Syllabus

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Course Information

Course Title: ART 5930c: Digital Studio: Mapping and Place
Credits: 3

Faculty Contact Information

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> *Note: All email communication should be through SAKAI. Use this email address only if you have an emergency and/or are unable to access SAKAI email.*

Course Description

This class, **ART 5930 Digital Studio, Mapping and Place**, is an online studio art class designed for students in the online art education MA program that students take to fulfill the studio requirement for their degree. This seminar introduces you to mapping and exploration as a potential methodology for your own art practice, interpreting and situating their work with a physical and/or virtual context/place. You will interface with the local landscape conducting experiments and interventions with their surroundings as pedestrians and cyclists with the intention of developing strategies that inform your pedagogy and personal art practice. This class looks for the connections between art, your art practice/work and geography, landscape architecture, critical theory, anthropology, literature, social studies and natural resources. Many of the questions and projects that we

explore in this class are relevant to the teaching of art, but also to social studies, science, and geography. We will read selections by Jonathon Stilgoe, Michel deCerteau, Denis Wood, Rebecca Solnit, and Lucy Lippard to name a few. We will also examine the work of other artists who use mapping as part of their practice or as content themes in their work.

Textbooks, Materials, and Technology Requirements

Textbooks:

The readings for ART 5930c are on listed within each lesson. Websites, articles, images, audio recordings, videos, and other materials will also be assigned and provided to you throughout the course (listed within each lesson). There are **two required textbooks** for this course:

- ***Outside Lies Magic: Regaining History and Awareness in Everyday Places*** by Jonathon Stilgoe
  http://www.amazon.com/Outside-Lies-Magic-Regaining-Awareness/dp/B001FA23MC/ref=sr_1_1?ie=UTF8&s=books&qid=1298204173&sr=8-1
- ***The Map as Art: Contemporary Artists Explore Cartography*** by Katherine Harmon
  http://www.amazon.com/Map-Art-Contemporary-Artists-Cartography/dp/1568989725/ref=sr_1_1?ie=UTF8&s=books&qid=1298204245&sr=1-1

Technology Requirements:

The technology requirements for this class are threefold. First, you must have the technology necessary to connect to and use e-Learning in Sakai. Then, you need the means to download and use the free software necessary for completing some of the studio art assignments or experiments. If you choose to work in a digital medium be it imaging, video or audio, then you need to have or have access to those particular software. Lastly, you will need to have access to a scanner and software to upload and post your creations/work.

Technology for e-Learning and Sakai:

You should have no problem connecting to and using e-Learning in Sakai If you have a compatible browser and internet connection (preferably a broadband connection such as DSL or cable). The officially recommended requirements for e-Learning in Sakai are:

- **A fully updated and compatible browser.** Currently, on Windows based PCs, Sakai performs best using Firefox 3.x, or Internet Explorer 7.x or 8.x. For Mac users, Firefox 3.0 and Safari 4.x will work. Opera, Chrome and other browsers are not recommended for use with e-Learning in Sakai.

This course will utilize a variety of technologies and multimedia. To complete the activities in this course and to access course content, please verify that you have the following technologies and plug-ins available:

- Browser Plug-ins – Windows Media Player (or Flip4Mac if you use a Mac), QuickTime, Flash, Shockwave, Adobe Reader, and Java.
- Audio Speakers and/or Headset - Some multimedia presentations contain audio content.
- Microsoft Word – For submission of your writing assignments.
- Email – To contact your faculty.

Technical Support Information for e-Learning:

- **Help Desk**: http://helpdesk.ufl.edu/ (great info here and a variety of help options)
- **Email:** helpdesk@ufl.edu
- **Phone:** (352) 392-HELP (4357)
  NOTE: University of Florida will NEVER ask or email you for your GatorLink password.

Software/Hardware for Making and Showing Art:

As this is a studio art course, you will create works of art and then present them in Sakai for comment and grade. You can approach the studio component of this class in a variety of ways. In many of the experiments and assignments, I will assign a particular (free) software such as Google Earth that you will download and use to make work. In other experiments or assignments, you can choose your medium. For example, you could make map by drawing or painting and then scan or take a digital photo of your work and post to the course site. If you work digitally, you can save the file and upload to the course site. If you area hypermedia artist, you can give us a link so that we can access your work. You need to use the medium/media that best suits the content of what you are making. The possibilities are endless. I encourage you to combine the software we experiment with as a class with other techniques, digital or analog, engineering new ways of working and making.

With respect to posting or showing the work that you will create as part of the class, you will need to get your work out of your computer or your studio and post it to Sakai (both in assignment dropboxes and the discussion boards). Again, you might accomplish this by saving the file (if you work digitally) and uploading it to the course site. Or, there might be an extra step if you have made a textile or drawing, scanning or photographing the piece, and then uploading the resulting file to the discussion topics and/or dropboxes. Please take the documentation of your work seriously because in an online setting, the scan or the digital image is the evidence of what you did. It is **all** that we have to evaluate your work.

HARDWARE:

In terms of minimum digital imaging capabilities for presenting work, you will need the following hardware:

- Access to a scanner – This is critical so that you can scan and upload studio assignments.

- Access to the scanning program so that you can save your images as a computer file.

OR, you will need:

- Access to a digital camera and the software necessary to download and perform basic image edits.

For example, you can take pictures with a digital camera and upload images to the course site. Or, you can take pictures using an analog camera, develop, scan, and then upload images to the course site.

SOFTWARE:

It is highly recommended that you have access to digital imaging software such as Photoshop, Photoshop Elements, GIMP, etc.

If you decide to work with video and/or audio, then you may need access to iMovie, Audacity (free audio editing software), Final Cut Pro, Final Cut Elements, Windows Movie Maker etc.

What matters with software is what you **DO** with the software to make art as opposed to features and price. I am most familiar with Photoshop and am lucky to have a copy of the software as part of my job, but this is not a class in Photoshop, but rather in mapping...so use what you have, and with what you are most familiar. I want to stress that this is not a class in learning digital imaging, but connecting methodologies and processes commonly associated with mapping and geography with art. Although some of those methodologies are digital in nature, your challenge is to take the studio techniques with which you already familiar and combine them with the new techniques you are learning as part of this class.

A complete list of the required hardware and software can be found at http://education.arts.ufl.edu/computer-requirements/.

MOBILTY:

In addition to books and technology, this class requires a certain amount of mobility. Please let me know beforehand on an individual basis if you are not physically able to do or complete an assignment and we will work out an alternative.

Course Objectives

Students will formulate a definition of what is meant by the term mapping, make both personal and collaborative work that employs mapping as a methodology for approaching the practice of making art be exposed to a variety of techniques, research methods that are considered mapping better, know both the physical and virtual environments that form the "local," and create their own systems of organization to better understand actual places and landscapes.

Course Content:

Week One
Lesson 1: Personal Experiences of Maps and Mapping
Lesson 2: A Blast from the Past: Skills

Week Two
Lesson 3: Translating the Everyday Environment

Week Three
Lesson 4: Locating the Synergies Between Geography and Art
Practice
Lesson 5: Digital layers of information: A taste of GIS

Week Four
Lesson 6: Google Earth as a Potential Medium for Making Art

Week Five
Lesson 7: Locative Media: Psychogeography and the Derive, Part I

Week Six
Lesson 8: Locative Media: Psychogeography and the Derive, Part II

Week Seven
Lesson 9: Labyrinths and Walking: Mapping Meditative/Sacred Space

Week Eight
Lesson 10: Poetic Texts Inspired by Maps

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Learning Activities

A variety of learning activities are designed to support the course objectives, accommodate different learning styles, build a community of learners, and help you to achieve the student learning objectives.

The primary instructional methods of this course include assigned readings for each lesson, mapping experiments and online group discussions of course topics, small group collaborations work, online research, assigned outdoor activities that correlate with the topics of the lessons and project work. Extensive reading, art making and personal research will be required to help students achieve the course
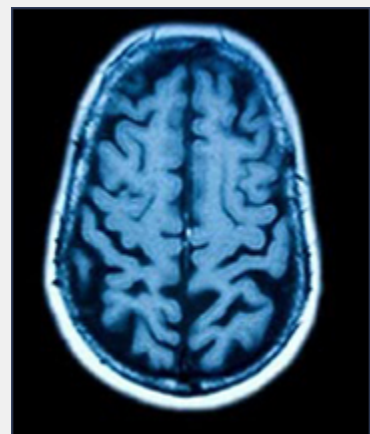
objectives.

Specific criteria for each of the learning activities and course assignments may be found within the lessons.

> **Note**: *Due dates for all learning activities are provided in the course schedule.*

Mapping Experiments:

Mapping Experiments are art making activities that correlate with and extend the ideas presented in each lesson. In addition to making and posting the art work that you have created as a result of the Mapping Experiments, you will also be required to document your process as you work on the piece. This could include rough studies leading up to the final piece, the different resources that you looked at in preparation for the piece and periodic reflective writing while you are working on the piece. I also require that when you are finished with the piece as part of your process to reflectively assess your and then respond to at least two of your classmates' pieces. These written responses are done in the spirit of a traditional studio critique where peers question and comment upon the formal and conceptual issues of your work. Students should engage with their peers by providing critical and creative feedback, and suggestions for any resources that will support and extend the ideas and skills of their colleagues. This can include a variety of thoughts and ideas, as well as contemporary artists work with the same ideas and content.

Mapping Experiments are open for the duration of a lesson (unless otherwise noted). You will submit your work in two places: (1) a designated assignment dropbox (where your instructor will evaluate your work), and (2) a designated discussion topic so that your classmates can view and comment. Thus, it's important that you post your Mapping Experiments to the discussion topics as early as possible. This in turn will allow you to review and post thoughtful replies to your classmates. Note: In addition to posting your own personal response to evaluating your personal Mapping Experiment, you are expected to respond in a meaningful way to **a minimum of 2 other postings** from your class members. Additional participation is encouraged. Your thoughts and insight are very much welcome. Each Mapping Experiment will have its own point value and rubric that you can access through the lessons.

Discussions:

Students will engage with their peers via discussions by providing critical and creative feedback, as well as suggestions for any resources that will support and extend the ideas and skills of their colleagues. This can include a variety of thoughts and ideas, as well as contemporary artists and projects directly connected to the discussion topic. As this course is studio based, discussion posts and comments may include visuals, audio, and/or video in

addition to required text-based responses. *(Note: You will not simply post a link to a video or image to receive full credit; i.e., you will also provide narration, commentary, and/or text to support your media-rich discussion responses.)*

To ensure meaningful class discussion, it is very important for students to have read the assigned texts and complete the assigned activities beforehand. The point of the discussions is not to summarize the reading assignment or to achieve one particular understanding of the reading for the whole class. Instead, our goal is to enlarge our personal understanding of the text by reading, discussing and sharing what each of us understood from reading the articles or chapters. In addition to reading, you will spend time observing and researching as part of class discussion.

Discussions are open for the duration of a lesson. Thus, **it's important that you post your initial contributions by noon on Thursday, EDT (at the latest). This in turn will allow you to review and post, thoughtful replies to your classmates.** Note: In addition to posting your own personal response to the discussions, you are expected to respond in a meaningful way to **a minimum of 2 other postings** from your class members. Additional participation is encouraged. I recommend that you login to the discussions several times each lesson to follow the ideas and voices of your peers. Your thoughts and insight are very much welcome.

There are a total of 8 Discussion Sets throughout the course; a discussion set consists of every discussion topic within a given lesson. Some discussion sets contain numerous discussion topics, while other sets may contain only one topic. *Note: Not every lesson contains a Discussion Set, and not every Discussion Set is of equal value.* In order to receive full-credit for a Discussion Set, you should participate and contribute to each discussion topic (within the set) in a meaningful way. Participation, contributions, and ability to engage with your peers in discussions throughout the semester, will total a significant percentage of your final course grade.

Final Mapping Project:

The purpose of the Final Mapping Project is to provide students with an opportunity to explore a topic mapping and place and create a developed art work. This project will involve developing an original art project that critically and creatively extends *an issue from any of the topics from class*. The topic chosen for this project should be meaningful to you and your community.

The Final Mapping Project should: (1) relate to some aspect of mapping, place, geography, landscape, space, geographic system; (2) involve research of images, texts, film, video, hypermedia, performances, practices from the contemporary art; and (3) result in a final "product" of some kind that can be shared with others (including class members). This project will have a short proposal, supporting research materials, weekly process work updates, the artifact or project, and final reflection. This project must be published online and/or easily downloaded by your peers and myself.

Grading Policy

Final grades will be calculated according to the following criteria:

Evaluation Component	Value
Mapping Experiments: • Lesson 2, Personalizing Scale (2 points) • Lesson 2, Peel Projection (1 point) • Lesson 3, Creating a Symbolic Map (5 points) • Lesson 4, Juxtaposing Two Sorts of Reality (5 points) • Lesson 6, Creating a Collage in Google Earth (5 points) • Lesson 7, Part I, (Individual) Performing and Documenting a Derive (5 points) • Lesson 7, Part II, (Group) Performing and Documenting a Virtual Derive (12 points) • Lesson 9, Creating a Labyrinth (5 points)	**(40%)**
Discussions: • Lesson 1 (2 points) • Lesson 2 (n/a) • Lesson 3 (5 points) • Lesson 4 (4 points) • Lesson 5 (2 points) • Lesson 6 (1 point) • Lesson 7 (5 points) • Lesson 8 (n/a) • Lesson 9 (5 points) • Lesson 10 (1 point)	**(25%)**

Final Mapping Project: • Process Work • Final Product	**(35%)**
Total	**100%**

Evaluation criteria used in each of these areas will be provided within the lessons. 'Incompletes' are only given to students who are in good standing, but because of unusual circumstances are unable to complete the course requirements in the allotted time (see Incomplete Policy below). Students considering withdrawal from the course should first consult their advisor and the university catalog. Refer to the official UF calendar for the last day to withdraw from a class.

Late Policy

In order to earn an 'A' in this class, all assignments must be completed and on time. Work submitted after the assigned due date (refer to course schedule for all due dates) will automatically lose 10% of total available points for each day the work is submitted late. Your work should demonstrate an ongoing process of self-reflective synthesis and critical analysis of course topics *including your individual research interests and evidence of transformative thinking and learning.*

Incomplete Policy

School policy dictates that an incomplete grade (or "I") should only be given in situations in which a student is "good standing" in a course, but is unable to complete the course requirements because of mitigating circumstances. In cases where an "I" is given, the student and faculty member must write out a contract that clearly defines what the student must do to remove the "I" grade. If the work is not completed by the end of the next term, and the "I" grade is not changed via a grade-change form, the "I" grade is automatically converted to an "E" grade.

Grading Scale

A   100–94: superior work, all criteria have been surpassed in a distinguished manner
A-   93–90: superior work, all criteria have been surpassed

For a grade of A or A-, you must do superlative work: careful attention to craft and presentation. The originality of idea and execution of the piece, work together. You have thoroughly documented your process and have presented your process in way that is easy to comprehend and follow. You went beyond merely solving the problem – one who performs at this level is visibly outstanding, work is outstanding in every respect.

B+ 87-89: very good work, all criteria have been surpassed
B   83-86: above average work
B-   80-82: slightly above average work

For a grade in the range of B+, B, B-, you must do very fine work: almost superlative. A few to some minor changes could have been considered and executed to bring piece together. You documented your process and presented all of the ideas that went into the making a piece, but the presentation is not totally clear or thorough. Again, goes beyond merely solving the problem. The solution to the problem and idea well planned. Execution is well done. This is an honorable grade.

C+ 77-79: adequate, average work
C   73-76, adequate work
C-   70-72, less than adequate work

For a grade in the range of C+, C, C-, you have done average work: slipping in levels of originality, craft and presentation. The piece does not work well as a unified whole or statement yet effort was made. Your process work is minimal and not particularly reflective. You have solved the problem: the requirements of the problem are met in a relatively routine way.

D+ 67-69: barely meeting criteria
D   63-66 barely meeting criteria
D-   60-62 barely meeting criteria

You have solved the problem or addressed part of the problem but there is much room for improving your skills and developing your concepts further. You neglected the basic craftsmanship skills and breadth and depth of idea development. You have submitted the bare minimum of process work and the lack of process impacts upon the lack conceptual development and/or technique in the work.

E = Unacceptable work and effort

For a grade of E, the work submitted is inadequate; the requirements of the problem are not addressed. The piece represents careless and/ or incomplete effort. Work is substandard.

See https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx for additional information on UF grading policies. **Please Note:** A grade of C- or below will not count toward major requirements.

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Course Policies

Class Participation

Successful online learning requires you to actively participate in each course. Thus, it is highly recommended that you login to your course several times each week so that you do not miss anything or fall behind. Regular, active, and meaningful participation is expected of all students, and frequency and quality of participation may affect your grades.

Academic Honesty

All students are expected to abide by the UF Academic Honesty Policy, which defines an academic honesty offense as "the act of lying, cheating, or stealing academic information so that one gains academic advantage." All students are required to abide by the UF Academic Honesty Guidelines which have been accepted by the University. In the context of this class, this includes properly citing sources for any materials (both printed and online) used in completing course assignments. Additionally, you may also want to refer to the UF Student Guide that includes students rights and responsibilities, UF's standard of ethical conduct, honor code and academic guidelines.

Netiquette

Netiquette, short for network etiquette, is the set of rules and expectations governing online behavior and social interaction. The 'Core Rules of Netiquette' (http://www.albion.com/netiquette/corerules.html) are excerpted from the book *Netiquette* by Virginia Shea (1994), and are a set of guidelines that all members of this course are expected to adhere to. Remember, first we are all human. Online learning environment participants that do not adhere to the netiquette expectations may result in both personal and legal consequences.

> *Note: The instructor reserves the right to remove any blog and/or discussion postings deemed inappropriate.*

Student Support Services

As a student in a distance learning course or program, you have access to the same student support services that on-campus students have. For course content questions, contact your instructor. For any technical issues you encounter with your course, please contact the UF

Computing Help Desk at 352-392-HELP (4357), or visit http://helpdesk.ufl.edu. For a list of additional student support services links and information, please visit http://www.distance.ufl.edu/student-services.

Students with Disabilities

Individuals with disabilities are encouraged to register with the Dean of Students Office and submit to this instructor the memorandum from that office concerning necessary accommodations. The Disability Resource Center may be found on the Web at http://www.dso.ufl.edu/drc/; reached by phone at (352) 392-7056 TDD: (352) 846-1046. All course materials may be made available in alternative format on request.

Complaints

Should you have any complaints with your experience in this course, please visit http://www.distance.ufl.edu/student-complaints to submit a complaint.

Online Course Evaluation Process

Students are expected to provide feedback on the quality of instruction in this course based on 10 criteria. These evaluations are conducted online at https://evaluations.ufl.edu . Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at https://evaluations.ufl.edu/results/.

Changes to the Syllabus

The faculty reserves the right to make changes to the course syllabus and course schedule. In the event that changes become necessary, students will be notified through SAKAI email.

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