Complete this worksheet after you have modified your course, delivered it, and assessed it. Attach a syllabus/course outline, Activity Sheets for new activities, summary of your assessment, and essential copies of teaching materials to help the mentor team evaluate your achievement of workshop goals.

**Course Name: ART 4460 Site, Space and Installation**

**Instructor Name: Wendy Wischer**

List learning goals for your course, lesson, or activity that highlight new sustainability elements.

Students will be able to list the pressing issues of our time and analyze how the university is addressing these issues, their personal choices as artists and the messages the material choice adds to their creative research and impacts community.

The first day of class, we began with a discussion on, and created a list of the main issues of our times collaboratively as a whole class.
Second, we discussed the definition and brainstormed the roles of the artist within a community.

On the same day, the activity was the System Mapping Activity intended to look at what they know about the University of Utah since their first assignment was to create a Public Intervention on or very near campus.

In groups of 2 & 3, the students used the system mapping exercise to list what they knew about the University of Utah.
They switched partners and used the system mapping exercise to list the ways the university is connected to the list they previously created as a class, of the main issues of our time.

After the exercise, we had a class discussion on how the university is addressing the issues of our time.

**Explain the new sustainability element(s) you incorporated into your course and how they related to the learning goals above (at course, lesson, or activity level). Describe how you see these elements relating to sustainability.**

The discussions and activity were designed to guide the students into recognizing the importance of sustainability with Climate Change and Global Warming being key issues of our time and how they connect with the discipline of art. They identified how sustainability relates to their discipline and they were able to reflect on their role as artists within society and the impacts their
choices have in expressing our time as well as shaping it especially when creating artwork for the public realm.

Provide a concise listing of sustainability lessons and activities and show their location in the course schedule. For selected new activities attach a completed Activity Sheet.

The System Mapping and following discussions took place on the first day of class.

For the second class assignment, which includes a field trip to Rio Mesa, Sept. 16-18, three weeks into the course, where the students created a site-specific installation for the camera lens, I used the Bioregional Quiz to get them thinking about their relationships with place to prepare them for their field trip. I had them take the quiz in class in pairs and see how much information they were able to fill out, after a discussion about what is known and unknown, they searched for the remaining answers until the quiz was complete as a homework assignment. They brought the completed forms on the field trip where they then engaged in a discussion identifying and listing the importance of having a relationship with our environment.

What motivated you to change your course?

I have been wanting to incorporate discussions about our current climate crisis for a while into my courses and attending the workshop helped me see how this would be possible as well as a greater understanding of why it is so important to be included in all disciplines.

Having experienced examples of these particular activities in the workshop made it easy to incorporate them since I had the experience as a participant.

The additional activities and discussions fit easily into the existing outline of the course.
**UNIVERSITY OF UTAH  Art 4460 Site, Space and Installation**

**ART 4460_01  Fall 2016**
T, H  9:10 AM – 12:05 PM  Sculpt 178

<table>
<thead>
<tr>
<th>Assistant Professor: Wendy Wischer</th>
<th>Office: RM 176</th>
</tr>
</thead>
<tbody>
<tr>
<td>Email: <a href="mailto:wendy.wischer@utah.edu">wendy.wischer@utah.edu</a></td>
<td>Phone: 801-587-8483</td>
</tr>
<tr>
<td>Office Hours: 4 PM-5 PM T, H and by appointment</td>
<td></td>
</tr>
</tbody>
</table>

**COURSE DESCRIPTION**
The studio course explores the making of installations (art works which are environment-based rather than object-oriented). Discussions and slide lectures investigate different variables in installation including the manipulation of space, sound, movement, and light. Through the construction of environments, students explore different approaches including site specific, multimedia, kinetics, architectural interaction, and interdisciplinary use of media and processes.

This course is an investigation of contemporary sculptural installation to facilitate an understanding of space and time. Students will explore individual artistic vision and creative process using mixed media, new media, collaborative and cross disciplinary approaches. Attempts to define Installation Art by medium alone often fail because it is in the nature of the practice itself to challenge its own boundaries. This questioning process constitutes a discourse, which investigates the relationships between the artist, the audience and the environment.

**GOALS AND OBJECTIVES**
This course is designed to explore in depth, fundamental characteristics and experimental techniques of creating artistic installations and environments. Students will discuss contemporary methods and ideas at length and be able to identify and describe various trends both past and present. Students will be working toward developing their own voice through the creation of several installations using a variety of different approaches to artistic environments, working with space and time to create significant work to add to their portfolio. In many instances, they will be given the freedom to choose the materials and techniques that will best express their ideas. These ideas will be selected and developed by the students from their life experiences, both personal and public. Students will be able to reflect and assess the interconnectedness of how their creative expression and discipline demonstrates and comments on the concerns and issues of our time in the twenty-first-century.

**COURSE REQUIREMENTS**
Students are responsible for satisfying the entire range of academic objectives, requirements and prerequisites as defined by the instructor. Each student is expected to participate fully in course activities and execute all assignments to the best of their abilities. Students are expected to develop a professional vocabulary when addressing ideas and forms in critiques and discussions as they relate to contemporary art practice and theory. Students are graded
on participation in class discussions and critiques. This course involves experience-based learning and students are expected to be in class and participate the entire length of time. Students are expected to work in and outside of class in order to have sufficient time to complete the assigned projects. Late work will not be accepted – no artist is ever allowed to install work the day after the opening.

There will be a final clean-up at the end of every semester—attendance is mandatory.

COURSE FEE EXPLANATION

Fees are included in tuition. The fees for Art 4460 cover consumable materials used in the class as well as maintenance, repair and replacement of tools and equipment used in the sculpture laboratories. Program fees such as the Digital Database are also covered.

JOURNAL/SKETCHBOOK

You are required to have and maintain a journal for this class throughout the semester and bring it to every class. You may use multiple journals as they fill up. You are to utilize your journal to record class notes, your thoughts and ideas, as well as draw, paint, paste, cut, tear, project and explore.
You are encouraged to push the boundaries of the sketchbook itself, using a wide variety of mediums, expanding the assignments from the pages and format of the book.

ATTENDANCE

Attendance is mandatory. Absences and tardiness demonstrate a lack of commitment and discipline. You are allowed 3 unexcused absences. Each unexcused absence after that will lower your grade by one letter grade. Excessive tardiness or leaving early will be counted as unexcused absences. Tardiness more than 3 times is considered excessive. Tardiness that exceeds 30 minutes is automatically considered an absence. If you do not come prepared to work in class, it will count as an absence.
If you are absent from class to participate in officially sanctioned University activities (e.g. band, debate, student government, intercollegiate athletics), religious obligations, or with the instructor’s approval, you will be permitted to make up both assignments and examinations. Unavoidable absences (whether excused or unexcused) require contact with the instructor before hand to insure that you receive all necessary information. It is your responsibility to email the instructor to get the information you missed.
You are not automatically dropped from your classes if you do not attend. You must officially drop your classes by the published deadline in the academic calendar to avoid a “W” on your record. If you miss the first two class meetings or if you have not taken the appropriate prerequisites, you may be required to withdraw from the course.

Critiques are viewed as exam days and you will receive a grade for your participation that cannot be made up.

Perfect attendance will be rewarded as extra credit raising the final grade by ½ an increment. It is the only way to receive an A+ in this course. Perfect attendance is a result of no absences and no tardiness.

SCULPTURE STUDIO RULES

• Safety is always the number one priority in the sculpture studio.
• Studios are community spaces and respect of others and workspace is critical.
• Do not prop doors, leave tools outside, leave cabinet doors open or tank cage open.
Always lock welders.

Lockers are assigned, everyone gets a locker, and extra lockers go to upper grade level students first.

Keep lockers free of paint, stickers, markers etc…. Put your name on your locker with a piece of tape.

Do not bring your own lockers

There will be a final clean up at the end of every semester; attendance is mandatory (consider this part of class participation).

Only weld on metal tables

Other students have the right to carefully remove your work if you block access to tools, lockers or thoroughfares.

No one has exclusive right to any location in the studio, we must share the space we have.

If students have an issue that they cannot resolve, then they must bring their grievances to the instructor of the class.

Store steel outside or in provided racks until you are using it.

Smoking is never allowed.

Scheduled classes have first priority in using the studio, students not in the class need permission from the instructor to work during the designated class time.

Students who are not currently enrolled in sculpture classes are not permitted to use the facilities.

Follow all rules regarding eye, ear and respiratory protection.

Always tie back long hair when using power tools.

Wear clothes you are not afraid of damaging and always tuck in loose clothing when operating power tools to avoid them getting caught in the machines.

Always put a backing under your work surface when cutting as tables are NOT cutting boards.

Any chemicals (including aerosols and adhesives), which emit noxious/toxic fumes, MUST be used outside the building. Put newspaper or scrap cardboard down to avoid spraying directly on the floors, tables, grass or concrete (including sidewalks). NEVER spray on the metal grating as it is the cooling/heating system intake for the building.

Always clean up after your self so others may use the space and work in safety.

ACCESS TO STUDIOS AND EQUIPMENT DURING NON-CLASS HOURS
The building is open virtually twenty-four hours a day but there are restrictions and means of accessing certain areas that you will need to know.

• Students are required to sign a contract in the office, which states that if the tools that they have taken out on their card are not returned, then the student is personally responsible for replacing them. Failure to replace missing tools will result in the withholding of grades.

• General Tool Room
To use tools which are kept in the General Tool Room (RM 184) you will need to sign the out
either through the Facilities manager Shawn Porter or an instructor. Tools from the General Tool Room may be signed out over night and over the weekend, but you will need to use foresight and plan ahead. Please be sure to sign all tools in and out. This entails putting your name and the tool you are checking out on a list that the Facilities manager provides. Tools may be returned to the drop boxes located across from the tool room.

• **TOOLS and PROJECTORS MAY NOT BE TAKEN OUT OF THE ART DEPARTMENT FACILITIES.**

• **WOOD SHOP**

All of the equipment in this room requires the user to be trained in safety procedures and operating methods. Hours will be posted as to when the shop will be monitored.

**GRADING**

• The completed artworks make up 70% of your final grade.

50% of the grade for each individual assignment comes from creativity and originality and 50% is derived from material choice, skill, fabrication, execution and presentation.

• Attitude and effort make up 10% of your grade.

• Critique and discussion participation make up 10% of your final grade.

• Homework assignments make up 10% of your final grade

You may receive extra credit for any additional works of art at the discretion of the instructor.

**GRADING SYSTEM**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Numerical Equivalent</th>
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<tbody>
<tr>
<td>A</td>
<td>Superior Performance</td>
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<tr>
<td>A-</td>
<td></td>
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<tr>
<td>B+</td>
<td></td>
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<tr>
<td>B</td>
<td>Above Average</td>
</tr>
<tr>
<td>B-</td>
<td></td>
</tr>
<tr>
<td>C+</td>
<td></td>
</tr>
<tr>
<td>C</td>
<td>Average Performance</td>
</tr>
<tr>
<td>C-</td>
<td></td>
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<tr>
<td>D+</td>
<td></td>
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<tr>
<td>D</td>
<td>Below Average</td>
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<tr>
<td>D-</td>
<td>Lowest Passing Grade</td>
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<tr>
<td>E</td>
<td>Failing</td>
</tr>
<tr>
<td>W</td>
<td>Withdrew Failing</td>
</tr>
</tbody>
</table>

**Description of letter grades for individual assignments**

A- Excellent work, mastered technical skills and conceptual ideas.
B- Above average, skillful use of materials combined with a good concept.
C- Average, competent execution of craftsmanship and ideas with no outstanding qualities.
D- Below average, poor execution of ideas with little or no attention to detail.
E- Work is deficient in all areas.
Throughout the semester, all work that is improved upon, incorporating suggestions from critiques, changes, additions and/or subtractions will be considered for an improved grade. It is important to be aware of your strengths and weaknesses, to be able to utilize them. Check the syllabus for the final due date for the last day when improved work will be accepted.

**SUPPLY LIST**

**Required materials:**
- Copy of Syllabus
- Sketchbook
- Assorted pencils, pens and markers

**Recommended materials:**
- Masking tape, Duct tape
- Scissors
- Glue: paper glue, rubber cement
- Steel measuring tape
- Eye protection
- Dust masks
- Ear protection
- Latex or Nitrile gloves

You will be required to purchase additional materials according to the individual projects. Many materials and most of the tools you will need will be provided. Every effort will be made to keep your costs to a minimum, but you should expect to pay at least as much as you would for textbooks and materials in an academic course. Be creative in your material use and your resources

**RECOMMENDED TEXT:**

**COURSE OUTLINE**
The following is an outline of the course. It is subject to alterations at the discretion of the instructor. There will be working drawings, additional homework assignments, presentations, lectures and field trips that will follow the rhythm of the class.

<table>
<thead>
<tr>
<th>Art 4460</th>
<th>Tuesday</th>
<th>Thursday</th>
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</thead>
<tbody>
<tr>
<td><strong>Week 1</strong>&lt;br&gt;Aug. 23 &amp; 25</td>
<td>Review of syllabus and course, discussion and introduction to 1st written and reading assignments</td>
<td>Discussion, Presentation and introduction to Public Art Interventions and library visit</td>
</tr>
<tr>
<td><strong>Week 2</strong>&lt;br&gt;Aug. 30 &amp; Sept. 1</td>
<td>Work on proposals for Public Interventions</td>
<td>Proposals due for Public Interventions</td>
</tr>
<tr>
<td>Week 3</td>
<td>Sept. 6 &amp; 8</td>
<td>Studio Workday</td>
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<tr>
<td>Week 4</td>
<td>Sept. 13 &amp; 15</td>
<td>Studio Workday</td>
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<tr>
<td></td>
<td></td>
<td>Readings for Rio Mesa</td>
</tr>
<tr>
<td>Week 5</td>
<td>Sept. 20 &amp; 22</td>
<td>Rio Mesa Weekend - No Class</td>
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<tr>
<td>Week 6</td>
<td>Sept. 27 &amp; 29</td>
<td>Studio Workday</td>
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<tr>
<td>Week 7</td>
<td>Oct. 4 &amp; 6</td>
<td>Intro to Participatory/Interactive Installation</td>
</tr>
<tr>
<td>Week 8</td>
<td>Oct. 11 &amp; 13</td>
<td>NO CLASS - FALL BREAK</td>
</tr>
<tr>
<td>Week 9</td>
<td>Oct. 18 &amp; 20</td>
<td>Studio Workday</td>
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<tr>
<td>Week 10</td>
<td>Oct. 25 &amp; 27</td>
<td>Studio Workday</td>
</tr>
<tr>
<td>Week 11</td>
<td>Nov. 1 &amp; 3</td>
<td>Studio Workday</td>
</tr>
<tr>
<td>Week 12</td>
<td>Nov. 8 &amp; 10</td>
<td>Critique Participatory/Interactive Installation</td>
</tr>
<tr>
<td>Week 13</td>
<td>Nov. 15 &amp; 17</td>
<td>Work on proposals for Collaborative Light and Sound Project</td>
</tr>
<tr>
<td>Week 14</td>
<td>Nov. 22 &amp; 24</td>
<td>Studio Workday</td>
</tr>
<tr>
<td>Week 15</td>
<td>Nov. 29 &amp; Dec. 1</td>
<td>Studio Workday</td>
</tr>
<tr>
<td>Week 16</td>
<td>Dec. 6 &amp; 8</td>
<td>Exhibition for Collaborative Light and Sound Project</td>
</tr>
<tr>
<td>Week 17</td>
<td>Dec. 14 Wed</td>
<td>Clean up 12-4 PM CD Artist Portfolio due</td>
</tr>
</tbody>
</table>

**FACULTY AND STUDENT RESPONSIBILITIES**

All students are expected to maintain professional behavior in the classroom setting, according to the Student Code (Policy 6-400), spelled out in the Student Handbook. Students have specific rights in the classroom as detailed in Article III of the Code. The Code also specifies proscribed conduct (Article XI) that involves cheating on tests, plagiarism, and/or collusion, as well as fraud, theft, etc. Students should read the Code carefully and know they are responsible for the content. According to Faculty Rules and Regulations (Policy 6-316), it is
the faculty responsibility to enforce responsible classroom behaviors, beginning with verbal warnings and progressing to dismissal from class and a failing grade. Students have the right to appeal such action to the Student Behavior Committee.

AMERICANS WITH DISABILITIES ACT
The University of Utah Department of Art and Art History seeks to provide equal access to its programs, services and activities for people with disabilities. If you need accommodations in this class, reasonable prior notice needs to be given to the instructor and to the Center for Disability Services, http://disability.utah.edu/ 162 Olpin Bldg, 801-581-5020 (V/TDD) to make arrangements for accommodations. All information in this course can be made available in alternative format with prior notification to the Center for Disability Services (www.hr.utah.edu/oeo/ada/guidefaculty).

WELLNESS STATEMENT
Personal concerns such as stress, anxiety, relationship difficulties, depression, cross-cultural differences, etc., can interfere with a student’s ability to succeed and thrive at the University of Utah. For helpful resources contact the Center for Student Wellness; www.wellness.utah.edu; 801-581-7776.

ADDRESSING SEXUAL MISCONDUCT
Title IX makes it clear that violence and harassment based on sex and gender (which includes sexual orientation and gender identity/expression) is a civil rights offense subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, color, religion, age, status as a person with a disability, veteran’s status or genetic information. If you or someone you know has been harassed or assaulted, you are encouraged to report it to the Title IX Coordinator in the Office of Equal Opportunity and Affirmative Action, 135 Park Building, 801-581-8365, or the Office of the Dean of Students, 270 Union Building, 801-581-7066. For support and confidential consultation, contact the Center for Student Wellness, 426 SSB, 801-581-7776. To report to the police, contact the Department of Public Safety, 801-585-2677 (COPS).

CONTENT STATEMENT
Some of the information presented in lectures, presentations and critiques may include material that conflicts with the core beliefs of some students. Since most of the art work we will see this semester will be new to both the audience and the instructor, there will be no practical way to predict which artworks or presentations (and the discussions that follow) might conflict with the individual values of each student. This is a workshop course involving the production of art and the feedback given to each student is essentially the text for this course and the reason most, if not all, of the students take the course. We will not be able to avoid talking about things that may be uncomfortable. Consider carefully the nature of this course before committing to taking it. Bear in mind that your fellow students and the instructor have no way to make an informed decision about which art works or comments might be a problem for you.

Pathways Towards Success:
• Be passionate and pursue what you care about the most
• Work hard and push yourself forward
• Be persistent and tenacious in your goals
• Welcome new ideas and new information
• Help others, it always comes back to you
• Recognize opportunity and go for it