

Syllabus

Fall 2017 ART 3351 001

Tuesday and Thursday, 6:00PM - 8:50PM, Room 368

About this course:

This course is designed to introduce students to digital and 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. May be repeated for up to 9 hours credit. Lab fee: \$50.

Course prerequisites:

ART 2354, 2355

Description of Instructional Methods:

The structure of the class includes lectures, demonstrations, and in/outside class studio activities. Projects will be assigned and will be due on scheduled dates. Each project will include an introduction to the specifics of what is expected and what concepts we are covering. At the completion of assigned projects a critique/class review will take place. Grades will be presented after each project and at the conclusion of the semester (grades are usually complete within two weeks of each project completion. Your grade and project evaluation is usually done via email. Please review the grading criteria and course requirements information.

During the semester if you have any questions please contact me by e-mail, during class or office hours by appointment.

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 the processing of information 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 illustrators 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.

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Office Hours:

Tuesday, 5:00-6:00 p.m.

Room no.

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Process Books

The process book records your visual thoughts and problem solving approach. A complete process book with all project thumbnails and sketches will be required at the end of the semester. It will be designed and presented as a .PDF document.

Note: The instructor reserves the right to revise the syllabus and project evaluation criteria at any time as the class progresses. Students will be given reasonable notification and justification of any changes.

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The project activities are:

1. Book Illustration Series
2. Classic Literature Cover Illustration
3. Editorial Illustration
4. How-to or Informational Poster
5. Comprehensive Process Book -> maintain for all project activities.

* projects could change and be added to as the semester progresses

Due dates: refer to the course schedule

Process Book: In this course you will be required to create/maintain a process book/design idea diary for the entire semester with entries for each assignment and each class meeting. The book should include; daily sketches, notes, ideas as well as visual inspirations/imagery + articles from industry based magazines, books, etc.

The process book will be counted as an expected component of each one of the assignments that is presented this semester.

Support Material/Outline:

- any periodical, book, etc. -represented by photocopies of articles and work. sourced material should relate to the content that we are covering during each assignment
- sketches also are an integral component of each exercise, minimum expectations will be announced during and throughout each visual problem
- notes: all project notes should be easily sourced in your process books
- any test prints or copies should also be included in your books
- all project information/hand outs

In essence... This journal once completed by each one of you becomes a mechanism for idea development, inspiration, documenting research and self-reflection. These activities, which are represented in the book that are developed and constructed provides each of you with clearer vantage of the various possibilities for each of the given exercises and meaningful guide to how important process is in general.

Required textbook(s) and other materials:

Current Industry periodicals + other materials as required.

Completed book for Project 1 will cost \$20-40 depending on service or DIY

Supplementary materials:

Sketchbook

Digital file storage device

You may have to purchase additional supplies as needed.

Note: Final digital projects will need to be dropped in the designated BOX which everyone will be given access to prior to the project due date.

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Reworking of projects:

Students are encouraged to enhance their work even after it is completed and graded. The refined work on projects will improve their book (portfolio). Reworked projects and extra credit will not be part (or have an affect) on the student's final grade.

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Project 1: Book Illustration Series

Illustrators use color, line, pattern, texture, style, and many other elements to communicate ideas. Project One is a semester-long study of how these elements work together. This series of 12 illustrations will be compiled and bound into a finished book at the end of the semester.

The purpose of the book is to help anyone who reads it know what type of artist/illustrator/person you are. Therefore, the subject matter for the entire book and each of your illustrations is YOU. Give plenty of thought to who you are as an artist, what influences you, which of your life experiences have affected you the most, and how you plan to use your college experience as you move forward in life. In other words, what is your artistic DNA? Throughout the semester, 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 yourself, your persona or personal taste in different forms and styles. Each illustration should be strong and eye-catching.

Objectives

1. Develop concepts through the use of thumbnail sketches (these will be included in your process books).
2. Demonstrate the ability to translate sketches into computer-ready illustrations.
3. Express creative energy in many illustrative styles.
4. Create a collection of illustrations for your self-promotional book.

Descriptions:

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

Each illustration should demonstrate creative energy and style. The final book of illustrations should be displayed as a cohesive unit.

Deliverables

1. 12 – 7”x 7” Final illustrations. (See course schedule for project due dates)
2. The final deliverable will be a 14 x 7 flat, 7 x 7 folded and bound book that will be turned in at the end of the semester (see schedule).

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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
2. To Kill a Mockingbird by Harper Lee
3. Of Mice and Men by John Steinbeck
4. The Art of War by Sun Tzu
5. Fahrenheit 451 by Ray Bradbury
6. Nineteen-eighty Four by George Orwell
7. Treasure Island by Robert Louis Stevenson
8. The Raven Edgar Allan Poe
9. The Milagro Beanfield War by John Nichols
10. Don Quixote by Miguel De Cervantes
11. Huckleberry Finn by Mark Twain
12. Charlotte's Web by E.B. White
13. Catch-22 by Joseph Heller
14. The Ghost Bride by Yangsze Choo
15. For Whom the Bell Tolls by Ernest Hemingway

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 (watercolor, cut paper, handmade texture, etc.)

Deliverables

1. Process book that shows research, creative thoughts and illustration progression
2. One Book Cover Illustration (Size Requirement and Presentation - TBA) - See course schedule for project due dates

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Research Material

<http://www.workbook.com/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 several editorial assignments, all of which involve 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. Process Book that shows research, creative thoughts and illustration progression
2. One Editorial Illustration in the 11 x 17 double spread, horizontal news panel, mounted on a blackboard with a 1.5 inch border
3. PDF files of the article, the finished illustration, and the 11 x 17 news page

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 System

Project 4 is a study of the relationship between music and art. Students will choose a band or musician, and create an illustrated set of printed promotional materials. When complete, the system should communicate the mood, tone and emotion of the band or musician. Examples of unique and successful solutions will be discussed in class. Careful thought should be given to the layout/style of each piece, and how the set of promotional materials work together.

Regulations:

1. Any musician chosen by the student must be approved by the instructor before beginning.
2. An illustrative approach must be used to complete the assignment (see Illustrative book for ideas on this)

Objectives:

1. Create a branding system for a band or musician using illustration.
2. Examine the relationship between art and music.
3. Express creative energy in various illustrative styles.

Topics

1. Process Book that shows creative thought and illustration progression.
2. Creative Brief that provides a clear explanation of your illustrative decision making process.
3. Final Pieces: 1) Concert Poster 2) CD Packaging 3) CD Label

Deliverables

1. Concert Poster
2. CD Package
3. CD Label

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Reference Material

workbook.com/illustration

rappart.com

lemonadeillustration.com

mendolaart.com

pinterest.com

<http://aestheticapparatus.com/>

<https://www.wolfgangs.com/>

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Due Dates for Book Illustration Series

- Each finished piece that you turn in will be a **7x7 inch JPEG file at 300dpi**.
- Please place in assigned **Box** folder
- File Name: **Your Name_Illustration_1.01_Black&White.jpg**

Illustration	Due Dates
1.01 Black and White	Tuesday, August 29, 2017
1.02 Color	Tuesday, September 5, 2017
1.03 Depth/Dimension	Tuesday, September 12, 2017
1.04 Texture/Pattern	Tuesday, September 19, 2017
1.05 Collage	Tuesday, September 26, 2017
1.06 Abstract	Tuesday, October 3, 2017
1.07 Experimental Line Weight	Tuesday, October 10, 2017
1.08 Pixel/8-Bit	Tuesday, October 17, 2017
1.09 Typographic Element	Tuesday, October 24, 2017
1.10 Found Element	Tuesday, October 31, 2017
1.11 Time/Motion	Tuesday, November 7, 2017
1.12 Photographic Element	Tuesday, November 14, 2017
Book Cover	Tuesday, November 21, 2017
Bound Book Due	Tuesday, November 30, 2017

Due dates for Classic Book cover illustration

- The finished piece that you turn in will be a .PSD **Mock-up** of your book cover (options will be provided). You will also print out for class critique on the due date.
- Please place in assigned **Box** folder
- File Name: **Your Name_Literature Book_Title of Book.pdf**

Illustration	Due Dates
Class discussion and examples of Literature Book covers	Tuesday, August 29, 2017
Preliminary layouts due for individual/class discussion	Tuesday, September 5, 2017
Final illustration due	Tuesday, September 26, 2017
Final mock-ups on boards due	Tuesday, October 3, 2017

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Note: All of the projects except for the Illustrated Book will be mounted on Black Illustration Board with a 1.5 inch border on all sides. This will be done once the project has been finalized.

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Due Dates for Editorial illustration

- The finished piece that you turn in will be a **PDF** of your book cover. You will also print out for class critique on the due date. After class critique, you will make any necessary changes and mock-up you final work on board.
- Please place final in assigned **Box** folder
- File Name: **Your Name_Editorial Illustration_Title of Story.pdf**

Illustration	Due Dates
Class discussion and examples of editorial illustration	Thursday, September 28, 2017
Magazine story choice and begin concepts in class	Thursday, September 28, 2017
Preliminary layouts due for individual/class discussion	Thursday, October 5, 2017
Final illustration due	Thursday, October 26, 2017
Final Illustration on boards due	Thursday, November 2, 2017

Due Dates for Musician or Band Promotional System

- The finished piece that you turn in will be a **PDF** of your poster and DVD cover. You will also print out for class critique on the due date. After class critique, you will make any necessary changes and mock-up you final work on board.
- Please place pdf in assigned **Box** folder
- File Name: **Your Name_Musician.Band_Title.pdf**

Illustration	Due Dates
Class discussion and examples of Music Posters	Thursday, November 2, 2017
Preliminary layouts due for individual/class discussion	Thursday, November 9, 2017
Final illustration due	Tuesday, November 28, 2017
Final Illustration on boards due	Tuesday, December 5, 2017

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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

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CLASS ATTENDANCE POLICY

Students who miss class due to emergency, family issues or sickness should provide correspondence from their health care providers, their doctor, or the office of Student Affairs at UTA. It is the student's responsibility to keep all correspondence until the end of the term. Each student is allowed three (3) unexcused absences over the course of the semester. Students missing their fourth unexcused class will have their final grade reduced one letter grade. The grade will continue to be reduced an additional letter grade with each unexcused absence thereafter. In addition, an absence will be recorded, if you are more than 20 minutes late or leave early without permission to do so.

SOCIAL MEDIA RESTRICTION:

Please refrain from use of cell phones for texting, facebooking, tweeting etc during class time. You can NOT watch video/movie/music video during class time. If you have to make and/or receive an urgent phone call, please do so outside of the classroom.

EMAIL COMMUNICATION:

Due to the high volume of email the faculty and art office receive an important message may be missed or response to your email may take time. If your email has not been responded to within two days please contact me or stop by the my office in person.

DISABILITY ACCOMMODATIONS:

UT Arlington is on record as being committed to both the spirit and letter of all federal equal opportunity legislation, including The Americans with Disabilities Act (ADA), The Americans with Disabilities Amendments Act (ADAAA), and Section 504 of the Rehabilitation Act. All instructors at UT Arlington are required by law to provide "reasonable accommodations" to students with disabilities, so as not to discriminate on the basis of disability. Students are responsible for providing the instructor with official notification in the form of a letter certified by the Office for Students with Disabilities (OSD). Only those students who have officially documented a need for an accommodation will have their request honored. Students experiencing a range of conditions (Physical, Learning, Chronic Health, Mental Health, and Sensory) that may cause diminished academic performance or other barriers to learning may seek services and/or accommodations by contacting:

The Office for Students with Disabilities, (OSD) www.uta.edu/disability or calling 817-272-3364. Information regarding diagnostic criteria and policies for obtaining disability-based academic accommodations can be found at www.uta.edu/disability.

Counseling and Psychological Services, (CAPS) www.uta.edu/caps/ or calling 817-272-3671 is also available to all students to help increase their understanding of personal issues, address mental and behavioral health problems and make positive changes in their lives.

NON-DISCRIMINATION POLICY:

The University of Texas at Arlington does not discriminate on the basis of race, color, national origin, religion, age, gender, sexual orientation, disabilities, genetic information, and/or veteran status in its educational programs or activities it operates. For more information, visit uta.edu/eos.

TITLE IX POLICY:

The University of Texas at Arlington ("University") is committed to maintaining a learning and working environment that is free from discrimination based on sex in accordance with Title IX of the Higher Education Amendments of 1972 (Title IX), which prohibits discrimination on the basis of sex in educational programs or activities; Title VII of the Civil Rights Act of 1964 (Title VII), which prohibits sex discrimination in employment; and the Campus Sexual Violence Elimination Act (SaVE Act). Sexual misconduct is a form of sex discrimination and will not be tolerated. For information regarding Title IX, visit www.uta.edu/titleIX or contact Ms. Jean Hood, Vice President and Title IX Coordinator at (817) 272-7091 or jmhood@uta.edu.

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ACADEMIC INTEGRITY:

Students enrolled all UT Arlington courses are expected to adhere to the UT Arlington Honor Code:

I pledge, on my honor, to uphold UT Arlington's tradition of academic integrity, a tradition that values hard work and honest effort in the pursuit of academic excellence.

I promise that I will submit only work that I personally create or contribute to group collaborations, and I will appropriately reference any work from other sources. I will follow the highest standards of integrity and uphold the spirit of the Honor Code.

UT Arlington faculty members may employ the Honor Code in their courses by having students acknowledge the honor code as part of an examination or requiring students to incorporate the honor code into any work submitted. Per UT System Regents' Rule 50101, §2.2, suspected violations of university's standards for academic integrity (including the Honor Code) will be referred to the Office of Student Conduct. Violators will be disciplined in accordance with University policy, which may result in the student's suspension or expulsion from the University. Additional information is available at <https://www.uta.edu/conduct/>.

STUDENT SUPPORT SERVICES:

UT Arlington provides a variety of resources and programs designed to help students develop academic skills, deal with personal situations, and better understand concepts and information related to their courses. Resources include tutoring, major-based learning centers, developmental education, advising and mentoring, personal counseling, and federally funded programs. For individualized referrals, students may visit the reception desk at University College (Ransom Hall), call the Maverick Resource Hotline at 817-272-6107, send a message to resources@uta.edu, or view the information at <http://www.uta.edu/universitycollege/resources/index.php>.

ELECTRONIC COMMUNICATION:

UT Arlington has adopted MavMail as its official means to communicate with students about important deadlines and events, as well as to transact university-related business regarding financial aid, tuition, grades, graduation, etc. All students are assigned a MavMail account and are responsible for checking the in box regularly. There is no additional charge to students for using this account, which remains active even after graduation. Information about activating and using MavMail is available at <http://www.uta.edu/oit/cs/email/mavmail.php>.

CAMPUS CARRY:

Effective August 1, 2016, the Campus Carry law (Senate Bill 11) allows those licensed individuals to carry a concealed handgun in buildings on public university campuses, except in locations the University establishes as prohibited. Under the new law, openly carrying handguns is not allowed on college campuses. For more information, visit <http://www.uta.edu/news/info/campus-carry/>

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EMERGENCY EXIT PROCEDURES:

Should we experience an emergency event that requires us to vacate the building, students should exit the room and move toward the nearest exit, which is located at the stairs. When exiting the building during an emergency, one should never take an elevator but should use the stairwells. Faculty members and instructional staff will assist students in selecting the safest route for evacuation and will make arrangements to assist handicapped individuals.

DROP POLICY:

Students may drop or swap (adding and dropping a class concurrently) classes through self-service in MyMav from the beginning of the registration period through the late registration period. After the late registration period, students must see their academic advisor to drop a class or withdraw. Undeclared students must see an advisor in the University Advising Center. Drops can continue through a point two-thirds of the way through the term or session. It is the student's responsibility to officially withdraw if they do not plan to attend after registering. Students will not be automatically dropped for non-attendance. Repayment of certain types of financial aid administered through the University may be required as the result of dropping classes or withdrawing. For more information, contact the Office of Financial Aid and Scholarships (<http://www.uta.edu/aao/fao/>).

STUDENT FEEDBACK SURVEY:

At the end of each term, students enrolled in classes categorized as "lecture," "seminar," or "laboratory" shall be directed to complete an online Student Feedback Survey (SFS). Instructions on how to access the SFS for this course will be sent directly to each student through MavMail approximately 10 days before the end of the term. Each student's feedback enters the SFS database anonymously and is aggregated with that of other students enrolled in the course. UT Arlington's effort to solicit, gather, tabulate, and publish student feedback is required by state law; students are strongly urged to participate. For more information, visit <http://www.uta.edu/sfs>.

FINAL REVIEW WEEK:

A period of five class days prior to the first day of final examinations in the long sessions shall be designated as Final Review Week. The purpose of this week is to allow students sufficient time to prepare for final examinations. During this week, there shall be no scheduled activities such as required field trips or performances; and no instructor shall assign any themes, research problems or exercises of similar scope that have a completion date during or following this week unless specified in the class syllabus. During Final Review Week, an instructor shall not give any examinations constituting 10% or more of the final grade, except makeup tests and laboratory examinations. In addition, no instructor shall give any portion of the final examination during Final Review Week. During this week, classes are held as scheduled. In addition, instructors are not required to limit content to topics that have been previously covered; they may introduce new concepts as appropriate through the term or session. It is the student's responsibility to officially withdraw if they do not plan to attend after registering. Students will not be automatically dropped for non-attendance. Repayment of certain types of financial aid administered through the University may be required as the result of dropping classes or withdrawing. For more information, contact the Office of Financial Aid and Scholarships (<http://www.uta.edu/aao/fao/>).

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