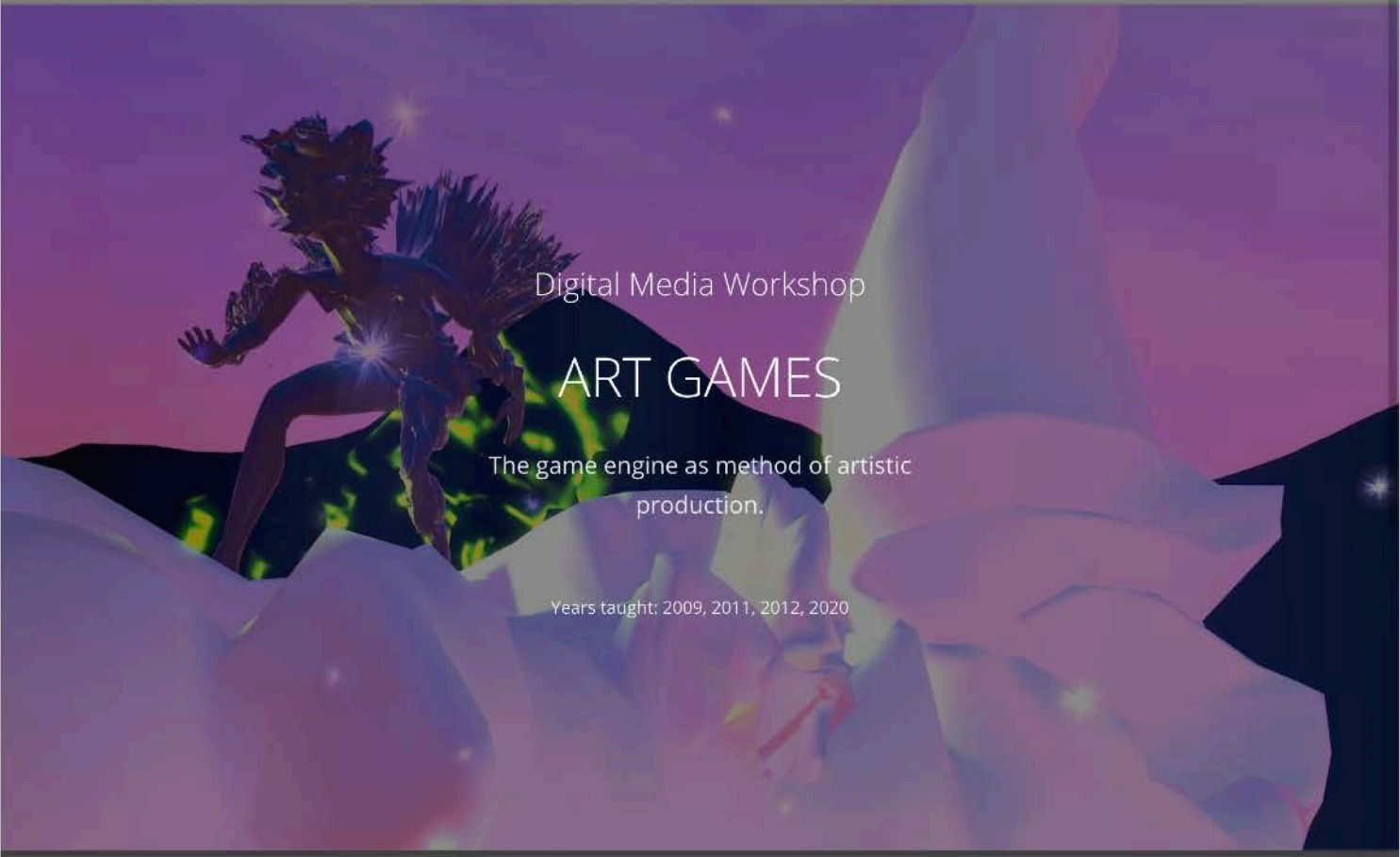




Digital Media Workshop

ART GAMES

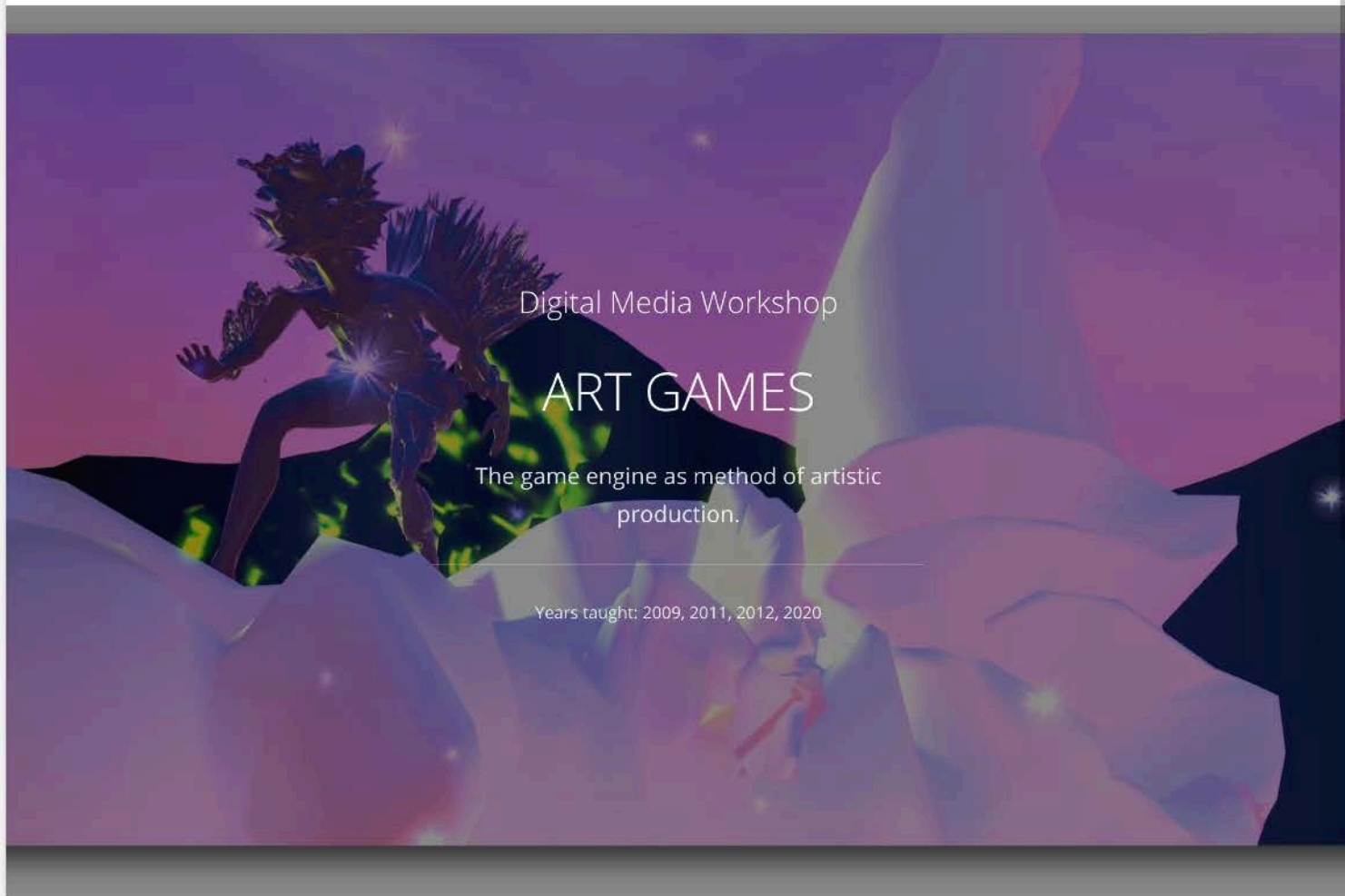
The game engine as method of artistic
production.

Years taught: 2009, 2011, 2012, 2020

[UF Catalog](#)[Course Description](#)[Course Details](#)

ART 4612C/6925C Digital Media Workshop is a revolving topics, studio workshop. This semester we will focus on the Game Engine as a method of artistic production. We will NOT be creating "games" as a commercial entertainment form, but will look at how the ideas and methods of gaming can be utilized in art practice. Unlike how it might be taught in a "design program", as artists, our concerns could just as easily involve breaking the notion of the game as reinforcing it. We will study current artists who produce work in this manner, and we will become familiar with contemporary game studies/theory. Some may choose to create work that use the tools in a limited fashion as a visualization technique, while others may choose to investigate the form, self-reflexively, as a critical intervention. In any case, the goal is to use the game engine in an experimental way that transgresses our current expectations of the "videogame".

The class is project-based and students will propose work that explores their own practice using the video game engine as a medium. Sample project ideas include but are not limited to: simulations, networked experiences, spatialized audio, place visualization, info-viz, general research, interactivity experiments, etc. Experience with 3d modeling and/or programming will be beneficial, but not required.



Digital Media Workshop

ART GAMES

The game engine as method of artistic production.

Years taught: 2009, 2011, 2012, 2020

[UF Catalog](#)

[Course Description](#)

[Course Details](#)

Credits: 3; Prereq: [ART 2620C \(Net Art\)](#) or with permission of faculty.

Jack Stenner, Ph.D
Associate Professor, Art + Technology
Office: FAC 304
Office Hours: Th 3:00pm-4:00pm
352.213.0997
stenner@ufl.edu

Undergraduate: ART 4612c Section 2893
Graduate: ART 6925c Section 8259
Class: ONLINE – See UF Canvas for Zoom links/info.
Time: T/Th 8:30AM – 11:30AM
Website: <http://jackstenner.com/teaching/art-games>
Listserv: Class contact will be made through UF Canvas.

Objectives

Over the course of the semester, the goal is to help you develop your art practice in the following ways:

1.

Game Studies

Become aware of the foundation and history of game studies.

2.

Analysis

Learn to analyze and evaluate works from an informed point-of-view.

3.

Criticality

Engage in meaningful discussion and develop a sense of criticality.

4.

Integration

Select digital processes appropriate to artistic concepts.

5.

Communicate

Propose ideas in a way that clearly demonstrates intent.

6.

FUN

Have FUN!



Attendance

Grades

Evaluation

Readings

Materials/Fees

Policies

Grades will be based 95% on projects, reviews, and class assignments. 5% will be based on class participation. See below for the breakdown. You are expected to constructively criticize your peers. Constructive criticism is considered a part of your class participation.

Detailed, specific info on grades and grading can be found at:

<https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

Notwithstanding the description of grades above, generally, grades are conceived in this way:

A(Excellent) Student's work is of exceptional quality and the solutions to problems show a depth of understanding of the program requirements. Project is fully developed and presented well both orally and graphically. Student has developed a strong and appropriate concept that clearly enhances the overall solution. The full potential of the problem has been realized and demonstrated.

B(Good) Student's work shows above average understanding and clear potential. All program requirements are fulfilled and clearly and concisely presented.

C(Fair) Student's work meets minimum objectives of course and solves major problem requirements. Work shows normal understanding and effort. Quality of project as well as the development of knowledge and skills is average.

D(Poor) Student's work shows limited understanding and/or effort. Minimum problem requirements have not been met. Quality of project or performance as well as development of knowledge and skills is below average.

F(Failure) Student's work is unresolved, incomplete and/or unclear. Minimum course objectives or project requirements are not met, and student's work shows lack of understanding and/or effort. Quality of project or performance is not acceptable.

Instructor's evaluation of student's interest, motivation, attendance, proficiency and overall development or improvement during the semester will be taken into consideration in determining the final course grade. This syllabus is subject to refinement and development throughout the semester based on feedback and class interaction. Policies and grading criteria are absolute and will not change. Any substantial changes will be discussed with the class prior to implementation.

Grading breakdown:

Project 1 = 10%
Project 2 = 15%
Project 3 = 25%
Project 4 = 15%
Progress Review 1 = 6%
Progress Review 2 = 6%
Progress Review 3 = 6%
Assignments (12): 1% ea. = 12%
Participation = 5%

Attendance	Grades	Evaluation	Readings	Materials/Fees
Policies				

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.

Because of Covid-19, classes will be held via Zoom this semester. Links to the Zoom meetings are located on the course Canvas page. It is critical that you attend class in this manner and at these times in order to keep up with the course.

Attendance	Grades	Evaluation	Covid-19
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Due to Covid-19, the course this semester will be delivered synchronously, online. You will join the class at the prescribed time via Zoom. If you have hardware or software issues, you need to contact Teaching Lab Specialist, Michael Christopher, and coordinate use of equipment provided on campus. Our class sessions **may** be audio visually recorded for students in the class to refer back and for enrolled students who are unable to attend live. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. The chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.

Attendance	Grades	Evaluation	Readings	Materials/Fees
Policies				

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations 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/>.

Attendance	Grades	Evaluation	Readings	Materials/Fees
Policies				

Readings will consist of .pdfs and URLs available on the class website.

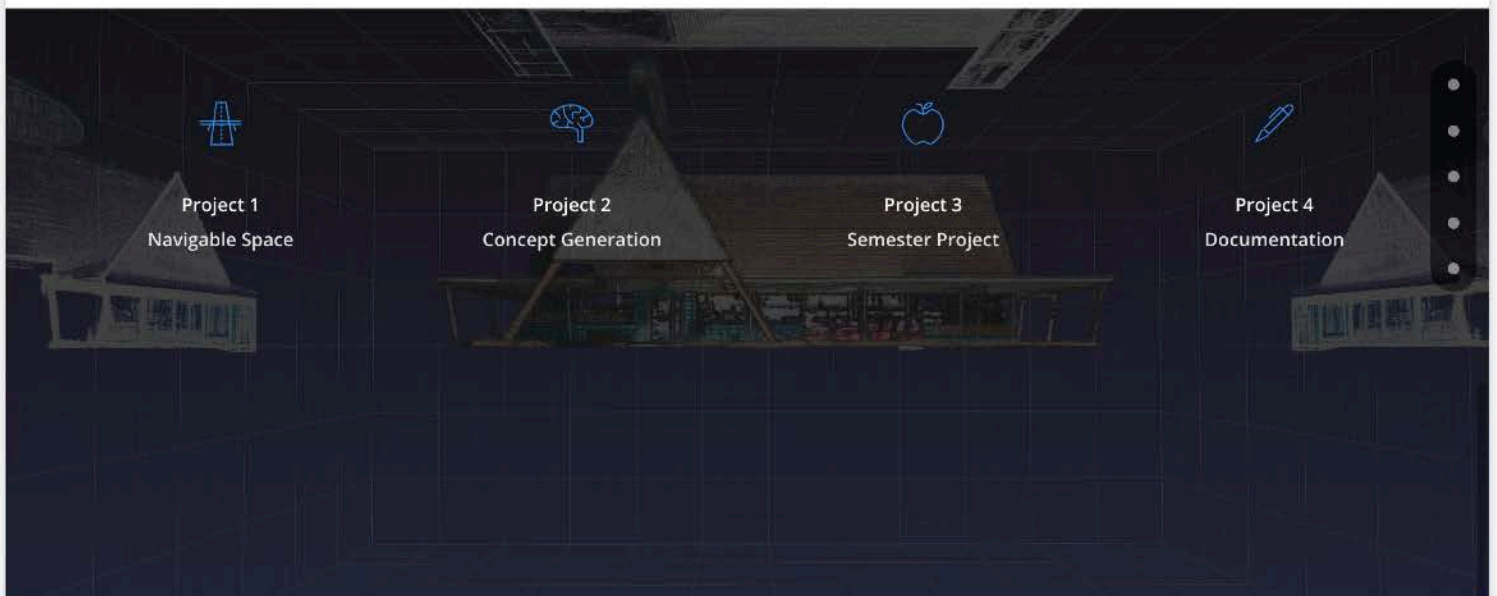
Attendance	Grades	Evaluation	Readings	Materials/Fees
Policies				

Required materials will depend on the proposed projects submitted by students. Students will design projects and set budgets based on the goals of the work. See the [Schedule of Courses](#) for any attendant fees related to this course.

[Attendance](#)[Grades](#)[Evaluation](#)[Readings](#)[Materials/Fees](#)[Policies](#)

Be sure to read the [University of Florida Policies](#) regarding academic honesty, the honor code, accommodations for students with disabilities, wellness, computer use and acceptable use policy, disruptive behavior, health and safety, email and communications, and late work policy.

Projects



Keep up with the Weekly Schedule

Art Games Resources

Attendance

Grades

Evaluation

Readings

Materials/Fees

Policies

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Projects

Navigable Space

We talked about space as a media type (as described by Manovich). What does that mean to you? How can this concept contribute to your practice? If true, how might we approach the actual and virtual in a way that communicates artistically? This project will introduce a general production pipeline using the Unity game engine. Select a place and construct a virtual counterpart that creates/emphasizes a dialog between actual and virtual.

Project 1
Navigable Space

Project 4
Documentation

Keep up with the Weekly Schedule

Art Games Resources

[Attendance](#)[Grades](#)[Evaluation](#)[Readings](#)[Materials/Fees](#)[Policies](#)

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Concept Generation

Brainstorm, research, and present ideas for the development of a significant work that utilizes the game engine. Now that you know a little bit about the production process, think of alternative uses and means with which the game engine can serve your practice. Create sketches, prototypes for ideas that you think could form the foundation of an artwork using these techniques. Each student will communicate their concept in the form of a proposal that establishes the form, content, and method of execution. The proposal will also include a timeline and discussion of the types of expertise that might be needed to fully realize the work.

Project 1
Navigable Space

Project 4
Documentation

Keep up with the Weekly Schedule

Art Games Resources

[Attendance](#)[Grades](#)[Evaluation](#)[Readings](#)[Materials/Fees](#)[Policies](#)

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Projects

Semester Project

Building upon skills learned in Project 1 and ideas generated in Project 2, develop a significant work that utilizes the game engine. You may choose to work individually or in teams to produce this project. Structure a group that takes advantage of disparate skill sets and assemble a team. The work will be evaluated based on the artistic merit of the concept and on the success of its execution. Team members will be judged based on their overall contribution to the piece and their ability to work collaboratively towards a unified concept.

Project 1
Navigable Space

Project 4
Documentation

Keep up with the Weekly Schedule

Art Games Resources

[Attendance](#)[Grades](#)[Evaluation](#)[Readings](#)[Materials/Fees](#)[Policies](#)

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Projects

Documentation

Documentation of the entire creative process from inception to an evaluation of the work in its final form is an important way to learn about your own practice, as well as, communicate to those who will build upon your work in the future. Each semester project will be accompanied by a website that documents the project clearly and concisely.

Project 1
Navigable Space

Project 4
Documentation

Keep up with the Weekly Schedule

Art Games Resources

Art Games Schedule

[return to course](#)

Art Games Schedule

Tuesday 09.01, Thursday 09.03

Week 1: Introduction, Context, Components

Content:

Syllabus

Intro to Game Engines

Intro to Art that uses Game Engines

Intro Project 1 - Navigable Space

Assignment:

Complete the readings below and post reflections on Canvas.

Brainstorm (post to Canvas) ideas for P1 and be ready to discuss in class.

Download and install Unity3D (or alt if preferred)

Start watching Unity3D Essentials: [UF LinkedIn Art Games - Unity Essentials](#)

Readings:

[Navigable Space](#), by Lev Manovich

[Realtime Art Manifesto](#), by Auriea Harvey, Michael Samyn

Tuesday 09.08, Thursday 09.10

Week 2: Intro to Game Studies

Content:

Discuss readings.

Review ideas for Navigable Space (P1).

Assignment:

Complete the readings below and post reflections on Canvas.

Develop Navigable Space (P1)

Readings:

[Immediacy, Hypermediacy, and Remediation. In Remediation : Understanding New Media](#), J. David Bolter

[Genre Trouble: Narrativism and the Art of Simulation](#), Espen Aarseth, [In First Person : New Media as Performance and Game](#), pp 45-55 (ed Noah Wardrip-Fruin, Pat Harrigan)

Tuesday 09.15, Thursday 09.17

Week 3: Remediation

Content:

Discuss readings.

VIEW: Adam Killer to Sak's 5th to Level5, Brody Condon

Work on P1

Assignment:

Develop P1

Readings:

[Introduction to Critical Play \(Ch 1\) and Playing House \(Ch 2\), in Critical Play: Radical Game Design, Flanagan, Mary 2013](#)

Tuesday 09.22, Thursday 09.24

Week 4: Sociality

Content:

Discuss readings.

Progress Review 1

VIEW: Velvet Strike, Anne-Marie Schleiner

SCREENING: Cut Piece, Yoko Ono

Work on P1 - due next week, so begin to finalize!

Assignment:

Complete the readings below and post reflections on Canvas.

Finalize Navigable Space (P1)

Readings:

[Games as Cultural Rhetoric In Rules of Play: Game Design Fundamentals, Katie Salen and Eric Zimmerman.](#)

[Critical Play - Chapters 5: Performative Games and Objects, and 6: Artist's Locative Games](#)

Tuesday 09.29, Thursday 10.01

Week 5: Subjectivity

Content:

CRITIQUE Navigable Space (P1)

Discuss readings (upon crit completion)

Introduce Semester Project (P2, P3, P4)

Assignment:

Complete the readings below and post reflections on Canvas.

Begin work on P2 Concept Development

Readings:

[Immersion Vs. Interactivity: Virtual Reality and Literary Theory. Postmodern Culture 5, No. 1 \(1994\), Marie-Laure Ryan.](#)

[The Immersive Fallacy. In Rules of Play: Game Design Fundamentals, Katie Salen and Eric Zimmerman.](#)

Tuesday 10.06, Thursday 10.08

Week 6: Immersion

Content:

Discuss Readings

Work on P2

Assignment:

Complete the readings below and post reflections on Canvas.

Finalize P2 for critique next week.

Readings:

[Simulation 101: Simulation Versus Representation by Gonzalo Frasca.](#)

[Social Realism in Gaming. Game Studies 4, No. 1 \(2004\). Galloway, Alexander R.](#)

Tuesday 10.13, Thursday 10.15

Week 7: Simulation

Content:

CRITIQUE Concept Generation P2 (Tue and Thurs)

Assignment:

Complete the readings below and post reflections on Canvas.

Consider P2 and begin work on Semester Project (P3).

Readings:

[Painstation \(2001\) Morawe, Volker, and Tilman Reiff.](#)

[Velvet-Strike \(game modification Half-Life\). 2001 Schleiner, Anne-Marie, Brody Condon, and Joan Leandre.](#)

[Adam Killer by Brody Condon.](#)

[Tekken Torture Tournament \(Interactive Installation, video game\). 2001 .Stern, Eddo, and Mark Allen.](#)

Tuesday 10.20, Thursday 10.22

Week 8: Violence

Content:

Discuss Readings

Work on Semester Project (P3)

Progress Review 2

Assignment:

Complete the readings below and post reflections on Canvas.

Work on Semester Project (P3).

Readings:

[Game Mechanics: Describing Computer-Augmented Games in Terms of Interaction. by Sus Lundgren and Staffan Bjork.](#)

[The Core Mechanic. In Rules of Play: Game Design Fundamentals, Salen, Katie, and Eric Zimmerman.](#)

Tuesday 10.27, Thursday 10.29

Week 9: Interactivity/Interface

Content:

Discuss Readings

Work on P3

Assignment:

Complete the readings below and post reflections on Canvas.

Readings:

[Immaterial Labor: A Worker's History of Videogaming \(Ch 1\), Games of Empire: Global Capitalism and Video Games, Dyer-Witherford, Nick and De Peuter, Greig, 2009](#)

[Cognitive Capitalism \(Chapter 3\), Games of Empire: Global Capitalism and Video Games, Dyer-Witherford, Nick and De Peuter, Greig, 2009](#)

Tuesday 11.03,

Week 10: Capitalism

Content:

Discuss Readings.

Assignment

Develop Semester Project.

Readings:

Introduction: Edge Effects, in [Playing Nature: Ecology in Video Games](#), Chang, Alenda, 2019

Tuesday 11.10, Thursday 11.12

Week 11: Climate

Content:

WORK WORK WORK!

Assignment:

Complete the readings below and post reflections on Canvas.

Work on P3.

Readings:

[Chess for Girls?: Feminism and Video Games, From Barbie to Mortal Kombat : Gender and Computer Games](#). Cassell, Justine, and Henry Jenkins.
[Videogames and Gendered Invisibility \(Chapter 11\)](#), Patridge, Stephanie in Robson, Jon, and Grant Tavinor, eds. 2018. [The Aesthetics of Videogames](#).

Tuesday 11.17, Thursday 11.19

Week 12: Gender

Content:

Discuss Readings.

Progress Review 3.

Integrate comments from review and work on P3

Assignment:

Complete the readings below and post reflections on Canvas.

WORK on P3.

Readings:

[Playing Virtual Jim Crow in Mafia III - Prosthetic Memory via Historical Digital Games and the Limits of Mass Culture](#), Emil Lundedal Hammar

Tuesday 11.24, Thursday 11.26

Week 13: Race and Racism

Content:

Discuss Readings

Assignment:

WORK, WORK, WORK!

Readings:

[Metagaming: Videogames and the Practice of Play](#), Boluk, Stephanie and Lemieux, Patrick 2017

Tuesday 12.01, Thursday 12.03

Week 14: Metagaming

Content:

Discuss readings

WORK, WORK, WORK!

Content:

Discuss readings

WORK, WORK, WORK!

Assignment:

Finalize Semester Project P3.

Begin to finalize your documentation - P4.

Readings:

None

Tuesday 12.08

Week 15: Work Week - Finish up.

Content:

This is it...be done!

Assignment:

None

Readings:

None

No Class.

Week 16: N/A

Content:

None

Assignment:

None

Readings:

None

Tuesday 12.15

Exam Week: Final Exams - final review 7:30AM - 9:30AM.

We'll schedule how to handled the final when we get closer.

Art Games Resources

[back to course](#)

^ Resources

^ Unity 3D

▼ Misc Game Studies/Theory etc.

[Art Games an Introduction](#)

[Generating Art from a Computer Game](#)

[Art Games from an Artist's Perspective](#)

[List of Game Engines on Wikipedia](#)

[Tool assisted speed runs \(Nintendo games, etc., broken and beaten superfast using emulators\)](#)

[Annette Weintraub transmits space/place using 3D models and narrative elements](#)

[Atari 2600 Hacks](#)

[Jane McGonigal's "Reality is broken, Why aren't game designers trying to fix it?"](#)

[Museum as game design \(NPR story featuring Jane McGonigal\)](#)

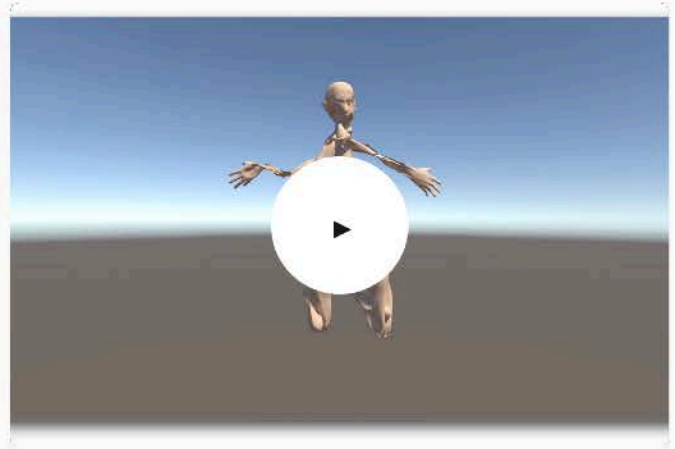
[Immersence - Char Davies](#)

^ 3D Modeling

^ Hardware

^ Artists I (to be updated)

^ Artists II



Molting: student work using Unity3D

My Support Forum