

School of **ART + ART HISTORY**

UNIVERSITY OF FLORIDA / COLLEGE OF THE ARTS

DIGITAL STUDIO: MAPPING AND PLACE

ART 5930 / Spring 2018

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(NOTE: All email communication should be through CANVAS. Please use this email address only if you have an emergency and/or are unable to access CANVAS email.)

COURSE DESCRIPTION

ART 5930 Digital Studio, Mapping and Place, is an online studio art class designed for the online art education MA curriculum to fulfill the studio requirement for the degree. This seminar will introduce you to mapping and exploration as a potential methodology for your own art practice, interpreting and situating your work within a physical and/or virtual context/place. You will interface with the local landscape, conducting experiments and interventions with your surroundings as pedestrians and cyclists with the intention of developing strategies to inform your pedagogy and 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 will explore are relevant to the teaching of art, as well as to social studies, science, and geography. We will read selections by geographers and artists, and examine the work of artists who use mapping as part of their practice or as content themes in their work.

COURSE OBJECTIVES

- Students will formulate a definition of what is meant by the term "mapping"
- Students will make both personal and collaborative work that employs mapping as methodology for approaching the practice of making art
- Student will experiment with a variety of techniques, research methods from geography, social practices, architecture and art as a means to apprehend physical and virtual environments that constitutes the "local"
- Students will create their own systems of organization using art practice to understand actual places and landscapes

MATERIALS AND LEARNING RESOURCES

Readings

The readings for ART 5930 are listed within each lesson. Websites, images, audio recordings, videos, and other materials will also be assigned and listed within each lesson. There are two required textbooks for this course:

Outside Lies Magic: Regaining History and Awareness in Everyday Places by John R. 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 Katharine 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

The technology requirements for this class are threefold. First, you must have the technology necessary to connect to and use e-Learning in Canvas. Then, you need the means to download and use the free software necessary to complete some assignments or experiments. If you choose to work in a digital medium such as imaging, video or audio, then you would also need to have access to those particular software programs. Lastly, you will need to have access to a scanner/camera and software to upload and post your creations/work to the discussion.

e-Learning and Canvas

You should have no problem connecting to and using e-Learning in Canvas 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 Canvas are:

- A fully updated and compatible browser.

Canvas supports the current and first previous major releases of the following browsers:

- Chrome 61 and 62
- Firefox 56 and 57 (Extended Releases are not supported)
- Flash 26 and 27 (used for recording or viewing audio/video and uploading files)
- Internet Explorer 11 and Edge 40 and 41 (*Windows only*—please make sure your operating system is also current as noted in the Canvas computer specifications lesson; you may need to download the Windows 10 Anniversary Update to submit Canvas assignments)
- Safari 10 and 11 (*Macintosh only*)

We highly recommend updating to the most current version of your preferred browser. Your browser will notify you if there is a new version available.

The Canvas interface was optimized for desktop displays, so using small screens such as phones may not be as pleasant an experience as using Canvas. For the best user experience, please download the Canvas mobile applications. For additional details, please reference the limited-support mobile browser guidelines.

For more information on supported browsers in Canvas, please refer to <https://community.canvaslms.com/docs/DOC-10720>

Browser Plug-ins

To complete the activities in this course and to access course content via the Internet, please verify that you have the following software and plug-ins installed for your browser:

Flash is required for recording audio and video in the Canvas Rich Content Editor. Other than these features, Flash is not required to use most areas of Canvas. Please note that some browsers may no longer support Flash.

Adobe Reader is necessary to read downloaded pdfs on your computer.

The Java plug-in is required for screen sharing in Conferences. Please note that some browsers do not support Java. Other than that, there are no other browser plug-ins used by Canvas. JavaScript must be enabled to run Canvas.

Audio Speakers and/or Headset - Videos, lectures and multimedia presentations often contain audio content. We may try to schedule a live synchronous critique toward the end of the semester. You will need a **USB headset with mic** to fully access the live, synchronous sessions via Adobe Connect.

Microsoft Word – For submission of written assignments that are not directly typed into the discussion.

Email – To receive notifications from Canvas in your email program of choice. All email communication should be through CANVAS. Please only use the instructor's UF email address if you have an emergency and/or are unable to access Canvas email.

Software/Hardware for Making and Showing Art

Since this is a studio art course; you will create works of art and then upload them to Canvas for comment and grade. You can approach the studio component of the class in a variety of ways. In many of the experiments and assignments, I will assign a particular (free) software such as Google Earth or ARC GIS that you will download and use for art-making. In other experiments or assignments, you will be able to choose your medium. Here is a list of the different kinds of image, audio, and video file types that you can upload to Canvas:

<https://community.canvaslms.com/docs/DOC-12708>

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 discussion. If you work digitally, you can save the file and upload to the discussion. If you are a hypermedia artist, you can provide a link so that we may access your work. You should use the medium/media that best suits your concept. The possibilities are endless! I encourage you to combine the software with which we experiment along with other techniques, digital or analog, to engineer new ways of working and making.

HARDWARE

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

- Access to a computer with a fast connection. Here is a link to minimal computer specifications so that you can be successful in the online environment of Canvas:
<https://community.canvaslms.com/docs/DOC-10721-67952720328>
- Access to a scanner – This is critical so that you can scan and upload mapping experiments.
- Access to the scanning program so that you can save your images as a computer file.
- Access to a digital camera and the software necessary for downloading and performing basic image edits.

For example, you can take pictures with a digital camera and upload to the discussion, or you can take pictures using an analog camera, develop, scan, and then upload to the discussion.

SOFTWARE

You will need to have access to digital imaging software such as Photoshop, Photoshop Elements, Lightroom, GIMP, Affinity, etc.

To show the work created as part of the class, you need to get your work out of your computer or studio and post images and accompanying process work to the discussion, posting the final piece as an assignment. You can accomplish this by saving the file (if you work digitally) and uploading to the discussion or assignment. 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 and as an assignment.

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. Make sure that the image that you submit is 200-300dpi and that we can zoom in to see detail.

If you opt 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, Adobe Premiere Pro, etc.

What matters is what you **DO** with the software to make your art as opposed to the software features and price. Use what you have, and with what you are most familiar. **Please note that this is not a class on learning digital imaging**, but instead on connecting methodologies and processes from mapping and geography to art. Although some of those methodologies are digital, your challenge is to take the studio techniques with which you already familiar, and combine them with the new techniques you learn as part of this class.

Technical Support Information for e-Learning

- **UF Help Desk:** <http://helpdesk.ufl.edu/> (great info here and a variety of help options)
- **Email:** helpdesk@ufl.edu
- **Phone:** (352) 392-HELP (4357)
- **Operating hours:** <http://helpdesk.ufl.edu/hours.php>

NOTE: University of Florida will NEVER request or email you for your GatorLink password.

MOBILITY

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 SCHEDULE AND CONTENT

Week One

Personal Experiences of Maps and Mapping
A Blast from the Past: Skills

Week Two

Translating the Everyday Environment

Week Three

Locating the Synergies Between Geography and Art Practice
Digital layers of information: A taste of GIS

Week Four

Google Earth as a Potential Medium for Making Art

Week 5

Locative Media: Psychogeography and the Dérive

Week 6

Textualizing the City

Week 7

Labyrinths and Walking: Mapping Meditative/Sacred Space

Week 8

Poetic Texts Inspired by Maps (optional)

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. **Due dates for all learning activities are provided in the Course Modules and Assignments.**

The primary instructional methods of this course include assigned readings for each lesson, mapping experiments and online group discussions of course topics, small group work collaborations, 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.

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 artwork 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 you reflectively assess your work and then respond to at least two of your classmates' pieces after you have completed each piece. These written responses are created 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, as well as suggestions for resources (artist references and/or references from other areas of study) that will support and extend the ideas and skills of their colleagues.

Mapping Experiments are open for the duration of a lesson. Thus, **it is important that you post your initial contributions by noon on Sunday, EST (at the latest). This will allow you to review and post thoughtful replies to your classmates.** Note: In addition to posting a response to your own Mapping Experiment, you are expected to respond in a meaningful way to **a minimum of 2 other postings** from other class members. Additional participation is encouraged. Your thoughts and insight are very welcome! Each Mapping Experiment will have its own point value and rubric that can be accessed through the each lesson.

Discussion Questions

Throughout the semester, you will be required to read various articles, journals, websites, listen to podcasts, watch video, look at art, etc. You will then reflect on these materials in dialogue with your peers via Discussion Questions. The point of Discussion Questions is **not** to summarize the reading assignments or to achieve one particular understanding of a reading or author's point of view for the whole class. I am looking for the synthesis and creation of knowledge rather than a regurgitation of what you just read. Our goal is to bring insights and **critically engage** with the readings and our colleagues as a way to explore the content of each discussion, as well as how we come to know and learn.

Participation Expectations in Reading Response Discussion Questions

Participation Discussion Question topics will be assessed according to the (a) organization, (b) mechanics (c) content objectives, (d) relationship objectives, and (e) peer engagement objectives. *You are encouraged to participate in each Discussion Question topic.*

Discussion Questions are open for the duration of a lesson. Thus, **it's important that you post your initial reading response contributions by noon on Sunday, EST (at the latest). This will allow you to reflect and post thoughtful replies to your classmates.** Note: In addition to posting your own personal response to the readings, you are expected to respond in a meaningful way to **a minimum of 2 other postings** from other class members. Additional participation is encouraged.

I recommend that you login to the Discussion Questions several times each week to follow the ideas and voices of your peers. Your critical approach to the content (i.e., the author's point of view) is very welcome.

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 include 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.

Professionalism

As you move through this course, please remember teacher professionalism contains three essential characteristics; competence, performance, and conduct—all of which directly impact the teacher's effectiveness. These qualities could also be applied to graduate students and teacher-researchers.

Professionalism is defined here as the expectation that participants will demonstrate behaviors that reflect a commitment to continuous professional performance and development, ethical practice, and a responsible attitude toward students and colleagues, the profession, and society. It becomes especially critical in an research and art-making context, and it includes respect, compassion, integrity and altruism in relationships with students, colleagues, and other stakeholders. Professionalism includes a sensitivity and responsiveness to gender, age, culture, religion, sexual preference, socioeconomic status, and beliefs.

Grading Policy

Final grades will be calculated according to the following:

- Mapping Experiments (40%)
- Discussion Questions (25%)
- Final Mapping Project (35%)

Evaluation criteria used in each of these areas will be provided. Incomplete grades are only given to students who are in good standing (passing the course at the time the incomplete is requested), 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.

To receive credit for an assignment, 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.*

Final grades will be calculated according to the following criteria:

EVALUATION COMPONENT	VALUE
Mapping Experiments:	
<ul style="list-style-type: none"> • 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:	
<ul style="list-style-type: none"> • 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:	
<ul style="list-style-type: none"> • Process Work • Final Product 	(35%)
Total	100%

Incomplete Policy

School policy dictates that an incomplete grade (or "I") should only be given in situations in which a student is in "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 compose 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.

Grade Scale and Explanation:

- 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, no work was submitted or the work submitted is inadequate; the requirements of the problem are not addressed. The piece represents careless and/ or incomplete effort. Work is substandard

COURSE POLICIES

Participation

Participation is key to successful learning online. Consistent and meaningful participation in class discussions is expected, and that frequency and quality of participation will affect your grade.

Students should plan to login to the course several times throughout the week. On average, you should expect to be on one of the course sites (e.g., Canvas or Adobe Connect) several hours per week. As for time spent on outside study (e.g, reading, writing papers, doing online research and so on), you should expect to spend approximately six to nine hours per week (or for some people more).

This course includes both asynchronous and synchronous learning activities. During much of the term, you will engage in the course asynchronously on your own schedule. In addition, there may be opportunities for a live synchronous session using Adobe Connect. During these sessions, I will be able to talk with students about the course content in real time, and vice versa. Expectations for the course assignments will be explained, and

students will be able to ask questions. Students unable to attend a live session will be able to watch a recorded (archived) video of the meeting.

Student Conduct and Honesty Codes

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." In the context of this class, this means not submitting papers or projects that were created by another person(s) and **properly citing sources for any material 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. Submitting work that has been plagiarized will result in a failing grade. <https://sccr.dso.ufl.edu/students/student-conduct-code/>

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>), excerpted from the book *Netiquette* by Virginia Shea (1994), are a set of guidelines to which all members of this course are expected to adhere. Remember, firstly we are all human. Online learning 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 technical issues you may encounter with the 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 ADA office may be found on the web at <http://www.ehs.ufl.edu/programs/ada/> and the [Disability Resource Center](#); reached by phone at (352) 392-1591 TDD: (352) 392-8565 Fax (352) 392-3647. All course materials may be made available in alternative format on request.

Changes to the Syllabus

The instructor 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 Canvas email.