Social and Sustainable Art Practices (SSAP) will explore three contemporary issues integral to human life today: agricultural production, habitat development, and social/civic expressions. We will tackle these topics through 1) Engaged learning projects, in addition to 2) Discussion and 3) Written formal reflection papers. SSAP is an immersive experience bringing together lectures from leaders in the fields of biology, land-use, bee-keeping, and socially conscious art together with selected readings from landmark and contemporary writers. Students will be guided in hands-on building activities for the purposes of creative practicality. We will encounter the phases of creative practice (inception, commencement, confusion, assessment, application and resolve) as we reflect how action changes thinking. Ultimately, we will attempt to contribute the complex topics of climate change, the sustainability idea and the social dynamics of class and division.

**Purpose**
To dispel the myth that topics in sustainability and creativity are elitist constructs by emphasizing the inherent accessibility of each, especially as these ideas regard human relations.

To provide those who identify as “non-creative” opportunities to engage in creative work and thereby aid in an exploration of and amendment to their definition of creativity; to offer those who identify as “creative” the same opportunity.

To provide students the opportunity to be creatively involved in projects related to habitat, agriculture and civic visual discourse, especially as these topics relate to issues surrounding climate change and sustainability and class division.

To foster an awareness of the general topics associated with climate change and sustainability thinking through lectures, readings in combination with engaged learning.

To introduce the traditional (time tested) fabrication practices of timber framing and bee hive construction with an emphasis on hand skill development, body coordination and optimal group dynamics.

To provide students with an introductory opportunity to author a social artwork – either individually or in groups – as a means of extending creative practice beyond the studio environment.

**Goal**
To provide students with creative experiences, feedback and information which will aide in identifying their interests and strengths as they usefully engage with solution thinking and action. To prepare students to become agents of change, in a rapidly changing (and challenged) world.

**Class Values**
1) Reflection of Experience 2) Openness to Experience/The 12 senses: Physical Sense of Life, Touch, Movement, Balance; Feeling Sense of Sight, Smell, Taste, Warmth; Cognitive Sense of Hearing, Word, Thought, Ego 3) Stamina for the Unknown 4) Associative and Analogous Thinking 5) Inventive and Intuitive Thinking 6) Compassionate Communication (Listening, Observing, Participating)

**Instructor/ Course information**
Matthew Burke mburke01@ku.edu
785 864 5664 Office line
785-424-3337 Cell: TEXT ONLY, INCLUDE NAME
Office: B100A, Chalmers Hall, Fowler Shops, Sub-Basement
Credit hours 3; Contact hours 6; Outside class additional
Tuesday and Thursday, 2:30pm - 5:20pm; Room 103 and Environments
Three questions, among many, will be the focus of our semester.

1. Howard Gardener in his 1993 book, *Multiple Intelligences*, characterized eight types of human intelligence, body/kinesthetic; interpersonal; verbal; logic/math; naturalistic; self smart; visual; and musical. How does each of these intelligences allow us to access a relationship with the world? Can they be worked in tandem? As a whole? Does creativity belong to any single intelligence type?

2. How does our engagement with cycles/rhythms of any variety (driving, cleaning, drawing, talking, walking…) engage us creatively? Is creativity inevitable when we engage in what psychologists call “the bias toward action”? Is action without learning possible? How does our action change as we more closely engage with cycles and rhythms of nature?

3. When we talk about “scalability” – a term used in computing, having originated in economic thought – with regard to the creative act, do the same circumstances and factors apply as to those in other disciplines? What is scalable about the creative act?

Bias Toward Action: Propensity to act or decide without customary analysis or sufficient information ‘just do it’ and contemplate later.
Requirements
1. Miss no classes. Sickness (with a note) and family emergencies aside, the instructor will determine if an absence counts as excused. Three un-excused absences is an F for your attendance grade.
2. Attend outside events as announced by the instructor. Those unable to attend due to conflicting course work or employment obligations must make-up the event in consult with the instructor.
3. A voucher fee will be applied to your account. If you disenroll, please be sure the fee is cleared from your account. The fee will cover the consumable materials you use on your projects. Fee is around $52.00. You will have additional fees for material.
4. As a follow up to the hive project, we will reconvene next spring, 2016 to visit the farms where the hives have been installed. We will assess the project based upon the information we collect.
5. Follow all instructions on shop equipment and tools. We will be working with materials and tools that could seriously injure or kill you. With proper instruction and use you will minimize your risk.

Grade
The most important quality for anyone in creative work is persistence. Talent helps, skills can be learned, but keeping at it despite failures and successes is the single most important factor toward reaping the rewards of a creative life. I will observe how you recover from failure – your response. After a period of discouragement, you must re-double your efforts to include inventiveness, resourcefulness, and/or permissivity (giving yourself permission to go further than you had anticipated) if you wish to be evaluated as above average.

Your final grade will be determined based upon two aspects of class, Attendance and Participation. Each hold equal weight and their average will be your final grade. (i.e. A + A- = A; A + B = A-; etc.) The average will always result in the minus of the higher letter grade as opposed to the plus of the lower letter grade.

Attendance Arrive on time, leave on time, attend every class and outside event.

Participation 1. Discussion 2. Quality of your 2 page reflection papers following each unit 3. Your active role in each of the three projects, Timber, Hive, Civic 4. Final 5 page reflection paper on course due at the time of our final exam

Sub categories in Participation are averaged, each sub-category carries equal weight toward half your final grade.
<table>
<thead>
<tr>
<th>Category</th>
<th>Sub-category</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>F</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attendance</td>
<td></td>
<td>no misses (does not include excused absences)</td>
<td>one miss (does not include excused absences)</td>
<td>2 misses (does not include excused absences)</td>
<td>N/A</td>
<td>3 misses (does not include excused absences)</td>
</tr>
<tr>
<td>Participation</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>2 Page Reflections</td>
<td>Discussion</td>
<td>Thoughtful and vocal participation every discussion</td>
<td>Thoughtful and vocal participation occasionally</td>
<td>Vocal participation infrequently</td>
<td>Little or no engagement</td>
<td>Little or no engagement</td>
</tr>
<tr>
<td>5 Page Reflection</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Three Projects</td>
<td></td>
<td>Active follower of instruction. Occasional leader, when asked. Asks “What can I do next?” when idle. Active in some class clean up and set-up. Social project thought out and executed incompletely.</td>
<td>Active follower of instruction. Does not turn idle time into active time. Inactive in some class clean up and set-up. Social project not thought out and executed incompletely.</td>
<td>Inactive follower of instruction. Does not turn idle time into active time. Inactive in some class clean up and set-up. Social project not thought out and executed incompletely.</td>
<td>Little participation. Social project not thought out and executed incompletely.</td>
<td>Little or no participation. Social project not thought out and executed incompletely.</td>
</tr>
<tr>
<td>5 Page Reflection</td>
<td></td>
<td>Same as 2 page reflection with the addition 1 way you might implement a course topic.</td>
<td>30% course recounting</td>
<td>50% course recounting</td>
<td>70% course recounting</td>
<td>No paper</td>
</tr>
</tbody>
</table>
Required Supplies and Text

- Art and Sustainability: Connecting Patterns for a Culture of Complexity, Sacha Kagan 2011 $54.00
- Safety goggles or glasses $3.00 - 6.00
- Utility knife $4.00
- Dust mask, the kind with the “button”, 3M 8511 $2.00/
- Duct tape 1 roll $3.00
- Work gloves $8.00
- Boots or heavy shoes

Disabilities

Any student in the course who has a disability that may prevent him/her from fully demonstrating his/her abilities should contact me personally as soon as possible so we can discuss accommodations necessary to ensure full participation and facilitate the educational opportunity. The KU office of Disability Resources coordinates accommodations and services for all students who are eligible. If you have a disability for which you wish to request accommodations and have not contacted DR, please do so as soon as possible. Their office is located in 22 Strong Hall; their phone number is 785-864-2620 (V/TTY). Information about their services can be found at http://disability.ku.edu.

Intellectual property

Course materials prepared by the instructor, together with the content of all lectures and review sessions presented by the instructor are the property of the instructor. Video and audio recording of lectures and review sessions without the consent of the instructor is prohibited. On request, the instructor will usually grant permission for students to record lectures, on the condition that these recordings are only used as a study aid by the individual making the recording. Unless explicit permission is obtained from the instructor, recordings of lectures and review sessions may not be modified and must not be transferred or transmitted to any other person, whether or not that individual is enrolled in the course. With instructor permission, you are free to author content pertaining to this class on social media.

Readings

The course text, Art and Sustainability, will be discussed throughout the semester a chapter at a time. **You are responsible for doing the reading prior to class.** All other readings will be done in class. We will divide into four work groups and each group will be responsible for one reading. Additionally, each group will be responsible for pulling the essential points out of the reading and sharing them with the group at large. Readings will be made available as a pdf on Bb or as handouts in class.
| Class Calendar | **The Instructor reserves the right to change at will**
<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>Papers and homework readings are all underlined</td>
<td></td>
</tr>
<tr>
<td>Tuesday, August 25</td>
<td><strong>Lecture One: Habitat, Syllabus, lockers, Schedule TF week, Pony construction, Shop protocol. Homework: AAS Introduction and Jim Rogers videos</strong></td>
</tr>
<tr>
<td>Thursday, August 27</td>
<td><strong>Pony construction, TF overview, Reading &amp; Discussion, Readings: AAS, Introduction. Homework: AAS Chapter 1 and Jim Rogers videos</strong></td>
</tr>
<tr>
<td>Monday, August 31</td>
<td><strong>Jim Rogers, Timber frame lecturer-in-residence. 7:30-5:00 daily. Class meets in groups of threes and fours throughout the week.</strong></td>
</tr>
<tr>
<td>Tuesday, September 1</td>
<td><strong>Reading &amp; Discussion, Readings: AAS chapter 1, Timber Framing; Four Challenges; Climate of Man; Power Down. Recap TF. Homework: AAS Chapter 2</strong></td>
</tr>
<tr>
<td>Wednesday, September 2</td>
<td><strong>2 Page reflection due on Habitat, Lecture Two: Food, Hives and Systems, Monarch Watch, NHM</strong></td>
</tr>
<tr>
<td>Thursday, September 3</td>
<td>**Reading &amp; Discussion, ** <strong>AAS Chapter 2, Poetics of Space, Design for the Real World, Silent Spring. Homework AAS Chapter 3</strong></td>
</tr>
<tr>
<td>Friday, September 4</td>
<td><strong>Guest Lecturers, Chip Taylor, KU BioSurvey; Ken Clifford, bee keeper</strong></td>
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<tr>
<td>Tuesday, September 8</td>
<td><strong>Field trip to Red Tractor Farm and Buller Family Farm</strong></td>
</tr>
<tr>
<td>Thursday, September 10</td>
<td><strong>Prairie Festival at The Land Institute, Salina KS. Instructor has tickets for 3 students. Additional students will need to register and pay 10$ conference fee.</strong></td>
</tr>
<tr>
<td>Tuesday, September 15</td>
<td><strong>Begin hive construction</strong></td>
</tr>
<tr>
<td>Thursday, September 17</td>
<td><strong>Hive construction, Guest lecturer</strong></td>
</tr>
<tr>
<td>Tuesday, September 22</td>
<td>**Reading &amp; Discussion, ** <strong>AAS Chapter 3, Mannahatta, Toward Saving Bee, Geography of American Mound, Lure of the Local, Homework AAS Chapter 4</strong></td>
</tr>
<tr>
<td>Friday, 9/23 - Sunday, 9/25</td>
<td><strong>Thursday, October 1</strong></td>
</tr>
<tr>
<td>Tuesday, October 6</td>
<td><strong>Hive construction, Guest Lecturer</strong></td>
</tr>
<tr>
<td>Thursday, October 8</td>
<td><strong>Hive construction</strong></td>
</tr>
<tr>
<td>Tuesday, October 13</td>
<td><strong>FALL BREAK</strong></td>
</tr>
</tbody>
</table>
Thursday, October 15  
Reading & Discussion, **AAS Chapter 4**, Becoming Native to This Place, Nature as Measure, Pilgrim at Tinker Creek

*Wes Jackson Lecture 6pm Spooner. Attendance mandatory*

Friday, October 16  
*Group discussion with Wes Jackson, 9:30am Attendance mandatory*

Tuesday, October 20  
*Class hive making demonstration at the Natural History Museum*

Thursday, October 22  
Hive construction

Tuesday, October 27  
Hive construction

Thursday, October 29  
Reading & Discussion, **AAS Chapter 4**, Overlay, Diversity of Life, Goethe's Way of Science, **Homework AAS Chapter 5**

Tuesday, November 3  
2 page reflection due on Food, Lecture Three: Social and Civic Art

Thursday, November 5  
*Guest lecturer*

Tuesday, November 8  
Studio civic project

Thursday, November 5  
*Guest Lecturer*

Tuesday, November 10  
Reading & Discussion, **AAS Chapter 5**, To Life!, Land Arts of the American West, Passion for Nature, **Homework AAS chapter 6**

Thursday, November 12  
Studio

Tuesday, November 17  
*Guest Lecturer*

Thursday, November 19  
Studio

Tuesday, November 24  
Reading & Discussion, **AAS chapter 6**, Earthworks, Nature, Art on the Edge and Over, **Homework AAS chapter 7**

Thursday, November 26  
THANKSGIVING BREAK

Tuesday, December 1  
*Guest lecturer*

Thursday, December 3  
Studio

Tuesday, December 8  
Studio

Thursday, December 10  
Presentation of Civic Art project

Final TBD  
**Discussion AAS Chapter 7, 5 page reflection paper due**
**Reading List**

We will be reading portions of the following:

http://www.transcript-verlag.de/978-3-8376-1803-7/art-and-sustainability?c=1021

http://www.sunypress.edu/p-2720-goethes-way-of-science.aspx

*Agnes Dennis Project for Public Spaces*

*Annals of Science, The Climate of Man part I, II, III,* By Elizabeth Colbert, New Yorker, 2005

http://www.rachelcarson.org/BooksBy.aspx


http://www.amazon.com/Powerdown-Options-Actions-Post-Carbon-World/dp/0865715106

*Nature,* by Ralph Waldo Emerson, James Munroe and Company, 1836.
http://www.emersoncentral.com/nature.htm

*Pilgrim at Tinker Creek,* by Annie Dillard, HarperPerennial, 1974

*Becoming Native to This Place,* by Wes Jackson, Counterpoint, 1996.
http://www.amazon.com/Becoming-Native-This-Place-Jackson/dp/1887178112

*For Challenges of Sustainability,* by David Orr
http://www.ratical.org/co-globalize/4CoI/S.html

*Overlay,* by Luci Lippard, New Press, 1983
http://www.amazon.com/Overlay-Contemporary-Art-Prehistory/dp/1565842383

*The Poetics of Space,* by Gaston Bachelard, Beacon Press, 1958
http://www.amazon.com/The-Poetics-Space-Gaston-Bachelard/dp/0807064734

http://www.amazon.com/Architecture-Poor-Experiment-Rural-Phoenix/dp/0226239160

http://www.amazon.com/Timber-Framing-Rest-Contemporary-Construction/dp/0865715084


Sacred Art of the Earth, by Maureen Korp, Bloomsbury Academic, 1997.


Nature as Measure, by Wes Jackson, Counter Point, 2011.

Towards Saving the Honeybee, by Gunther Hauk, Biodynamic Farming and Gardening Association, 2002.

http://www.hup.harvard.edu/catalog.php?isbn=9780674058170


http://www.amazon.com/Mannahatta-Natural-History-York-City/dp/1419707485

http://www.amazon.com/To-Life-Pursuit-Sustainable-Planet/dp/0520273621


Earthworks and Beyond, by John Beardsley, Abbeville Press, 2006.
http://www.amazon.com/Earthworks-And-Beyond-Comtemparary-Landscape/dp/0789208814


Land Arts of the American West, by Chris Taylor and Bill Gilbert, University of New Mexico/University of Texas, 2003.


From the Land Institute’s Web site

Additional Reading not covered in class


Farmers of Forty Centuries, by Franklin Hiram King, Mrs. F.H. King, 1911. http://stuartbramhall.aegauthorblogs.com/2012/03/22/farmers-of-forty-centuries/

Becoming Native to This Place, by Wes Jackson, Counterpoint, 1996. http://www.amazon.com/Becoming-Native-This-Place-Jackson/dp/1887178112


Folks, This Ain’t Normal, by Joel Salatin, Center Street, 2011. http://www.folksthisaintnormal.com/


The Virtues of Ignorance: Complexity, Sustainability, and the Limits of Knowledge, edited by Bill Vitek and Wes Jackson, University Press of Kentucky, 2008


**COMMON SHOP**
The Common Shop is the BEST place to get material. It will be cheaper, and easier to transport.

**Hardware**

<table>
<thead>
<tr>
<th>Hardware</th>
<th>Address</th>
<th>Phone</th>
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<tbody>
<tr>
<td>Ernst and Sons Hardware</td>
<td>826 Mass St. Lawrence</td>
<td>785 843 2373</td>
</tr>
<tr>
<td>Cottin’s Hardware</td>
<td>1832 Mass St Lawrence</td>
<td>785 843 2981</td>
</tr>
<tr>
<td>Westlake Ace Hardware</td>
<td>711 W. 23rd St Lawrence</td>
<td>785 843 8484</td>
</tr>
<tr>
<td>Westlake Ace Hardware</td>
<td>601 Kasold Dr. (6th St.) Law.</td>
<td>785 865 2622</td>
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**Big Box**

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<tr>
<th>Big Box</th>
<th>Address</th>
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<tbody>
<tr>
<td>Home Depot</td>
<td>1910 W. 31st St Lawrence</td>
<td>785 749 2074</td>
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**Building Supply**

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<tr>
<th>Building Supply</th>
<th>Address</th>
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<tbody>
<tr>
<td>McCray Lumber</td>
<td>1516 W. 6th St Lawrence</td>
<td>785 843 3270</td>
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**Thrift Stores**

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<tbody>
<tr>
<td>Social Service League</td>
<td>905 Rhode Island St Lawrence</td>
<td>785 843 5414</td>
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<tr>
<td>Good Will</td>
<td>936 Mass St Lawrence</td>
<td>785 749 1595</td>
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**Craft Supplies**

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<th>Craft Supplies</th>
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<tr>
<td>Michael’s</td>
<td>3106 Iowa St Lawrence</td>
<td>785 841 9100</td>
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**Wood**

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<tr>
<td>Woodcraft</td>
<td>8645 Bluejacket Shawnee Mission</td>
<td>913 599 2800</td>
</tr>
<tr>
<td>Paxton</td>
<td>6311 St John Ave KC MO</td>
<td>800 333 7298</td>
</tr>
<tr>
<td>Overland Tool</td>
<td>7905 Nieman Rd Lenexa, KS</td>
<td>913 599 4044</td>
</tr>
<tr>
<td>Shuttes Lumber</td>
<td>3001 Southwest Blvd., KC, MO</td>
<td>816 753.6262</td>
</tr>
<tr>
<td>Kansas Hardwood</td>
<td>22855 Highway 24 Belvue, KS</td>
<td>785 456 8141</td>
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**Additional**

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<tr>
<td>Brackers Good Earth</td>
<td>1831 E 1450 Rd Lawrence</td>
<td>785 841 4750</td>
</tr>
<tr>
<td>Lawrence Paper Co.</td>
<td>2801 Lakeview Rd Lawrence</td>
<td>785 843 8111</td>
</tr>
<tr>
<td>Cast Tech Inc.</td>
<td>346 N Lindenwood Dr Olathe</td>
<td>913 782 5944</td>
</tr>
</tbody>
</table>
Why did you choose to take this class?

What are your goals for this class?

One distinguishing characteristic about yourself.

Class expectations for the instructor. Assign one person to collect bullet points and write them on a separate sheet of paper.