

*Intimate Explorer/Passionate Observer: Art Meets Ecology*

AH/PHIL 435

Fall 2010

Jennifer Wallace (jwallace@mica.edu) and Suzanne Garrigues (earthlung@aol.com)

Interdisciplinary Seminar (6 credits)

Prerequisites: AH 100, AH 201, LA 101, permission of instructors



“The question is more golden than the answer.”

Dr. Richard Kalter

This class is dedicated to our beloved colleague and friend, the late Dr. Richard Kalter, passionate “wonderer” and seeker of knowledge. His example continues to light our way.

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**Course Description**

The poet, Rainer Maria Rilke, suggests that “the artist’s task is to imprint the temporary earth into ourselves so deeply and passionately that it can rise again inside us.” Sculptor Jackie Brookner echoes Thomas Berry’s belief that our own actions are truly creative only when we surrender to the intimate experiencing of the primacy of the natural world and its spontaneous functioning in all we do (*Art Journal*, Vol.51, No.2, Summer 1992).

Students in this interdisciplinary course will explore these ideas by examining principles of phenomenology, process philosophy and ecopoetics, the work of eco-artists and through ecological field studies at Baltimore’s Gwynns Falls Park. Research into basic ecological principles (energy flow, cycling of matter, adaptations/changes in form, networks, nested systems and interrelationships) will serve as the foundation for an inquiry into the relationships between self and the natural world and between close observation and the impulse to create. Lectures, field experience and notebook, independent project and written critique form the basis of this class.

As Jesse Reid, a student in a previous class, said, “We are called through the *practice* of this class: investigate, observe, absorb, process, probe, respond, return, listen, notice, record, adjust, remember, project, protect.”

### **Texts/Reading Materials**

Annie Dillard’s Pilgrim at Tinker Creek, The Golden Guides to Birds, Insects, Trees, Weeds, and May T. Watts’ Treefinder are required texts. John Kricher’s A Field Guide to Eastern Forests is recommended. Required readings on eco-artists — as well as on various assigned ecology topics — are variously on Blackboard, Google, JStor and on reserve in the library under Garrigues/Wallace.

### **COURSE REQUIREMENTS**

This is a six-credit, interdisciplinary course. It has its complexities, which we will help unravel together. Students are expected to engage fully with the following components:

**Class Discussions**—A variety of readings in art, philosophy and/or ecology are assigned each week. To fully engage with these readings, we will devote a portion of every class to a discussion of the readings. These discussions will be led—on alternating weeks — by the instructors and by two students. We will develop a schedule of discussion leaders in the first day of class. Participation in and leadership of class discussions are integral components of your final grade.

**Fieldwork**—your fieldwork will involve on-site research at the Gwynns Falls Trail Preserve. The **first part** of this fieldwork (to be completed by October 12) is a site inventory of inorganic and organic features of a small area (within the park) of your choosing. The inventory also includes experiential observations. It will provide an ecological portrait of your site and will offer a sort of “immersion experience” into the workings of some basic ecological principles and will present opportunities to compare various epistemological methodologies. The inventory will be supported by readings and class discussions/lectures. In the **second part** of the fieldwork (to be completed by Nov. 30), you will engage with ecological field research in which you propose a question/hypothesis “provoked” by your site inventory. For example: The Gwynns Falls naturalist, Nate Payer, wonders why there aren’t many American toads in the park. A possible research study might be to look at several areas in the park and compare them to another park in the region where toads are thriving.

**Artist**—A broad sampling of artists dealing with a variety of ecological issues will be presented in class. By analyzing the points of intersection between their work and the natural world, you will better grasp the role eco-artists play in consciousness-raising and in amending our relations with nature. These artists will deepen your understanding of eco-art and spark new thinking for your independent project.

**Notebook**—Students will keep a notebook where they will wonder, sketch, collage, record, classify, map and reflect on all they observe and experience. The notebook is the place to write critiques of all lectures and readings (see Guidelines for Writing a Critique later in syllabus) and to assemble all completed field notes. All entries need to be dated and organized chronologically by week. THE SITE INVENTORY (PART 1), THE FIELD RESEARCH (PART 2), WEEKLY LECTURES, ASSIGNED READINGS AND NOTEBOOK RESPONSES COMPRISE THREE OF THE COURSE’S SIX CREDITS.

**Independent Project**— For the independent project, you will synthesize and develop your own artistic responses to the field experience. The lectures on other artists and the discussions/conferences will support you in developing the project. Projects will take a variety of forms and may include but are not limited to poetry, fiction and nonfiction writing, photography, video, sculpture, painting, installation and/or combinations of these genres. It is expected that the research needed to inform and complete this project will be deep and appropriate to a three-credit course. Students will present their projects at the end of the class. a one-page concept paper and annotated bibliography will accompany the final presentation

**Written Critique**—Students will write a final paper (approx. 2 pages) that examines and critiques their experience and process. THE INDEPENDENT PROJECT, THE ONE-PAGE CONCEPT PAPER AND THE WRITTEN CRITIQUE COMPRISE THREE OF THE COURSE'S SIX CREDITS.

**Attendance**— Attendance is mandatory. Each unexcused absence will result in a reduction of one-half of a letter grade. Arriving to class 15 minutes late will count as an absence. More than three absences will result in a failing grade.

**Transportation Fee**—There is a required \$30 (per student) transportation fee due on September 7.

## FALL 2010 SCHEDULE

Aug. 31

LECTURE + Discussion: Introduction  
Mindful Walking: The Work of Long, Fulton, Vicuña & Abramovic  
Epistemology & Paradigm: How do we know things?  
“Taking a Walk” Activity

**ASSIGNMENT:**

Site Inventory Instructions (handout)  
Notebook Entries

**Readings:**

Dillard Chapters 1 & 2  
Cecilia Vicuña’s “Choosing a Feather” (1982) Handout  
Rebecca Solnit’s “The Shape of a Walk” (2000) Handout

**Posted on Blackboard:**

David Abram’s “The Ecology of Magic,” In The Spell of the Sensuous (1996)  
David Seamon’s “Goethe, Nature and Phenomenology,” In Goethe’s Way of Science: A Phenomenology of Nature (1998)  
Hamish Fulton’s “No Walk, No Work”

**Available on JSTOR:**

Thomas Berry’s “Art in the Ecozoic,” In Art Journal Summer 1992, Vol.51, No.2  
Jackie Brookner’s “The Heart of the Matter,” In Art Journal Summer 1992, Vol. 51, No.2

**On Reserve in Library** (under Garrigues)

Hamish Fulton’s “Into a Walk into Nature,” (1995), In Land and Environmental Art (1998), pp. 242-3  
Richard Long’s “Five, six, pick up sticks. Seven, eight, lay them straight,” (1980) In Land and Environmental Art (1998), pp. 241-2.  
William L. Fox’s “Land Mark Making,” In Land Arts of the American West (2009)

Sept. 7

FIELD + Conferences  
Phenomenology & Fieldwork; Gwynns Falls Ecosystem; Site Inventory;  
Research Methods; Experiential data

**ASSIGNMENT:**

Notebook Entries

**Readings**

**Posted on Blackboard (and under library reserve under Wallace):**

Capra, Chapt. 2  
Nordhaus & Shellenberger, Chapt. 6  
**Posted on Blackboard (under Garrigues)**  
David Adam’s “Joseph Beuys-Pioneer of a Radical Ecology”  
Betty Beaumont’s “Culture Nature Catalyst,” In Art Nature Dialogues: Interviews with Environmental Artists (2004)  
Linda Weintraub’s “Beaumont,” In Cycle-Logical Art: Recycling Matters for Eco-Art (2007)  
Linda Weintraub’s “Joseph Beuys,” In Art on the Edge and Over (1996)  
Joseph Beuys, Diary of Seychelles, Difesa della Natura (1996)

**On Reserve in Library (under Garrigues)**

Betty Beaumont's "Script from the film *The Journey*," (1980), In Land and Environmental Art (1998) p. 268.

Agnes Denes's "Tree Mountain-A Living Time Capsule-10,000 Trees, 10,000 People, 10,000 Years (1982-95)," In Land and Environmental Art (1998), p.262.

Buster Simpson's "Hudson Headwater Purge," In Land and Environmental Art (1998), p. 268.

Sue Spaid's "urban forest," (Alan Sonfist), In Ecovention (2002), pp. 7-9, 89-91.  
\_\_\_\_\_ "waste treatment," (Buster Simpson), In Ecovention (2002), pp. 97-101.

Basia Irland's Water Library (2007)

Sept. 14

LECTURE + Discussion

Amending: The Work of Haacke, Beaumont, Simpson, Irland, Beuys, Denes & Sonfist

Parts & Wholes, Pollution Paradigms, Problems of Scale, Watersheds and nested systems

**ASSIGNMENT:**

Notebook entries

**Readings**

Dillard Chapters 4 & 6

**On library reserve under J. Wallace):**

"Canaries of the Stream" [optional reading]

Sept. 21

FIELD + Conferences

Stream Study & Site inventory;

Ways of Knowing: Observation, identification & synthesis

**ASSIGNMENT:**

Notebook Entries

Preliminary Independent Project Proposal

**Readings:**

**Posted on Blackboard (under Wallace)**

Evernden, "Beyond Ecology: Self, Place and the Pathetic Fallacy"

Manes, "Nature and Silence"

Smith, "Is There an Ecological Unconscious?"

**Posted on Blackboard (under Garrigues)**

Linda Weintraub's "Mel Chin," In Art on the Edge and Over (1996)

\_\_\_\_\_ "Tim Gaudreau," In Cycle-Logical Art (2007)

\_\_\_\_\_ "David Brown & Greg Mann," In Cycle-Logical Art (2007)

\_\_\_\_\_ "Mierle Ukeles," In Cycle-Logical Art (2007).

**On Reserve in Library (under Garrigues)**

Lucy Lippard's "The Garbage Girls," (1991), In Land and Environmental Art (1998), pp. 259-61.

Mierle Laderman Ukeles' "Flow City," (1995), In Land and Environmental Art (1998), p. 263.

- Sept. 28      LECTURE + Discussion: Recycling: The Work of Chin, Gaudreau, Brown & Mann & Ukeles/ Pathetic Fallacy & Things and relations  
**PRELIMINARY INDEPENDENT PROJECT PROPOSAL DUE TODAY**
- ASSIGNMENT**  
 Notebook Entries
- Readings**  
**Posted on Blackboard and on library reserve (under J. Wallace)**  
 Davis, Chapter 2  
*Ecological Fieldwork Guide* [PRINT THIS FOR YOUR REFERENCE]
- Oct. 5      FIELD + Conferences
- ASSIGNMENT:**  
 Notebook Entries  
 Field research proposal
- Readings**  
**Posted on Blackboard and on library reserve (under J. Wallace)**  
 Bringhurst, “The Silence That is not Poetry — and the Silence That is”  
 Selected poems (handouts)
- Oct. 12      LECTURE + Discussion: Eco-poetics  
 Guest Speakers: Brian Wallace and Joni Murphy “Art World Ecologies: Relationships in an Age of Social Networks”  
 Students Share about Independent Project Topics  
**NOTEBOOKS DUE (INCLUDING COMPLETED SITE INVENTORY)**  
**Field research Proposal DUE.**
- ASSIGNMENT:**  
**Readings:**  
**Available on JSTOR**  
 Linda Weintraub’s “Forum: Eco-tistical Art,” In *Art Journal* Spring 2006, vol. 65, No.1, pp.24-32.
- Oct. 19      No Class  
**ASSIGNMENT:**  
 Final Independent Project Proposal (Including 1-page abstract & bibliography)
- Readings:**  
 DUE Nov. 2: Dillard Chapters 11, 13 & 14
- Oct. 26      MICA FACULTY PRESENTATIONS: Eve Andrée Laramée, Hugh Pocock and Jann Rosen-Queralt  
**FINAL INDEPENDENT PROJECT PROPOSAL DUE (INCLUDING 1-PAGE ABSTRACT AND BIBLIOGRPAHY)**
- ASSIGNMENT:**  
**Posted on Blackboard (Sept. 28) and on library reserve (under Wallace)**  
 Re-read *Ecological Fieldwork Guide*

- Nov. 2           FIELD + Conferences  
Ecology Field Research Workshop
- ASSIGNMENT:**  
Notebook entries
- Readings:**  
**Posted on Blackboard (under Garrigues)**  
Charles Ross' "Star Axis," unpublished (1995)  
Linda Weintraub's "Charles Ross," In Cycle-LogicalArt (2007)  
**On Reserve in Library** (under Garrigues)  
Paul Etienne Lincoln's Ignisfatuus (exhibition catalogue, Christine Burgin Gallery, NYC) 2000.
- Nov. 9           LECTURE + Discussion  
The Big Picture: Making Visible the cycles of the Sun and the Moon in the Work of Ross and Lincoln/Boundaries of the Self
- ASSIGNMENT:**  
Notebook Entries
- Readings:**  
Dillard Chapter 15
- Nov. 16          FIELD + Conferences  
**ASSIGNMENT:**  
Notebook Entries
- ASSIGNMENT:**  
Turn in 2-3 sentences describing your field research in the Park
- Readings:**  
Dillard Chapter 3
- Nov. 23          FIELD + Conferences  
Students Share on their research in the Park  
**ASSIGNMENT:**  
Notebook Entries
- Nov. 30          PRESENTATIONS  
**FINAL NOTEBOOKS DUE (including field research data analysis and conclusions)**
- Dec. 7 & 14      PRESENTATIONS

## **GUIDELINES FOR WRITING A CRITIQUE**

When writing a critique of a text answer the questions listed below. Write a 150 to 250 word critique for each article, chapter or text you read and put it in your notebook.

1. WHAT?                      What is the thesis or the main point of the article?
  
2. HOW?                      How does the writer develop her argument? Isolate each major point and analyze. What are her assumptions? Does the evidence support the thesis? Are you convinced? Why or why not?
  
3. WHY?                      Why is this thesis important?



**Intimate Explorer/Passionate Observer: Art Meets Ecology**  
**INDEPENDENT PROJECT PROPOSAL**

The independent project is meant to provide you with the opportunity for an in-depth inquiry into the subjects/themes related to art-making and the natural world. We are hoping the projects will derive from your curiosities/wonders about art, artists, ecological systems and the place of humanity within those systems.

In essence, your independent project must meet the standards for an independent study course; i.e. it is worth 3 credits and should reflect a high degree of rigor, reflection, analysis and experimentation.

Students will meet with the instructors bi-weekly to discuss progress on their projects (in terms of the timeline outlined in the proposal). These conferences should be thought of as verbal essays...where our dialogue/inquiry mimics the kinds of critical/analytical thought of a 2-3 page paper.

You may be asked to write occasional 1-page papers updating us on your text-based research.

Finally, the final project (which may take visual and/or text forms) should respond to, as well as go deeper than, the material we'll cover during class sessions.

Each project proposal should include:

Objective:      What do you hope to accomplish?

Research:        What questions do you wish to look into?  
                      What sources will you use (both text, interviews, seminars, etc.)?  
                      Annotate your bibliography, indicating what you hope a source  
                      will contribute to your project

Timeline:        When will research be completed, what about project design, revisions,  
                      production, finished project? Presentations will begin December 6. All  
                      timelines must assume project completion by that date.

Product:         You do not need to be 100% sure about the form the final project will  
                      take; but give an idea of whether you think it will be visual, written, 2D,  
                      3D, digital, creative and/or expository writing OR a combination of media.

Preliminary Proposal Due:    September 28

Final Proposal Due:            October 26

**ART MEETS ECOLOGY**  
AH/PHIL 435

**FINAL COURSE REQUIREMENTS AND DUE DATES**

**INDEPENDENT PROJECT (3 CREDITS)**

1. Presentation of the independent project (due Nov. 30, Dec. 7 & 14).
2. One-page concept paper with annotated bibliography (due date of your project presentation).

**COURSE REQUIREMENTS (3 CREDITS)**

1. Notebook (due November 30). Be sure to include your site inventory/ecological portrait, field notes, field research, data and analysis, class notes, critiques of the artists' work, readings and their relationships to what you have seen, heard, discussed, and experienced.
2. Written critique: 2-3 pages (due the date of your independent project presentation). This paper needs to include self-reflections as well as critical analysis of all you have done in the course...i.e. the process. Ask yourself probing questions to unearth inter-relationships among artists, ecological principles, your work and process.

**NO LATE SUBMISSIONS ACCEPTED**

ART MEETS ECOLOGY  
**RECOMMENDED READING/SELECTED BIBLIOGRAPHY**

Fall 2010

- Abram, David. *The Spell of the Sensuous* (1996)
- Bateson, Gregory. *Steps to an Ecology of Mind*
- Bayda, Ezra. *Being Zen: Bringing Meditation to Life*
- Beahan, Virginia, and Laura McPhee. *No Ordinary Land: Encounters in a Changing Environment*
- Berry, Thomas. *The Dream of the Earth*
- Berry, Wendell. *The Art of the Commonplace: the Agrarian Essays* (2002)
- Beuys, Joseph. *Diary of Seychelles* (1996)
- Bourdon, David. *Designing the Earth* (1995)
- Bringham, Robert. *The Tree of Meaning: Language, Mind and Ecology* (2006, 08)
- Brookner, Jackie (editor). *Art Journal* Summer 1992, Vol.51, No.2, "Art & Ecology"
- Brush, Grace. *Discovering the Chesapeake: History of an Ecosystem*
- Capra, Fritjof. *The Web of Life: A New Scientific Understanding of Living Systems*  
*Hidden Connections*
- Chalmers, Catherine. *Food Chain: Encounters Between Mates, Predators and Prey*
- Cobb, Edith. *The Ecology of Imagination in Childhood*
- Coolidge, Matthew and Sarah Simons. *Overlook – exploring the internal fringes of America with The Center for Land Use Interpretation* (2006)
- Davis, Wade. *The Wayfinders: Why Ancient Wisdom Matters in the Modern World* (2009)
- Denes, Agnes. *The Human Argument (The Writings of Agnes Denes)* 2008
- Dillard, Annie. *Pilgrim at Tinker Creek*
- Dunham, William. *Journey Through Genius: The Great Theorems of Mathematics*
- Emerson, Ralph Waldo "Nature"
- Emoto, Masaru. *The Hidden Messages in Water* (2004)
- Fuchs, R.H. *Richard Long* (1986)
- Fulton, Hamish. *Walking Artist* (2001)
- Gablik, Suzie. *The Re-Enchantment of Art* (1991)  
*Conversations Before the End of Time* (1995)
- Gamwell, Lynn. *Exploring the Invisible: Art, Science and the Spiritual*
- Gleich, Michael. et. al. *Life Counts: Cataloging Life on Earth*
- Goethe, Wolfgang. *Italian Journal*
- Hawken, Paul. *The Ecology of Commerce*
- Heartney, Eleanor, et al. *Agnes Denes: Projects for Public Spaces* (2003)
- Hinchman, H. *A Trail Through the Leaves: the Journal as a Path to Place* (1997)  
*Little Things in a Big Country* (2004)
- Holden, Edith. *The Country Diary of an Edwardian Lady* (1977)
- Hoveman, Anisa. *Eliza and the Dragonfly*
- Howland, Annabel, and Henna Nadeem, and Ingrid Pollard, and Camila Sposati. *Trauma Landscape in the Age of Scophilia*
- Ireland, Basia. *Water Library* (2007)
- Jahnige, Paul. *The Gwynns Falls Watershed Ecological Resource Atlas*

Jones, C. *Nature and Design*

Kastner, Jeffery & Brain Wallis. *Land and Environmental Art* (1998)

Kemal, Salim & Ivan Gaskell (editors). *Landscape, Natural Beauty and The Arts* (1993)

Korp, Maureen. *Sacred Art of the Earth: Ancient and Contemporary Earthworks* (1997)

Lincoln, Paul Etienne. *An Investigation into IGNISFATUUS* (2000)

Lippard, Lucy. *The Lure of the Local* (1997)

\_\_\_\_\_ *Overlay: Contemporary Art and the Art of Prehistory* (1983)

Matilsky, Barbara C. *Fragile Ecologies* (1992)

McGill, Douglas C. *Michael Heizer: Effigy Tumuli* (1990)

McGrath, Alister. *The Reenchantment of Nature: The Denial of Religion & The Ecological Crisis* (2002)

Morgan, Elaine. *The Aquatic Ape*

Nordhaus, Ted & Michael Shellenberger. *Breakthrough: From the Death of Environmentalism to the Politics of Possibility* (2007)

Oakes, Baile (editor). *Sculpting with The Environment* (1995)

Ottmann, Klaus. *Wolfgang Laib: A Retrospective* (2000)

Passmore, John. *Man's Responsibility for Nature: Ecological Problems & Western Traditions* (1974)

Pepper, David. *Modern Environmentalism: An Introduction* (1999)

Pollan, Michael. *Second Nature: A Gardner's Education* (1991)

Seamon, David. *Goethe, Nature and Phenomenology*

Seymour, Anne. *Richard Long: Walking in Circles*

Sheldrake, Rupert. *The Presence of the Past: Morphic Resonance & the Habits of Nature* (1995)

Smith, Pamela. *The Body of the Artisan: Art and Experience in the Scientific Revolution*

Spaid, Sue. *Ecovention: Current Art to Transform Ecologies* (ex. catalogue, 2002)

Strelow, Heike. *Nature Reality: Artistic Positions between Nature & Culture*

Stewart, Ian. *What Shape is a Snowflake: Magical Numbers in Nature*

Swimme, Brian. *The Universe is a Green Dragon: A Cosmic Creation Story* (1984)

Swimme, Brian & Thomas Berry. *The Universe Story: From the Primordial Flaring Forth to the Ecozoic Era* (1992)

Taylor, Chris and Bill Gilbert. *Land Arts of the American West* (2009)

*The Holy Bible*

Thompson, Nato. *Experimental Geography* (2008)

Thoreau, Henry David. *A Year in Thoreau's Journal: 1851, "Walking"*

Vicuna, Cecilia. *The Precarious/Quipoem: The Art and Poems of Cecilia Vicuna*

\_\_\_\_\_ *Unravelling Words and The Weaving of Water* (1992)

Viso, Olga M. *Ana Mendieta: Earth Body Sculpture and Performance, 1972-1985* (2004)

Weintraub, Linda. *ECOcentric Topics: Pioneering Themes for Eco-Art* (2006)

\_\_\_\_\_. *Cycle-Logical Art: Recycling Matters for Eco-Art* (2007)

Whitman, Walt. *Leaves of Grass*

Wilson, Alex. *The Culture of Nature*

Wilson, Edward O. *The Diversity of Life*

## Web Sites

Artists in Nature International Network ([www.artinnature.org](http://www.artinnature.org))

Baltimore Ecosystem Study ([www.beslter.org](http://www.beslter.org))

Buckminster Fuller Institute ([www.bfi.org](http://www.bfi.org))

ecoartspace ([www.ecoartspace.org](http://www.ecoartspace.org))

greenmuseum.org ([www.greenmuseum.org](http://www.greenmuseum.org))

Majora Carter and the Sustainable South Bronx Initiative (<http://www.ssbx.org>)

Majora Carter talk on TED.com (<http://www.ted.com/index.php/talks/view/id/53>)

RANE: Research in Art, Nature & Environment (<http://rane.falmouth.ac.uk/home.html>)

Royal Society of the Arts (UK) Art and Ecology Blog

(<http://www.ras.org.uk/arts/index.asp>)

The Center For Land Use Interpretation ([www.clui.org](http://www.clui.org))

The Breakthrough Institute (<http://www.thebreakthrough.org>)

The Nevada Museum of Art/Center for Art + Environment ([www.nevadaart.org/a+e.php](http://www.nevadaart.org/a+e.php))

Women Environmental Artists Directory (WEAD) ([www.weadartists.org](http://www.weadartists.org))

### **ADA Compliance Statement**

*Any student who feels s/he may need an accommodation based on the impact of a disability should contact [insert instructor's name/title] privately to discuss specific needs. Please contact the Learning Resource Center at 410-225-2416, in Bunting 458, to establish eligibility and coordinate reasonable accommodations. For additional information please refer to: <http://www.mica.edu/learningresourcecenter/>.*

### **Health and Safety Compliance**

*The Office works to provide EHS support for all members of the*

*MICA community. The primary goal of the Office is to be proactive in establishing a culture of safety in which each member of the community shares ownership responsibility that allows each person to be involved in maintaining a healthy work and studying environment. EHS uses several methods to achieve this objective.*

*First, the EHS office looks at the totality of the EHS requirements by combining campus needs with state and federal requirements and clearly communicating the shared policies and procedures. Second, EHS identifies training needs and develops guidelines for the use of equipment, material and procedures. Third, we ensure compliance with policies through evaluations, inspections, and committees.*

*It is the responsibility of faculty and students to understand health and safety policies relevant to their individual activities and to review MICA's Emergency Action Plan, as well as to participate in training, drills, etc. It is also each faculty member's responsibility to coordinate with the EHS Office to ensure that all risks associated with their class activities are identified and to assure that their respective classroom procedures mirror the EHS and Academic Department guidelines. Each of the Academic Department's also publish EHS procedures and policies such as a dress code, the use of personal protective equipment, fire safety, training, and how to properly dispose of chemical waste. Each of these policies and procedures must be followed by all students and faculty. Most importantly, it is the responsibility of the faculty to review, test, and assess each student's awareness of basic safety procedures, such as evacuation routes, use of chemicals, fire prevention, and all other guidelines posted by the Environmental Health and Safety Office, (e.g., smoking policy, independent studio policies, pet policy, disposing of hazardous and chemical waste, etc).*

*For any questions relating to EHS, please contact Denelle Bowser, EHS Manager, at [dbowser@mica.edu](mailto:dbowser@mica.edu) or by calling 410.462.7593. You can also visit the department online at [www.mica.edu/ehs](http://www.mica.edu/ehs)*

**H1N1 Pandemic Information** *From the Office of Environmental Health and Safety (EHS)*

### **What to do if I get sick?**

*If you are sick consider the following:*

- Limit contact with other people as much as possible. DO NOT GO TO CLASS! Seek medical attention at Mount Royal Medial Assoc. (410) 225-8855 but please call ahead*
- Students who are sick should self-isolate for at least 24 hours after any fever is gone.*
- Make sure to get plenty of rest and drink clear fluids to keep from being dehydrated*
- Avoid normal activities including work, school, travel, shopping, social events, and public gatherings*

## **Reporting Procedures**

*· Contact the Office of Student Affairs at 410-225-2422 who will assist with plans for self-isolation, arranging for meals, and any other necessary support*

*· Contact any faculty whose class you anticipate missing and inform them of your illness. Work with them to make arrangements for catching up on any missed work. If you have difficulty reaching your faculty or if your illness lingers to*

*the point where you will miss two or more of any one class contact the Office of Student Affairs*