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: HONOR 4473 Art, Action & the Environment

Instructor Name: Wendy Wischer

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

The class is comprised of required readings from several sources on the current environmental crisis, art in action, environmental stability and the history of art with nature. Students will gain an understanding of the different approaches used to creatively discuss the environment and express their own interests through individual and group projects. Students will participate in field trips into natural environments to expand this research with unique experiences. Throughout the semester students will create and disseminate presentations, writings, and creative expression. The students will work towards the final collaborative project as a socially engaged artwork addressing a local environmental issue to be showcased within the Salt Lake Community. At the end of the class, students will be able to discuss and evaluate how the information and the class experiences have transformed their perception of their future paths within their different disciplines.

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 are 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 as well as their different major disciplines since this class includes students from across campus. They will identify how sustainability relates to their discipline and they will able to reflect on their role as participants within society and the impacts their choices have in expressing our time as well as shaping it especially when working within their community and creating artwork for the public realm.
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 of the artist and brainstormed the roles of the artist within a community.

As homework, the students were required to read the article: Ecological Art: A Call for Visionary Intervention in a Time of Crisis by Ruth Wallen.

The following class, we discussed the article and how it relates to the assignment of a public intervention.

For the class assignment that included a field trip to Rio Mesa, March 31-April 2, where the students create a site-specific installation for the camera lens, 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 pairs and search for the answers until it was complete. brought the completed list to the field trip where we went over each question and they provided the answers they came up with to compare similarities and differences. We engaged in a discussion identifying and listing the importance of having a relationship with our environment and how the knowledge gained from taking and completing the quiz changed their views about the environment they live in.

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.

Project # 1 (Jan 12-19)

Understanding what the environmental issues are is the first step to discussing why sustainability matters and how it relies on problem solving to provide for the needs of current and future generations.

With this project students researched environmental issues and choose one that they found most compelling and created a presentation on this issue. The presentations were 5-10 min in length. The format was open and included images, videos, websites, protests, news reports etc… as needed for their format. The presentation was a compilation of sources. They typed a list of sources that was shared with the whole class.

Research for the presentation began on the second day of class and was completed on the 4th class. Students utilized the library and the internet for researching environmental issues. The presentation was graded based on the information provided, the quality of the presentation format and the completion of the source list.
Project #2 (Jan 24-31)

Knowledge of environmental groups working to provide for the needs of current and future generations allows for evaluation on the actions currently being taken and insight into what additional actions need to be taken.

Reading assignment for homework (due Jan. 24):
Living as form: socially engaged art from 1991-2011
Ala Plastica pg. 98, Allora & Calzadilla pg 100, Clare Barclay pg 112, Fallen Fruit pg. 150

With this project collaborative groups of students, 3 per group, researched environmental groups and artist collectives working with environmental topics, and choose one that they found most compelling and create a unique presentation on the group and the issues they focused on.

The presentations were 10-15 min in length. The format had to be a creative approach that matched or simulated the action their chosen group uses. For example, if the group writes legislators, the presentation needed to include a letter to a local legislator, or if the group occupies a space, then the presentation needed to include occupying a space on campus. The presentation also needed to be a compilation of sources. Students typed the list of sources that was shared with the class.

Project started on the 5th class and were completed on the 7th day of class.

Students utilized the library and the internet for researching environmental groups.

The presentations were graded based on the information provided, the quality of the presentation for
mat and the completion of the source list.

Project #3 (Feb 2-21)

Reading assignment for homework (due Feb 28th):
Living as form: socially engaged art from 1991-2011
Haha pg 168, Land foundation pg 180, Vik Muniz pg 194, Chemi Rosado pg 218, Buster Simpson pg 222
With this project students created a work of art that represented environmental ideas or issues.

This project is intended to have them explore creating art that addresses environmental issues from a metaphorical or symbolic level such as a painting, drawing, photograph or sculpture. The project is not intended to offer a social experience designed to have a specific result or action. It is intended to be a representation of the issue they are expressing.

The materials and scale are open. They created sculptures, photographs, video, installations and paintings.

Project #4 (March 25)
Field research event at the Jordan River.
With Eric McCulley, River Restoration Ecologist for Fish and Wildlife, the students went to the Jordan River on a Saturday and learned about river restoration at the Big Bend site on the Jordan River. They helped with trash removal and planted approximately 100 native trees. They discussed sources of environmental damage, current and future plans for restoration and the importance of involving the communities with the restoration efforts.

Project #4 (March 7th)
Students participated in a tour of the Atmospheric Lab on campus with Dr. John C. Lin

Project #5 (March 31st-April 2nd)
Students went down to the Bonderman Field Station at Rio Mesa where they created an artwork for the camera lens. In addition, they learned about light pollution and participated in a night sky presentation with a large telescope, learned about bird banding and also archeology using the archeology site at the station from Kate Margagal.

Around the campfire on the first night, we discussed the Bio-Regional Quiz they took in pairs where we went over each question and they provided the answers they came up with to compare similarities and differences. We engaged in a discussion identifying and listing the importance of having a relationship with our environment and how the knowledge gained from taking and completing the quiz changed their views about the environment they live in.
Project #6 (March 7th-April 25)

As a group, the students are creating a collaborative, socially engaged artwork to be presented in the community on a local environmental issue. They have decided to focus on Red Butte Creek and bring awareness of it to the Campus Community. The title of their project is *in*visible and they plan to have 3 components. The first component involves them going to Red Butte Creek, walking the length of it as much as possible and doing a spinoff of “the letter project” where they will write 3 personal letters about their experience at the creek including maps, photos and a personal story. They will make 5 copies of each letter and give them to strangers (other university students) and encourage them to go to the creek, create their own letters and pass them on. They will create a website page where they document the letters and the “strangers” they give them to, can also go on the website to record their information. One additional copy of the original letters will be collaged together in the form of a river and displayed on campus, either at the library or the union.

In addition, they will make custom blue t-shirts with an abstract image of water and the words *in*visible. On April 20th (or April 25th as an alternate rain date) they will invite others to join them, all wearing the t-shirts and walk a path through campus to simulate the creek running through it. (although the path will be a modification of the length of the creek but winding through campus to get exposure)

The “walk” will culminate on the plaza in front of the library where they will have a chalk board ‘river’ on the ground, with chalk and prompting questions such as “What is your favorite thing about the natural environment” and “What do you fear most about the future and the environment”. As part of the culminating event, there will be water themed food such as gold fish snacks, Swedish fish, etc... The students have written 4 SCIF grants for these events.

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 as the course was already designed to address our current climate crisis.
COURSE DESCRIPTION
This course will provide students with an opportunity to explore the role of the arts as a form of environmental action. Using texts, site visits and discussions, the students will research current environmental issues: locally, nationally and globally along with innovative arts projects by artists and art collectives that are addressing the current environmental crisis. The Students will use the research to combine personal and collaborative approaches to creating artworks that invoke awareness and/or change within their community.

GOALS AND OBJECTIVES
The class will be comprised of required readings from several sources on the current environmental crisis, art in action, environmental stability and the history of art with nature. Students will gain an understanding of the different approaches used to creatively discuss the environment and express their own interests through individual and group projects. Students will participate in field trips into the environment to expand this research with unique experiences. Throughout the semester students will create and disseminate presentations, writings, and creative expression. The students will work towards the final collaborative project as a socially engaged artwork addressing a local environmental issue to be showcased within the Salt Lake Community. At the end of the class, students will discuss and evaluate how the information and the class experiences have transformed their perception of their future paths within their different disciplines.

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. You are expected to be in class and participate the entire length of time. You are expected to work in and outside of class in order to have sufficient time to complete your projects. Late work will not be accepted – no artist is ever allowed to install work the day after the opening.
**JOURNAL/SKETCHBOOK**
You are required to have and maintain a journal for this class throughout the semester and bring it to every class. 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.
• 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.
• Power tools can ONLY be used with instructor supervision.
• 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 insafety.

• Store your work in progress on shelves designated for storage. Always label your work with your name, class time and term. Always respect other students’ work in progress.

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 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. Outside of class time, you will be able to use this room only under supervision of a teacher or shop monitor, until you have successfully completed the course Shop Techniques in Wood. Hours will be posted as to when the shop will be monitored.

GRADING

• The completed artworks make up 60% 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 20% 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>4.00</td>
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<tr>
<td>B+</td>
<td>3.67</td>
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<tr>
<td>B</td>
<td>Above Average</td>
</tr>
<tr>
<td>B-</td>
<td>3.33</td>
</tr>
<tr>
<td>C+</td>
<td>3.00</td>
</tr>
<tr>
<td>C</td>
<td>Average Performance</td>
</tr>
<tr>
<td>C-</td>
<td>2.67</td>
</tr>
<tr>
<td>D+</td>
<td>2.33</td>
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<tr>
<td>D</td>
<td>Below Average</td>
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<tr>
<td>D-</td>
<td>2.00</td>
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<tr>
<td>E</td>
<td>Failing</td>
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<tr>
<td>W</td>
<td>Withdrew Failing</td>
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**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
(Required Text – see below)

**Recommended materials:**
Masking tape, Duct tape
Scissors
Glue: paper glue, rubber cement
Steel measuring tape
Eye protection
Dust masks
Ear protection
Latex or Nitril 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. Be creative in your material use and your resources

**REQUIRED TEXT:**
Living as form: socially engaged art from 1991-2011

**RECOMMENDED TEXT**
Education for Socially Engaged Art, Pablo Helguera, Jorge Pinto Books, 2011
Art 21 PBS video series (available in the library)
Art and Today by Eleanor Heartney,
Sculpture Today by Judith Collins,
One Place After Another, Miwon Kwon,
http://www.nevadaart.org/ae/
TED.com, artforum.com, artnet.com, nyartsmagazine.com, badatsports.com,…

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

<table>
<thead>
<tr>
<th>HONOR 4473</th>
<th>Tuesday</th>
<th>Thursday</th>
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<tbody>
<tr>
<td><strong>Week 1</strong></td>
<td>Review of syllabus and course, discussion and introduction to 1st written assignment, reading assignment homework: Living as Form, part I &amp; II pg. 17-33</td>
<td>Discussion on reading – Library for environmental research</td>
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<tr>
<td>Jan. 10 &amp; 12</td>
<td></td>
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<tr>
<td><strong>Week 2</strong></td>
<td>Workday on individual presentations</td>
<td>Individual Presentations on environmental issues</td>
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<tr>
<td>Jan. 17 &amp; 19</td>
<td></td>
<td>Reading assignment for homework (due Jan. 24):</td>
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<tr>
<td></td>
<td></td>
<td>Ala Plastica pg. 98</td>
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<td></td>
<td></td>
<td>Allora &amp; Calzadilla pg 100</td>
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<td>Clare Barclay pg 112</td>
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<td>Fallen Fruit pg. 150</td>
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<tr>
<td><strong>Week 3</strong></td>
<td>Discussion on readings Library – Collaborative Research Environmental Groups and actions</td>
<td>Work day for collaborative presentations</td>
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<tr>
<td>Jan. 24 &amp; 26</td>
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<tr>
<td><strong>Week 4</strong></td>
<td>Collaborative Presentations</td>
<td>Introduction on Art and the Environment</td>
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<tr>
<td>Jan. 31 &amp; Feb. 2</td>
<td></td>
<td>Introduction to symbolic artwork project (Reading assignment on Earth Art for homework due Feb 9th)</td>
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<tr>
<td><strong>Week 5</strong></td>
<td>Discussion on reading Studio Workday</td>
<td>Studio Workday</td>
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<tr>
<td>Feb. 7 &amp; 9</td>
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<tr>
<td><strong>Week 6</strong></td>
<td>Studio Workday</td>
<td>Studio Workday</td>
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<tr>
<td>Feb. 14 &amp; 16</td>
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</tbody>
</table>
| Week 7 | Feb. 21 & 23 | Crit Symbolic artwork  
Reading assignment for homework  
(due Feb. 25th):  
Returning on bikes: notes on social practice pg.47-55 | Discussion on reading  
Reading assignment for homework  
(due Feb 28th):  
Haha pg 168  
Land foundation pg 180  
Vik Muniz pg 194  
Chemi Rosado pg 218  
Buster Simpson pg 222 |
|---|---|---|---|
| Week 8 | Feb. 28 & March 2 | Discussion on readings and Library for research on local environmental issues  
Reading assignment for homework  
due March 9: Micro-utopias: practice in the public sphere pg 64-71 | No class – restoration project Saturday |
| Week 9 | March 7 & 9 | Discussion on reading  
Brainstorming for collaborative project (Reading Assignment – Robert Smithson) | SPIRAL JETTY – class will be from 8:35-3pm |
| Week 10 | March 14 & 16 | NO CLASS - SPRING BREAK | NO CLASS - SPRING BREAK |
| Week 11 | March 21 & 23 | Studio Workday | Studio Workday  
(Alternate weekend for restoration project) |
| Week 12 | March 28 & 30 | Presentation for Rio Mesa | Rio Mesa Weekend - NO CLASS |
| Week 13 | April 4 & 6 | Rio Mesa Weekend - NO CLASS | Crit Rio Mesa Photos / Photoshop Workshop |
| Week 14 | April 11 & 13 | Studio Workday | Studio Workday |
| Week 15 | April 18 & 20 | Studio Workday | Studio Workday |
| Week 16 | April 25 | Presentation/exhibition of collaborative project | |
| Week 17 | May 1 | Clean up Wednesday 12-4pm | |

**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/oee/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 artworks 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