepts, history, mechanics and techniques in illustration with an emphasis on problem solving.

Description of Instructional Methods:

The class structure includes lectures, demonstrations, and online class activities if necessary. Projects will be assigned and due on scheduled dates. Each project will include an introduction to the specifics of what is expected and what concepts we are covering. Critique and class review are an important part of the process and will take place daily and before the final due date. Grades will be presented shortly after each project and at the conclusion of the semester (grades are usually complete within two weeks of each project completion).

Student Learning Outcomes:

1. Construct creative solutions. Solve communications problems with invention and clarity.
2. Learn digital (technology/tools) and traditional illustrative techniques as related to the illustration design process.
3. Develop skills that enhance information processing from the initial concept/sketch to the completed project.
4. Understand the potential of illustration/image-making and how it can support new ways of communicating, thinking, and problem-solving.
5. Develop a visual vocabulary that reinforces the illustrator's use of visual form and aesthetic functions.
6. Gain the ability to determine appropriate design priorities and alternatives; research, define and evaluate criteria and requirements.

Class expectations:

- You are expected to work in class as well as perform outside of class work.
- You are expected to come to class prepared to work on the current assignment, this includes but is not limited to remembering the project supplies needed. Not being able to make progress during class due to lack of materials will reflect in your mini-deadline grade.
- All projects are given with weekly steps to be accomplished by the beginning of the next class meeting. Mini-deadlines are part of the overall assignment and play a major role in your projects final grade.
- You may be required at times throughout the semester to print your assignments in color and purchase items to create assignment comps. Please budget accordingly. Projects must be completed in color to be considered complete.
- All work is due on the assigned date. Projects are due at the beginning of class. For a project to be considered complete, the specified electronic portion placed onto D2L. A hard copy may be required as specified in the assignment sheet. Late work is accepted at instructor's discretion.
- During class you may not work on other course projects without the consent of the instructor. If a student is caught using email or social media of any kind during lecture or lab time, the entire class gets a fair warning, no second chance will be issued. On the second occurrence, the entire class will receive a zero as their daily grade.
- Sleeping in class equals one tardy.

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Room no. 1904

Note: As the instructor, I reserve the right to adjust this schedule in any way that serves the educational needs of the students enrolled in this course.

For an overview of today's illustration markets please read 45 markets of illustration by John Roman for Communications Arts. [Click Here.](#)

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The project activities for this semester are:

1. Technique Book Illustration Series
2. Classic Literature Book Cover Illustration
3. Editorial Illustration
4. Music Concert Poster
5. Optional projects may be assigned for students who decide to take the course for a second time.

Due dates: refer to the project schedule

Optional materials (these items are not required for this class):

Suggested reading: *Steal Like an Artist*, by Austin Kleon.

Materials: Drawing tablet like a Surface Pro, an iPad, or a Wacom drawing surface. Stylus. Sketchbook and any traditional mediums necessary.

Any painting or drawing app. I highly recommend Procreate, Sketchbook or Pixelmator. If you prefer a more vector style in your compositions, Adobe Illustrator for iPad, Affinity Designer (It does both raster and vector, but has a steep learning curve). There are many others, but these are optional. I am more concerned with the end product. No matter the medium that is used. However, the end product will be a high quality digital file.

Artificial Intelligence can be used sparingly throughout this course under the following conditions:

- Prompts are transparent. Save them and make them part of what you turn in.
- Do not use for the technique book assignment except where required.

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Project 1: Technique Book Illustration Series

Illustrators use color, line, pattern, texture, style, and many other elements to communicate ideas. Project One is a study of how these elements work together. You will learn some of the many illustration techniques in use today. This series of 12 illustrations will be compiled and bound into a finished book.

Knowledge, by most definitions, is facts, information, or skills acquired by a person through experience or education. The purpose of the book is to help anyone who reads it gain knowledge or facts based on something you have learned through experience or association. It can be truth or fiction and must finish one of the following phrases:

1. 12 ways to...
2. 12 steps to...
3. 12 things I hate about...
4. 12 habits of...
5. 12 must have items for...

And so on. You get the picture.

Throughout the project lifecycle, thought should be given to perspective, light and shadow, line, shape, composition, pattern, volume, texture, transparency and opaque contrasts. Do plenty of research and think about how you can illustrate your idea in the different forms and styles required. Each illustration should be strong and eye-catching.

Objectives

1. Develop concepts through the use of thumbnail sketches
2. Demonstrate the ability to translate sketches into computer-ready illustrations.
3. Express creative energy in many required illustrative styles.

Descriptions:

- | | |
|--------------------------------------|----------------------------------------|
| 1.01 Black and White | 1.08 Typographic Element |
| 1.02 Depth/Dimension | 1.09 Found Element |
| 1.03 Texture/Pattern | 1.10 Time/Motion |
| 1.04 Collage | 1.11 Photographic Concepts |
| 1.05 Abstract | 1.12 AI Generated Art |
| 1.06 Experimental Line Weight | Final Book Cover and Bound Book |
| 1.07 Pixel/8-Bit | |

Each illustration should be followed by a brief copy explanation of 25 words or less, taking the reader through your story. The final book of illustrations should be displayed as a cohesive unit. Link to samples and due dates [here](#).

Deliverables

1. 12 – 7"x 7" Final illustrations as jpegs. (See project schedule for due dates)
2. The final deliverable will be a 14 x 7 flat PDF in readers orientation (see schedule for due date).
3. Put together an 7x7 booklet. This may cost around \$20.00 depending on the vendor.

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Project 2: Classic Literature Illustrated book cover

This is a study of how illustration can be used to convey a message and set a tone for a classic literature book. Your assignment is to pick one classic book from the options provided below. Research the author and story, and then apply your own unique illustrative style to create a new book cover. Careful thought should be given to the mood/tone and target audience of the story. In other words, conceptualize how these classic book covers can be made to appeal to a modern day audience. These factors will determine what style, color, medium and typography you choose to illustrate the cover with. Also, think about ways to experiment with a variety of mediums to complete your illustration.

Classic Literature Book Cover Options: (pick 1 to illustrate)

- | | |
|----------------------------------------------|-------------------------------------------------|
| 1. Lord of the Flies by William Golding | 11. Charlotte's Web by E.B. White |
| 2. To Kill a Mockingbird by Harper Lee | 12. Catch-22 by Joseph Heller |
| 3. Of Mice and Men by John Steinbeck | 13. The Ghost Bride by Yangsze Choo |
| 4. The Art of War by Sun Tzu | 14. For Whom the Bell Tolls by Ernest Hemingway |
| 5. Fahrenheit 451 by Ray Bradbury | 15. The Great Gatsby by F. Scott Fitzgerald |
| 6. Nineteen-eighty Four by George Orwell | 16. Pride and Prejudice by Jane Austen |
| 7. Treasure Island by Robert Louis Stevenson | 17. Frankenstein by Mary Wollstonecraft Shelley |
| 8. The Milagro Beanfield War by John Nichols | 18. Moby-Dick by Herman Melville |
| 9. Don Quixote by Miguel De Cervantes | 19. The Grapes of Wrath by John Steinbeck |
| 10. Huckleberry Finn by Mark Twain | 20. Other (Must be approved by instructor) |

Objectives

1. To create a fresh, updated illustrative style for a classic literature book.
2. Demonstrate the ability to translate an author's words and tone into an illustrative style.
3. Explore the use of color, style, medium and typography.
4. Experiment with different illustrative mediums (Traditional as well as Digital).

Deliverables

1. One Book Cover Illustration (Size Requirement and Presentation - TBA) - See course schedule for project due dates
2. Use mock-ups which show the front, back of book & spine.

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Research Material

<https://www.workbook.com/portfolios/illustration>

<http://bookcoverarchive.com/>

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Project 3: Editorial Illustration

Essentially, an editorial illustration accompanies some kind of text. Put another way, the illustration illuminates some component of the text that we either do or don't see in the article.

Magazines, newspapers and other publications rely heavily on pictures to illuminate messages initiated by writers, and more than any other genre of illustration, the editorial field gives voice to the artist. In this alternately reactive and expressive line of work, the illustrator engages in a powerful partnership with the written word, effectively becoming an author of opinions and ideas. This project will approach one type of editorial assignment which involves an illustrated response to written text.

Life as an illustrator is about juggling numerous assignments and having excellent time management skills. In the world of editorial illustration, meeting deadlines and your conceptual ideas are the core to success.

Objectives

1. To become familiar with the basic process that a professional editorial illustrator routinely goes through for each assignment. This includes professional sketches and timeliness in the face of tight deadlines.
2. To continue to develop a professional aesthetic that will sell well in today's competitive market through experimentation with media and style.
3. A conceptual and applied understanding of visual elements such as image, composition and color.

Scope

1. Find one reading that relates to the topics on the right. Read through the stories multiple times. Write down the keywords and anything you think that can be associated with the topic.
2. Visualize your idea and think about the concept. Take each word and see what other associations you can make.
3. Sketch your ideas. Each illustration should have at least 10 sketches.
4. Illustrate.
5. Finalize your illustration.

Deliverables

1. One Editorial Illustration in the 11 x 17 double spread, horizontal news panel as a jpeg mockup.
2. Sketch Book that shows creative thought, illustration progression and research.

Tip: When thinking about ideas, ask yourself what this illustration should accomplish? Is it humor, a statement, a joke, or an opinion?

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Research Material

Time
New York Times
Boston Globe
Wired
The Atlantic
Bloomberg
Businessweek
Sports Illustrated
Rolling Stone
and more

Topics

Environment
Politics
Economy
Technology
Health
Science
Culture
Education

Note: Make your layout as it would appear in your periodical. Pay attention to page signatures (page numbers with any significant marks, dingbats or footnotes).

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Project 4: Musician or Band Promotional Gig Poster

Project 4 is a study of the relationship between music and art. Students will choose a band or musician, and create an illustrated poster. When complete, the poster should communicate the mood, tone and emotion of the band or musician conceptually. Examples of unique and successful solutions will be discussed in class. Careful thought should be given to the layout/style of the poster.

Objectives

1. Create a poster for a band or musician using illustration that is conceptual in nature. Choose any music genre or musician that you feel passionate about.
2. Examine the relationship between art and music by placing limitations on visually representing the artists themselves. In other words, do not use a representation of members of the band or individual artists. Try not to mimic existing album covers for your artist.
3. Express creative energy by utilizing the various illustrative styles learned in this class and beyond.

Deliverable

12 x 18 concert horizontal gig poster. The information to include on the poster is as follows:

1. Group Name and title of concert.
2. Date and time
3. Venue
4. City or Town, State

Sites to review for inspiration

<http://aestheticapparatus.com/>

<https://www.wolfgangs.com/posters/?fd=1>

workbook.com/illustration

rappart.com

lemonadeillustration.com

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Reference Material

workbook.com/illustration

rappart.com

lemonadeillustration.com

mendolaart.com

aestheticapparatus.com

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Project 5: Custom Playing Cards

Playing cards are flat, rectangular pieces of layered pasteboard typically used for playing a variety of games of skill or chance. Some of the more popular games include bridge, rummy, and gin. Gambling games, such as poker and blackjack, also employ standard decks of cards.

The modern 52-card deck has been established for over 150 years. A standard deck of playing cards have a rectangular shape, dimensions of about 2.5 x 3.5 in (6.35 x 9 cm), and rounded corners. The faces of these cards are typically decorated with two colors, (red and black) and four suits including clubs, spades, hearts, and diamonds. Each suit has thirteen cards consisting of three face cards (King, Queen and Jack) and number cards from one (Ace) to ten. The face cards are double-ended, which means the same design is on both halves of the card. This eliminates the need to orient these cards in a hand, as both ends will automatically be positioned correctly. In the upper left corner of most cards are index numbers and symbols, which make the card value clearly visible when held in a fan position. This is the position most often used during a card game. Two Jokers are also typically included with a new pack of cards. The backs of the cards are decorated with a unique pattern indicative of the card manufacturer.

Objectives

1. To continue to develop a professional aesthetic that will sell well in today's competitive market through experimentation with media and style.
2. A conceptual and applied understanding of visual elements such as image, composition and color.

Scope

1. This is a new and unique deck. The assignment for this project is to create a custom illustrated playing card deck that takes into consideration the information above.
2. Sketch your ideas. Each illustration should have at least 10 sketches.
3. You must complete one each: The King, Queen, Jack, Joker, and a card back. Since the Ace of Spades is the most decorated of the four ace symbols, this will need an added design application for a total of 6 cards.
4. Only the face cards of the King, Queen and Jack will be double-ended. For design puposes, the designer will need to show each symbol: Ace of Spades, Queen of Hearts, King of Diamond and Jack of Clubs.
5. A package mock up with the art of the back of the card.

Deliverables

1. Process thumbnails that show research, creative thoughts, and illustration progression.
2. One illustrated card deck of 6 different cards and package printed as a mock up mounted on 11 x 17 black matte board. This may have to be staged and photographed.
3. PDF files of the 6 cards only.

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Project 6: Interactive How-to Video

As more and more companies are finding ways to make people comprehend complex topics, interactive learning and communicating online has become more than just a fad. Many corporations are using the power of YouTube and other video services, ePubs, and interactive venues to assist in training and development for customers and employees.

Objectives

1. To become familiar with the basic process of making an instructional video.
2. The use of storyboard techniques to conceptualize your video.
3. A conceptual and applied understanding of visual elements such as image, composition, and color.
4. To continue to develop a professional aesthetic that will sell well in today's competitive market through experimentation, digital illustrative techniques and sound (voice or music).
5. The student will understand how to engage an audience and control how they move through the video. Consider your target audience and develop a pace that's comfortable for them.

Scope

1. Find an idea for your topic. Suggestions are listed on the right.
2. Visualize your idea and think about the concept.
3. Storyboard your ideas. Test your ideas with others to see if they understand what you are trying to say.
4. Illustrate using still images or animated GIFs. Think of a style that can relate to the subject matter.
5. Finalize your illustrations and animate using Photoshop or available movie software.
6. You can use YouTube interactive tools to help guide the viewer.

Deliverable

1. Story board.
2. A process book or mood board that shows research, creative thoughts and illustration progression.
3. One illustrated 1-2 minute how-to video that is informative and easy to understand.

Tip: Do not do anything complex (such as how to fix a transmission). Keep it simple!

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Due Dates for Technique Book Illustration Series

- Each finished piece that you turn in will be a **7x7 inch JPEG file at 300dpi**.
- Please place in the student assignment portal provided
- File Name Example: **Your Name_Illustration_1.01_Black&White.jpg**

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Illustration	Due Dates
Topics Due	Thursday, Jan. 16
1.01 Black and White	Thursday, Jan. 23
1.02 Depth/Dimension	Thursday, Jan. 23
1.03 Texture/Pattern	Thursday, Jan. 23
1.04 Collage	Thursday, Jan. 30
1.05 Abstract	Thursday, Jan. 30
1.06 Experimental Line Weight	Thursday, Jan. 30
1.07 Pixel/8-Bit	Thursday, Feb. 6
1.08 Typographic Element	Thursday, Feb. 6
1.09 Found Element	Thursday, Feb. 6
1.10 Time/Motion	Thursday, Feb. 13
1.11 Photographic Element	Thursday, Feb. 13
1.12 AI Generated Art	Thursday, Jan. 13
Book Cover	Thursday, Feb. 13
PDF of Book Due	Thursday, Feb. 20

Due dates for Classic Literature cover illustration

- The finished piece that you turn in will be a **PDF** of your book cover (examples will be provided). We will have online class critique on the due date.
- Please place final PDF in the student assignment portal provided
- File name example: **Your Name_Classic Literature_Title of Book.pdf**

Illustration	Due Dates
Class discussion and examples of Literature book covers	Thursday, Feb. 20
Preliminary layouts due for individual/class discussion	Thursday, Feb. 27
Final illustration due for class critique	Thursday, Mar. 6
Final mock-ups due	Thursday, Mar. 20

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Due Dates for Editorial illustration

- The finished piece that you turn in will be a **PDF** mock-up of your book cover (Mock-up must show Front, Back and Spine). We will critique on the due date. After class critique, you will make any necessary changes, upload the final PDF to D2L.
- Please place final in the student assignment portal provided through **D2L**
- File name example: **Your Name_Editorial Illustration_Title of Story.pdf**

Illustration	Due Dates
Class discussion and examples of editorial illustration	Thursday, Mar. 20
Magazine story choice and begin concepts in class	Thursday, Mar. 27
Final illustration due for critique	Thursday, April 3
Final Illustration due	Thursday, Apr.10

Due Dates for Music Poster

- The finished piece that you turn in will be a **PDF** of your poster. For critique we will post up on the due date through Teams. After class critique, you will make any necessary changes, and upload the final PDF to D2L.
- Please place final pdf in the student assignment portal provided through **D2L**
- File name example: **Your Name_Musician or Group.pdf**

Illustration	Due Dates
Class discussion and examples of Music Posters	Thursday, Apr. 10
Musician choice and begin concepts in class	Thursday, Apr. 17
Final illustration due for critique	Thursday, Apr. 24
Final Illustration due	Thursday, May 1

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Lab Information

Use your University login information to work on the machines

Please use your USB drive as a storage device and for transport only, it is not an additional hard drive. You are responsible for keeping up with your files. When arriving in class:

1. insert USB drive
2. copy your work to the 310 folder
3. remove your USB drive
4. work and enjoy class or lab time
5. insert USB drive
6. copy current work on to it

Students may also choose to keep their work on their personal google drive to always have access to their work and be prepared to work in class.

You may not eat in the lab.

Please make sure cell phones are silenced. No headphones on during class.

Do not load any type of personnel software onto these computers. Resist this temptation. Always leave the lab clean.

Attendance

FIRST ABSENCE: The student will receive an email from Ramona and a copy goes to the instructor-Lee

SECOND ABSENCE: The student will receive an email from Ramona and a copy goes to Lee, who will contact the student.

THIRD ABSENCE: Lee emails the student that they have failed the course.

Two tardies equals one absence

A tardy of 60 minutes equals one absence.

If a student is OVER 10 MINUTES late for the final, a full grade will be deducted from his or her final grade. If a student does not show up for the final they automatically fail the class.

Instructor contact and response time

Office: TBA

Office hours: please make an appointment using the See Lee facebook page. Lee.Hackett@tamuc.edu

Please use your university email as your primary source of contact. If your email is more than a short paragraph, please consider making an appointment.

Communication from students will be responded to within a reasonable time during the work week. Weekend communication will be handled the next business day unless noted. Due to the high volume of email that is received an important message may be missed, if an important email has not been responded to in 2 days, please send again.

Syllabus Update 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.

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Grading

Criteria	Grade
Delivered on time: Completion of problem as outlined in handout and presentation according to instructions. Projects turned in after the due date will drop one letter grade. Projects more than one week overdue will receive a grade of F.	A B C D F
Concept: Was there a general idea or thoughtfulness to carry the project to a successful completion. Did it solve the problem? Were preliminary drawings (thumbnails, sketches, etc. used to communicate the idea? Preliminary Research that leads to the development of an assigned problem as requested by the instructor.	A B C D F
Composition and Layout: Understands and uses design, composition and typography within the illustrative space. Does it all work harmoniously.	A B C D F
Execution: Implements technical skills in the completion of the assignment and its final presentation. Was the illustration successful and produced as intended? Does artist have command of the tools used?	A B C D F
Daily preparation for studio class including: staying on task, bringing appropriate art materials, and participating in class discussions and project critiques.	A B C D F

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Performance levels:

Excellent	A 90-100
Good	B 80-89
Average	C 70-79
Weak	D 60-69
Unacceptable	F 0-59

Grading Guidelines

Grades will be assigned according to the following scale:

A - Work well above the general class level, evidence of participation in related activities

Outside of the classroom, thoughtful participation in classroom discussion and critique

Superlative work: careful attention to craft and presentation. Originality of idea and execution work together. Goes beyond merely solving the problem – one who performs at this level is visibly outstanding, work is outstanding in every respect.

B - Work above the general class level, participation in classroom discussion and critique

Fine work. A few minor changes could have been considered and executed to bring piece together. Goes beyond merely solving the problem. Above average: solution to the problem and idea well planned. Execution is well done.

C - Average work, minimal requirements met

Average or a bit above: slipping in levels of originality, craft and presentation. The piece does not work well as a unified whole or statement yet effort was made. You have solved the problem but in a relatively routine way.

D - Work below class average, lack of participation and/or poor attendance

You have solved the problem but there is much room for improving your skills and developing your concepts further.

You have neglected the basic craftsmanship skills and breadth and depth of idea development. You were unable to meet mini deadlines. Represents careless and/or incomplete effort. Work is substandard.

F - Inferior or unacceptable work and effort, work not turned in, or failure to attend class.

In addition to exercises and projects, your final grade will also be based on critique participation and application, work ethic, and attitude. These specifications are applied with the following percentages:

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Technology Requirements

LMS

All course sections offered by Texas A&M University-Commerce 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.html

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 TAMUC campus open computer lab, etc.

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>

- Scholastic dishonesty will not be tolerated in any class -related activity.
- Scholastic dishonesty includes, but is not limited to, the submission of someone else's materials as one's own work.
- Scholastic dishonesty may involve one or more of the following acts: cheating, plagiarism, or collusion.
- Plagiarism is the use of an author's words or ideas as if they were one's own without giving credit to the source, including, but not limited to, failure to acknowledge a direct quotation. Cite your references.
- Cheating is the willful giving or receiving of information in an unauthorized manner during an examination, illicitly obtaining examination questions in advance, copying computer or Internet files, using someone else's work for assignments as if it were one's own, or any other dishonest means of attempting to fulfill the requirements of a course.
- Collusion is intentionally aiding or attempting to aid another in an act of scholastic dishonesty, including but not limited to, providing a paper or project to another student, providing an inappropriate level of assistance, communicating answers to a classmate during an examination, removing tests or answer sheets from a test site, and allowing a classmate to copy answers.
- Academic dishonesty could result in expulsion from the University

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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>

Students with Disabilities

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

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.

Steve James
Room no. 1904

Syllabus

Spring 2025 ART 406.801 Illustration

Thursday, 6:30PM - 10:30PM

CRN for Course: 20218



EAST TEXAS
—A&M—

Report violations to the University Police Department at 903-886-5868 or 9-1-1.

Handbook & Safety

While the online manual covers specific issues related to the Department of Art, Texas A&M University-Commerce policies must also be followed. All users of Department of Art (DOA) classrooms and facilities are required to follow the health and safety guidelines outlined in this manual at all times. Report any safety issues IMMEDIATELY to your instructor(s), Teaching Laboratory Specialist, or to the DOA Health and Safety Liaison. Each course instructor will discuss their area's inherent risks, procedures and policies to provide the student with informed consent. These will be reviewed verbally at the start of each semester. A link to the online Handbook: <http://sites.tamuc.edu/art/resources/healthandsafety/>

Students that meet in face-to-face Department of Art courses must complete the online form for each course they attend. A link to the online form: <http://dms.tamuc.edu/Forms/ArtLabPolicy>

*This must be completed on-campus while using the University wifi or ethernet connections.

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 www.tamuc.edu/counsel

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