

**University of Lapland**

**Master's Degree Program in Sustainable Art and Design  
2024-2027**

TAMAAD24 Master's program in Sustainable Art & Design 2024-2027 120

MAAD1100-1006 Orientation Studies (all chosen) 15  
 MAAD1101V24 Orientation, Career Planning 2  
 YMEN1804V24 Scientific Information Retrieval 2  
 XPUH0021V24 Interaction, Mediation and Negotiation Skills 2  
 XENG0005V24 Academic Writing for International Master's Degree Students (CEFR B2-C1) 3  
 UART1105V24 Introduction to Service Design 5  
 UMU05001V24 Safety in Art and Design Studies 1

MAAD1200-1006 Advanced Level Studies (all chosen) 85  
 compulsory studies (all chosen) 68  
 UMUO3302V24 Visionary and impactful design, art, and visual communication 5  
 MAAD1256V24 Tradition and innovation in the Arctic art and design 5  
 UMUO3304V24 Professional portfolio 3  
 MAAD1257V24 Sustainability as interdisciplinary competence 5  
 UMUO4005V24 Arts-Based and Community-Based Participatory Research Approaches 4  
 MAAD1204V24 Project Management 3  
 MAAD1207V24 Literature: Applied Visual Arts & Service Design 3  
 MAAD1205V24 Sustainable Art and Design Project 10  
 MAAD1210V24 Master Thesis and Seminar 30  
 MAAD1213V24 Maturity Test - Pro gradu 0  
 TURNITINMV24 Turnitin Check 0  
 Choose 17 cr. from the following options Select N credits 17  
 UIUX1006V24 Usability and user testing 4  
 MDEN0118V24 Participatory design and Interactive prototypes 3  
 UYTY0116V24 Socially Engaged Art MOOC 4  
 UKUV2002V24 Experimental Winter Art 4  
 UKUV2003V24 Craft-based contemporary art and product design 4  
 USOVE1003V24 Public art 4  
 UYTY0205V24 Winter Art in Tourism 2  
 UYTY0202V24 Winter Art in Community 2  
 UYTY0206V24 Environmental art workshop 2  
 UYTY0212V24 Optional workshop 2 - 4  
 UART1102V24 Finnish Design 6  
 MTEO613V24 Advanced Interaction Design project 10  
 SDSI1007V24 Digital Service Design 10  
 SDSI1008V24 Strategic Service Design 10

MAAD1300 ELECTIVE STUDIES 20 CR (valitaan x opintopistettä) 20

Code	Name	1. year	2. year	Credits
MAAD1100-1006	Orientation Studies			15



MAAD1101V24	Orientation, Career Planning	2		2
YMEN1804V24		2		2
XPUH0021V24	Interaction, Mediation and Negotiation Skills		2	2
XENG0005V24	Academic Writing for International Master's Degree Students (CEFR B2-C1)	3		3
UART1105V24	Introduction to Service Design	5		5
UMUO5001V24	Safety in Art and Design Studies	1		1
MAAD1200-1006	Advanced Level Studies			85

**compulsory studies**

**68**

UMUO3302V24	Visionary and impactful design, art, and visual communication			0
MAAD1256V24	Tradition and innovation in the Arctic art and design		5	5
UMUO3304V24	Professional portfolio		3	3
MAAD1257V24	Sustainability as interdisciplinary competence	5		5
UMUO4005V24	Arts-Based and Community-Based Participatory Research Approaches	4		4
MAAD1204V24	Project Management	5		5
MAAD1207V24	Literature	3		3
MAAD1205V24	Sustainable Art and Design Project	10		10
MAAD1210V24	Master Thesis and Seminar	10	20	30
MAAD1213V24	Maturity Test - Pro gradu			0
TURNITINMV24	Plagiarism Check			0

**Choose 17 cr. from the following options**

**17**

UIUX1006V24	Usability and user testing			0
UYTY0116V24	Socially Engaged Art MOOC			0
UKUV2002V24	Experimental Winter Art			0
USOVE1003V24	Public art			0
UYTY0205V24	Winter Art in Tourism			0
UYTY0202V24	Winter Art in Community			0
UYTY0206V24	Environmental art workshop			0
UYTY0212V24	Optional workshop			0
UART1102V24	Finnish Design			0
MTEO613V24				0
SDSI1007V24	Digital Service Design			0
SDSI1008V24	Strategic Service Design			0
UTAK0121V24	Craft-based contemporary art and product design			0
UVAP0162V24	Arctic Diaries			0
MAAD1102V24	Introduction to Arctic Cultures			0
MAAD1300	ELECTIVE STUDIES 20 CR			20

**MAAD1100-1006 Orientation Studies: 15 op****MAAD1101V24 Orientation, Career Planning: 2 op****Objectives**

At the end of the course student is able to

- identify personal learning aims and visions for future work
- make a study plan
- present his/her/their current expertise

**Contents**

Identifying various potentially employing companies and organizations, as well as different ways for an artist and a designer to generate income, for example, as a service-selling entrepreneur. Making study plans and starting to prepare the student's portfolio.

**Accomplishment methods**

Active participation to the guided exercise. Successful completion of tasks.

**Study methods**

24 hours lectures and guided exercise, 30 hours independent work.

It is recommended to participate face-to-face when student has arrived in Rovaniemi. Anyhow, Teaching is delivered in real time, both face-to-face and online, and the student is able to choose either face-to-face or online participation. In both cases, participation takes place in real time. Teaching is delivered according to a pre-determined, published schedule. In addition, the implementation includes independent study and assignments to be completed independently

**Evaluation scale**

H-5

Pass / fail

Passing the course require participation and good deliver of tasks.

**YMEN1804V24 : 2 op****XPUH0021V24 Interaction, Mediation and Negotiation Skills: 2 op****Objectives**

The course provides the students with an opportunity to

- 1) recognize the importance of communicative competence as part of their expertise
- 2) learn basic skills in self-reflection, giving and receiving feedback
- 3) develop their skills in academic speech communication.

Upon successful completion of the course the students should be able to

- 1) understand the importance of specifying audience and purpose and to make conscious decisions about communication strategies
- 2) construct and deliver a presentation
- 3) demonstrate and employ appropriate listening skills in different contexts
- 4) give and receive feedback
- 5) develop strategies for building communicative competence
- 6) recognize various perspectives of ethical communication.

**Contents**

Practical exercises in a variety of communicative contexts.

**Accomplishment methods**

Active participation in class, completion of given assignments.

**Study methods**

Lectures, discussions, and practical exercises. 24 hours of exercises.

**Further information**

Timing

Autumn of second year Master's studies

Target group

International degree students

Tutor

Pia Eriksson and Ville Jakkula, Language Center

**Prerequisites**

Upper secondary school or equivalent.

**Evaluation scale**

H-5

Pass / fail

Pass/fail, based on participation and course assignments.

**XENG0005V24 Academic Writing for International Master's Degree Students (CEFR B2-C1): 3 op****Objectives**

This course is aimed at students of Master's Degree programmes taught in English. Please take this course in the first year of your Master's programme. This course will focus on the development of writing skills needed for academic studies.

The course will focus on: features of scientific/research writing and the structure of scientific articles, the writing process, organization of an academic essay, argumentation, academic language and vocabulary, paragraph structure. Grammatical structures will be introduced according to the students' needs.

Students will practice process writing and receive continuous feedback from the teacher and other students.

After successful completion of the course, the student should be able to

- 1) reflect on and assess their own skills and recognize areas of development
- 2) understand the different stages of the writing process and use appropriate writing strategies for each phase
- 3) use tools and resources to produce relatively fluent, logically sound, argumentative text
- 4) collaborate in a group of writers who give feedback on each other's work.

**Contents**

The course is a combination of lectures and practical exercises.

**Accomplishment methods**

Active participation in class work, regular attendance. Completion of the writing assignments.

### **Study methods**

The course is a combination of lectures and practical exercises. Lectures and practical exercises. Exercises 36 h.

### **Further information**

Timing

Spring of first year Master's studies

Tutor

Language center

### **Evaluation scale**

H-5

Pass / fail

Pass/fail

## **UART1105V24 Introduction to Service Design: 5 op**

### **Objectives**

At the end of this course student

- understands the key concepts, methods, process and background of service design
- understands service design as a design activity and its link to one's own field of study
- has got basics for further method studies and projects on service design

### **Contents**

The goal of the course is to give the participant an overview about service design, its key concepts, methods and process. The course will contain both theory and one practical case assignment, or smaller-scale service design tasks.

### **Accomplishment methods**

Lectures (presence during the lecture 80%), exercises, finished assignment and a final report.

### **Study methods**

Lectures 35 h, independent work 100 h, teaching profile: hybrid3/ online1.

### **Learning material**

Stickdorn, M. and Schneider, J. (Eds). 2010. "This is Service Design Thinking. Basics - Tools - Cases." BIS Publishers. NL.

### **Evaluation scale**

H-5

### **Assessment criteria**

0-2

Fail (0) The performance is very incomplete or incorrect, or contains significant misunderstandings.

Passable and satisfactory (1-2)

Performance is narrow, superficial, or poorly matched to assignment. The performance is limited to listing things in isolation, or dealing with things unilaterally. Execution may contain errors or ambiguities.

3-4

Good and commendable (3-4)

Performance corresponds to assignment, demonstrates understanding and the ability to analyze and justify. The whole picture has been formed, but there may be shortcomings.

5

Excellent (5)

The performance outlines a broad entity and the knowledge can be applied multidimensionally or placed in different contexts. Performance demonstrates independent grip and insight. Performance is an intact entity that includes justified self-thinking or critical reflection. The answer is well written or implemented.

## **UMUO5001V24 Safety in Art and Design Studies: 1 op**

### **Objectives**

Upon completion of the study module, the student:

- Knows how to act safely and preventively in the teaching facilities of the Faculty of Arts in risk situations
- Recognizes hazard and danger markings on art materials and supplies
- Identifies potential risks related to chemicals and equipment
- Is aware of the needs and objectives of safer space principles
- Knows how to consider fellow students and staff when operating in the faculty
- Recognizes methods and practices that strengthen a safe working environment for everyone in the faculty's premises and workshop activities.

### **Contents**

Work Safety in the Faculty of Art and Design, general occupational safety principles in art and design studies, risk identification, discussions on the principle of a safer space. Ergonomic, physical, chemical, biological, and psychosocial aspects of occupational safety. Non-discrimination and prevention of harassment as part of a safer space.

### **Accomplishment methods**

Online lectures, familiarization with workshop facilities, online learning material, and an exam conducted in the online learning environment. Exam in an online environment.

### **Study methods**

Lectures for 7 hours, a guided tour of workshop spaces, and online learning material. The student completes four sub-modules of exams in the online learning environment, depending on the focus of their studies. Each sub-module exam is conducted whenever the student begins working in a new workshop space.

### **Learning material**

Safety instructions for working in the Faculty of Art and Design can be found on the page: <https://www.ulapland.fi/EN/Units/Faculty-of-Art-and-Design/Studies/Guidance-and-advice-for-studies>

Agreed procedures for safety and crisis management: <https://www.ulapland.fi/EN/About-us/Our-principles/Safety-and-crisis-management>

Learning materials for the course can be found from the online classroom.

**Evaluation scale**

Approved/Rejected

Pass / fail

Successful completion of the MOOC course requires a good knowledge of the basics of the safety in Art and Design Studies.

**MAAD1200-1006 Advanced Level Studies: 85 op****compulsory studies: 68 op****UMUO3302V24 Visionary and impactful design, art, and visual communication: 5 op****Objectives**

After completing the course, the student will:

- grasp the principles of impactful, visionary, and responsible art and design, as well as their application in design projects
- be able to create artistically significant and ethically sustainable concepts, productions, and/or design solutions that positively impact society and the environment
- identify opportunities in the art and design field to support sustainable solutions for individuals, businesses, or organizations
- master reasons to argue for the significance of design and art disciplines in planetary sustainability.

**Contents**

Visionary, responsible, impactful, outspoken, activist, and political art and design, as well as solution-oriented and future-oriented actions. Areas of sustainable development, such as ecological, cultural, social, and economic sustainability, as part of the development work in the art and design field.

**Accomplishment methods**

Participation in lectures and seminars, and satisfactory completion of practical assignments.

**Study methods**

The lecture part of the course will be conducted in a hybrid format for all participants. The group assignment for the practical work is related to the current development and research projects of the Faculty of Arts, as well as solution-oriented design (which may include product and service design, visual communication, and pedagogical solutions). Course participants will be divided into small groups across different fields of study, ensuring a mix of students from various programs. The grouping also takes into account that some master's programs are entirely conducted remotely, with the aim that distance learners form their own groups.

HYBRID 2: Teaching is delivered in real time, both face-to-face and online, and the student is free to choose either face-to-face or online participation. In both cases, participation takes place in real time. Teaching is delivered according to a predetermined, published schedule. In addition, the implementation includes independent study and assignments to be completed independently

**Evaluation scale**

Approved/Rejected

Pass / fail

Accepted: The assignment meets the requirements of the assignment.

## MAAD1256V24 Tradition and innovation in the Arctic art and design: 5 op

### Objectives

After completing the course, the student will be able to:

- Identify the key concepts and processes related to the development of Arctic art and design within the context of traditions, contemporary practices, and future perspectives.
- Understand how art, design, action research, and development projects are implemented to create future visions, services, and design in the context of the Arctic environment and communities.
- Apply their understanding of tradition and innovation in art or design, both within and beyond the Arctic region, including challenges in geographically remote areas and socially or culturally silenced issues.
- Possess the skills in art, art education, or design to innovate solutions for sociocultural and societal challenges, environmental issues, and sustainable business.

### Contents

The course explores research related to the transformation of northern and Arctic art and design, as well as innovation and development activities. Key concepts include northern art and design, Arctic art, Arctic design, design for extreme conditions, ecoculture, and cultural revitalization, development and innovation activities. Approaches to art and design in the northern and Arctic context, including climate change, urbanization, long distances, and cultural diversity, will be examined. The course also includes literature on development research in the Arctic region. Depending on their interests, students can delve into publications in the field of product and service design, Arctic art (including media, illustration, and textile art), art education, and applied arts.

### Accomplishment methods

An essay in which the student relates research articles to their personal expertise in the Arctic context.

### Study methods

An independent online course where the student selects articles of interest and writes reflective essays on them from their own perspective.

ONLINE 2 The implementation only includes assignments that are completed independently and assessed by the teacher. There is no pre-determined schedule for the implementation.

### Further information

Articles compiled in the online learning environment.

### Evaluation scale

H-5

### Assessment criteria

0-2

The essays highly deficient or erroneous, or contains significant misunderstandings.

Satisfactory (1-2)

Performance in the course is somehow low. The written essay is narrow, superficial, or poorly matched to assignment. The performance is limited to listing things in isolation, or dealing with things unilaterally. The essay may contain errors or ambiguities.

3-4

Good (3-4)



Performance in the course is regular. Performance corresponds to assignment, demonstrates understanding and the ability to analyse and justify. The main concepts and approaches of tradition, innovation, Arctic art and Arctic design have been formed, but there may be shortcomings.

5

excellent (5)

The performance outlines a broad entity and the knowledge of Arctic art, design, tradition and innovation that can be applied multidimensionally or placed in different contexts. Performance demonstrates independent grip and insight. The essay is an intact entity that includes justified self-thinking or critical reflection. The essay does not include any significant errors.

## **UMUO3304V24 Professional portfolio: 3 op**

### **Objectives**

After completing the course, the student will be able to

- recognize their own professional competence
- know how to market and sell their own expertise
- create a systematic portfolio and professional presentation materials
- justify their plans and presentation choices
- present their own work and understand the importance of the portfolio as presentation tool

### **Contents**

Strengthening professional expression and personal branding in the production of presentation materials as well as a tool for building networks. Deepening design technology expertise by improving the functionality of visual identity and presentation solutions. Producing, implementing and presenting a systematic portfolio.

### **Accomplishment methods**

Active participation in lectures, building and presenting the portfolio.

### **Study methods**

Lectures and exercises 24 h, independent work 30 h.

Teaching profile: HYBRID

The lectures and exercises are organized as both face-to-face and remote teaching, from which the student can choose a suitable method to commit to for the entire course duration. Participation in lectures and exercises occurs in real-time according to a predetermined and announced schedule

### **Further information**

Timing: Spring.

### **Evaluation scale**

Approved/Rejected

Pass / fail

Fail Performance is incomplete or incorrect, or contains significant misunderstandings.

Pass Performance corresponds to the assignment, shows understanding and the ability to analyze and justify. An overall picture has been formed.

## **MAAD1257V24 Sustainability as interdisciplinary competence: 5 op**

**Objectives**

Upon completing the course, the student will:

- Have knowledge of theoretical concepts and professional activities related to sustainable development.
- Be capable of working in multidisciplinary roles related to sustainable development as an expert and specialist in their professional field.

**Contents**

Solution-oriented approaches to sustainable development, systems thinking, sustainable development leadership.

**Accomplishment methods**

Passed MOOC

**Study methods**

The student completes a sustainability course (5 credits) at the master's level from the climateuniversity.fi course offerings, such as the course "Leadership for Sustainable Change", "Solutions.now," or "SystemsChange.now."

**Learning material**

Online courses available at <https://climateuniversity.fi>

**Evaluation scale**

Approved/Rejected

**UMUO4005V24 Arts-Based and Community-Based Participatory Research Approaches: 4 op****Objectives**

Student will be able to use and combine arts-based and community-based methods and practice as research in the arts to his/her thesis and understands a specific nature of such methods in the field of academic research.

**Contents**

Introduction to a variety of arts-based and community-based research approaches of art education, applied visual arts and design.

**Accomplishment methods**

Active participation to the lectures, successful completion of assignments

**Study methods**

Lectures and exercises 28 hours, independent work 80 hours. HYBRID 3  
Teaching is delivered face-to-face and online, and in addition to real-time participation, it is possible to access the teaching sessions later by viewing video recordings of them. Teaching is, thus, a combination of synchronous and asynchronous activities. Teaching is delivered according to a pre-determined, published schedule, but in addition to real-time participation, the student has the option to learn the content covered at the real-time teaching.

**Further information**

Timing

Autumn of first year Master's studies

**Learning material**

Leavy, Patricia: Research Design, 2017

Leavy, Patricia: Method Meets Art. Arts-Based Research Practice, 2009

Barone, Tom & Eisner, Elliot (2012) Arts based research

Shared articles

### **Evaluation scale**

H-5

### **Assessment criteria**

**0-2**

Participation in the course is very low. Performance is narrow, superficial, or poorly matched to assignment. The performance is limited to listing things of arts-based and community-based research strategies and methods in isolation, or dealing with things unilaterally. Execution may contain errors or ambiguities.

**3-4**

Participation in the course is regular. Performance corresponds to assignment, demonstrates understanding and the ability to analyze and justify. The whole picture of arts-based and community-based research strategies has been formed, but there may be shortcomings.

**5**

Participation in the course is active. The performance outlines a broad entity and the knowledge of arts-based and community-based research strategies and methods can be applied multidimensionally or placed in different contexts. Performance demonstrates independent grip and insight. Performance is an intact entity that includes justified self-thinking or critical reflection. The essay is well written.

## **MAAD1204V24 Project Management: 3 op**

### **Objectives**

Having completed the course the student can

- describe the most common working methods and forms of cooperation in the field of art and design
- define the phases of project work
- describe the contents of a project plan, financial plan, and project report
- document and assess project work
- plan and organize a development project related to applied visual art

### **Contents**

Learning about general practices and parties of collaboration related to project work in the field of applied visual arts and design. Studying the phases of project work – from kick-off to conclusion. Learning about project planning, financial planning, and project reporting. Checking different forms of financing. Working methods, targets, and applications of applied visual art and design in the various sectors of society.

**Accomplishment methods**

Active participation in contact teaching, successfully completed exercises

**Study methods**

Lectures and exercises 36 h, independent work 45 h. Teaching is delivered face-to-face. The teacher and the student are in the same physical space. In addition to face-to-face teaching, the implementation includes independent study and assignments to be completed independently. The description of the implementation includes details on the obligation to be present in the course. Face-to-face teaching is delivered according to a pre-determined, published schedule

**Further information**

Timing

Autumn of first year Master's studies

**Learning material**

Austin,R;Devin,L., (2003). Artful Making: What managers need to know about how artist work.

Ramroth, W (2006). Project Management for Design Professionals. Rosewall, E. (2013). Arts Management: Uniting Arts and Audiences in the 21st Century

Lacy, S. (Ed.) Mapping the Terrain, 1995 Warwick, R. (Ed.). Arcade Artists and Place-making. 2006.

Schiama, G. (2011) The value of art for business. Articles handed out during the course Web- based learning material [http //ace.ulapland.fi/ty](http://ace.ulapland.fi/ty)

**Evaluation scale**

H-5

**Assessment criteria**

**0-2**

Participation in the course is very low. Performance is narrow, superficial, or poorly matched to assignment. The performance is limited to listing things in isolation, or dealing with things unilaterally. Execution may contain errors or ambiguities.

**3-4**

Participation in the course is regular. Performance corresponds to the assignment. The completed exercises show understanding and the ability to base project design into previous knowledge and good practices. Basic understanding of project management in the field of art and design has been formed, but there may be shortcomings.

**5**

Participation in the course is active. The performance outlines a broad entity and the knowledge of project design and management in the field of art and design can be applied multidimensionally or placed in different contexts. The completed exercises show an independent grip and insight and co-operation skills. Project design is an intact entity that includes justified self-thinking and original

ideas. The course tasks are well executed.

## **MAAD1207V24 Literature: 3 op**

### **Contents**

Studying the core literature in socially engaged art or service design. Different views around societal contemporary art and service design. Critical use of the literature in one's own research.

### **Accomplishment methods**

Writing a reflective summary of the books with references or alternatively taking a literature exam.

### **Further information**

Timing

Autumn of second year Master's studies

Tutor

Maria Huhmarniemi/Elina Härkönen (AVA) and Satu Miettinen (SD)

### **Learning material**

Choose two of the following books

\*Clammer, J.: Art, Culture and International Development, 2015

\*Demos, T.J.: Decolonizing Nature. Contemporary Art and the Politics of Ecology. 2016.

\*Designing for Service: Key Issues and New Directions by Sangiorgi and Prendiville, 2017

\* An Introduction to Service Design: Designing the Invisible by Lara Penin, 2018 Kester, G. (2004) Conversation pieces. Community and communication. Lippard, L. (1997) The Lure of the Local.

### **Evaluation scale**

H-5

### **Assessment criteria**

**0-2**

Performance is narrow, superficial, or poorly matched to assignment. The performance is limited to listing things in isolation, or dealing with things unilaterally. Execution may contain errors or ambiguities.

**3-4**

Performance corresponds to assignment, demonstrates understanding and the ability to analyze and justify. The whole picture of socially engaged art or service design has been formed, but there may be shortcomings.

5

The performance outlines a broad entity and the knowledge of socially engaged art or service design can be applied multidimensionally or placed in different contexts. Performance demonstrates independent grip and insight. Performance is an intact entity that includes justified self-thinking or critical reflection. The answer or essay is well written

## **MAAD1205V24 Sustainable Art and Design Project: 10 op**

### **Objectives**

Having completed the course the student can

- implement an applied visual art or design project
- engage in team work with multiprofessional interest groups
- apply artistic expertise to the needs of places and communities
- collect research data from the project

### **Contents**

Project planning, financing methods, seeking parties of cooperation, implementation, documentation, assessment, and presentation as a project report and an artistic production. The project contents and targets are chosen annually from a number of topical themes

### **Accomplishment methods**

Project plan, implementation, and reporting. The reporting is made in the form of a report and an exhibition according to specifications. The project reporting instructions are given on the Project organization and management course. Presentation of the project report in a seminar.

### **Study methods**

Project studying that includes artistic, design and literary work, depending on the project. Closing seminar 4 h. The amount of instruction depends on the nature of the project.

### **Further information**

Timing

Spring of first year Master's studies

Tutor

UoL, to be named dealing with the subject of the project

### **Learning material**

Articles handed out during the course, literature dealing with the subject of the project

### **Evaluation scale**

H-5

### **Assessment criteria**

**0-2**

Fail

The performance is very incomplete or incorrect, or contains significant misunderstandings.

Passable and satisfactory (1-2)

Participation in the course is very low. The implementation of project is narrow, superficial or poorly matched to assignment. The project report is limited to listing things in isolation, or dealing with things unilaterally. Execution may contain errors or ambiguities.

**3-4**

Project plan, implementation, and reporting. The reporting is made in the form of a report and an exhibition according to specifications. The project reporting instructions are given on the Project organization and management course. Presentation of the project report in a seminar.

5

Participation in the course is active. The implementation of the project is of a high standard and versatile. Reporting outlines a broad entity and the knowledge can be applied multidimensionally or placed in different contexts. The implementation of the project shows an independent grip and insight and co-operation skills. Reporting is an intact entity that includes justified self-thinking or critical reflection. The project report is well written or executed

## **MAAD1210V24 Master Thesis and Seminar: 30 op**

### **Objectives**

The student becomes skilled in independent data acquisition, creative problem solving, scientific thinking, and in managing appropriate research methods. In the seminar the students utilize their research process to get acquainted with the literature and research methods related to their field. They examine the phases of research, the construction of a research plan, methodological choices, the utilization of literary sources, the construction of a theoretical basis, and the production of research results and conclusions. Towards the end of the seminar the students learn to deal with questions related to research reporting. The pro gradu thesis must demonstrate knowledge of the chosen theme in applied visual art, a good command of research methods, and proficiency in scientific communication. The pro gradu thesis can be made

1) as a scientific thesis or

2) as a combination of an artistic production and a related smaller-scale scientific thesis.

The scientific thesis must demonstrate a good command of the principles, theme, and methods of applied visual art and the ability to generate new knowledge. The combination of an artistic production and a smaller-scale thesis must demonstrate skills in high-quality and creative applied visual art activity and in producing a related analysis (scientific part). The implementation of the artistic production can be integrated in the project studies.

### **Contents**

The starting points, targets, methods, and phases of applied visual art and design research. Research-oriented thinking and discussion. Research reporting.

### **Accomplishment methods**

Active participation in seminar work. Writing a literature essay and a research plan. Making the pro gradu thesis and reporting

### **Study methods**

Seminar work 45 h. Independent work 765 h.

Teaching is delivered in real time, both face-to-face and online. It is recommended to participate face-to-face but the student is free to choose either face-to-face or online participation.

### **Further information**

Timing

Master's studies, first and second year of studying

Tutor

UoL, Timo Jokela / Glen Coutts / Maria Huhmarniemi / Satu Miettinen / Jonna Häkkinä

### **Learning material**

Coutts, G., Härkönen, E. & Huhmarniemi, M. (2018). The Lure of Lapland: A handbook for Arctic art and design. Rovaniemi: University of Lapland.

Creswell, J. Qualitative Inquiry and Research Design Choosing Among Five Approaches 2007.

Denscombe, M. The Good Research Guide (3rd ed.). 2007.

Duxbury, L., Grierson, E., M., & Waite, D. (Eds.). Thinking Through Practice Art as Research in the Academy (1 ed.). 2008

Gillham, B. Research Interviewing the Range of Techniques A Practical Guide. 2005

Literature about the subject of the theses

### **Evaluation scale**

H-5

### **Assessment criteria**

0-2

2 / Satisfactory

The research objective

The research objective is somewhat conventional, relatively clear definition of the problems, the viewing angle is conventional.

Artistic part / production is reasonably well defined in relation to the objectives and the research question(s).

The theoretical part

The theoretical framework is a little unorganized and narrow. Concepts, hypotheses and assumptions are partially clearly defined. Using relatively little relevant literature. Genuine critical approach is missing.

Artistic part's / production's expressive, material, technical and productional premises are justified and tied to the scientific background theory satisfactorily.

Methods / empirical part / material

Selection of method is somewhat justified, the method is applied mechanically, there are some compatibility problems between method, data and research questions. Data processing is partly one-sided.

Artistic part / production as a research method is structured poorly and reciprocal impact to research is limited and there is a lack of a description of the method.

The results

Set research questions remain in some part unanswered, interpretive opportunities are not fully exploited. Drawn conclusions are relatively simple.

Overall Rating

Text is relatively functional; the style is sometimes difficult to understand. The work has some



inconsistencies, the structure is not always justified, own contribution to the work is relatively low. There are some ambiguities in usage of references.

Artistic expression is on a satisfactory level. There are weaknesses in the realization of the work and the visual expression, the working method is one-sided.

The work process

Difficulties in the work process; motivation, responsibility and participation in seminars variable.

1 / Sufficient

The research objective

Research objectives are conventional. Incompetence in setting structural focus is causing inadequate handling of the topics. There are major inconsistencies in definitions.

Artistic part / production only passably defined in relation to the objectives and research questions.

The theoretical part

The theoretical framework is limited. Definition of terms is inadequate, assumptions and hypotheses remain vague and their relationship to the whole does not work. Only little literature used; perhaps only from domestic sources. Source criticism is missing.

Artistic part's / production's expressive, material, technical and productional premises are justified and tied to the scientific background theory flimsily (weakly?).

Methods / empirical part / material

A non-functional and/or unsubstantiated choice of method(s). Problems in using the chosen method makes it difficult to process data. Unorganized data creates obstacles to making a good analysis of it. There are problems how the analysis and the theory are linked.

Artistic part / production is not structured as a research method, and the interaction is not easily discernible, and the description is very incomplete.

The results

Research results are questionable, simple or incomplete. There are problems with fulfillment of the research objectives. Conclusions are missing or do not meet the purpose of the research.

Artistic part / production cannot respond in all parts to the research question or the answer is very incomplete.

Overall Rating

The work has major inconsistencies, it is structurally unjustified, and the text is clumsy. There are issues with language, technical matters and appearance (unfinished). There are deficiencies in using references. Overall impression is incomplete or connection to subject is thin.

Artistic expression is on a sufficient level. There are weaknesses in the realization of the work and the visual expression.

The work process

Student's motivation was rather weak, fickle responsibility for the work process, problems in keeping the schedule . Participation in seminars was limited.

### 3-4

4 / Very good

The research question(s)

An interesting and fresh research project, definitions of the research questions are well-founded, structure of the research work is precise and the view / angle is appropriate.

Artistic part's / production's objectives are clearly defined and consistent in relation to the research problem.

The theoretical part

Convincing theoretical knowledge, theoretical starting point of the work is functional, using of concepts is a skilled, well-argued discussion, using of sources is convincing, the overall image of the work is good. Artistic part 's / production 's expressive , material , technical and productional premises are justified and tied to the scientific background theory in a consistent and structured way.

**Methods / empirical part / material**

Functional choice of methods, the process know-how is good, the data used is comprehensive and appropriate, data processing is accurate, clear connection to the theory used.

Artistic part / production as a research method is described well and it is being developed during the process.

**The results**

The work produced new results. The research objectives were met. The conclusions are clear and creatively justified and demonstrate good overall control of the topic. Theoretical background and researcher's own findings are balanced well.

Artistic part / production is responding consistently to the presented research question. The result is extensive and shows a mature artist and the designer's ability.

**Overall Rating**

Text is fluent, style used is correct, error-free language and the structure is clear and logical, the layout is finalized.

Artistic expression is well-articulated and of good standard. The study demonstrates creative thinking and the ability to intelligent reasoning.

**The work process**

The work process goes well, the student is motivated, self-reliability in the work process is good.

Active participation in the seminar.

**3 / Good****Research question(s)**

Research question is relatively interesting and fresh. Structure of the research is functional, cropping/editing appropriate.

Artistic part/ production is well defined in relation to the objectives and research questions.

**The theoretical part**

Good knowledge of the theories, key concepts understood, assumptions and hypotheses in line with the definition of the research question, almost comprehensive use of source materials, using of sources is appropriate.

Artistic part's / production's expressive, material, technical and productional premises are justified and tied to the scientific background theory clearly.

**Methods / empirical part / material**

The work is methodologically correct and empirical part has been carried out properly. The material used is more or less comprehensive. Links analysis and theory.

Artistic part / production as a research method is described and it has partly affected the research and it is being appraised.

**The results**

Interpretation of the results and conclusions is of a good standard and the research questions are being answered using theoretical framework.

Artistic part / productions is answering to the presented research question.

**Overall Rating**

Text is more or less smooth, style is relatively easy to read, the language just about without an error. Structure of the text is clear, appearance of the work is neat. The work shows good technical thesis-making control.

Quality of the artistic section is mostly good.

**The work process**

The work process goes mostly well, the student has some inconsistency in motivation. Pertinent participation in the seminar.

**5****5 / Excellent**

### Research question(s)

Research question is genuinely challenging, innovative and unique. Structure of the thesis is focused. Definition(s) of the research question(s) is precise and well-founded and the view/angle is fresh.

Artistic part / productions goals established in an excellent and creative way in relation to the research problem.

### The theoretical part

Strong knowledge of the theories, theoretical starting point of the work is well founded, in-depth understanding of the concepts, critical use of sources, using of theories is comprehensive, clear and in-depth analytical approach.

Artistic part's / production's expressive, material, technical and productional premises are justified and tied to the scientific background theory. Interaction between the arts and sciences is done in creative way which adds value to both.

### Methods / empirical part / data

Legitimate choice of methods, the process know-how is sovereign, comprehensive and appropriate data, data processing is in-depth, thorough and systematic, clear connection to the theoretical framework.

Artistic part / production's method has been perfected.

### The results

The work produced new, high-quality results. The research objectives were met. The conclusions show innovation and expertise.

Artistic part / production is responding to the presented research question, and interact with it to produce significant information about the study. The results are of considerable scientific, artistic, or productional value in their own field.

### Overall Rating

Text is fluent and style used is excellent, the structure is clear and consistent and the layout is flawless. The study shows mature and creative thinking, analytical approach - a genuine researcher's work. The study opens up new perspectives to its own field of art / design.

Artistic expression is well-articulated, and of very good standard.

### The work process

The work process is of high-level, the student is motivated, is self-reliant in the work process and is a self-motivated researcher. Active participation in the seminars.

## **MAAD1213V24 Maturity Test - Pro gradu: 0 op**

### **Contents**

The maturity test for the master's degree is usually a supervised essay-type analytical writing that is written on the topic of the thesis. In the maturity test, one responds to questions provided by the supervisor and writes an essay-type text on the subject. The questions are directly related to the topic of the thesis. The length of the maturity test is approximately 400 words, and there are four hours allotted for writing.

The examiners of the maturity test are the main supervisor of the thesis and, if the language of the student's educational background is Finnish or Swedish and the language of the maturity test has not been checked at the bachelor's level, a language examiner.

If the language of the maturity test doesn't need to be checked, one can present the maturity test alternatively as a review, a blog post, or a small-scale article if desired. The completion of the maturity test must be agreed upon with the thesis supervisor beforehand. The evaluation of the

maturity test is done within four weeks.

The maturity test can be written in a language other than that of the thesis, if the language of student's educational background is different from Finnish or Swedish, or if the education was obtained abroad. If the maturity test is written in a language other than Finnish or Swedish, the examiners will only evaluate the content of the maturity test.

**Pass / fail**

**CONTENT EVALUATION CRITERIA:**

Pass: The student understands the content and topic of their thesis well.

Fail: The student understands the content and topic of their thesis poorly.

**LANGUAGE EVALUATION CRITERIA** (University of Lapland, Language Center. Language is evaluated only if the language of the student's educational background is Finnish or Swedish, and the language of the maturity test has not been checked at the bachelor's level, and the maturity test is written in Finnish or Swedish):

The language of the maturity test must meet the following minimum requirements:

The text should be structured and coherent, with a clear title and well-defined paragraph breaks (subheadings are not necessary).

Basic aspects of spelling and punctuation must be mastered.

The relationships between sentences, clauses, and paragraphs must be expressed clearly. Serious referencing errors should not occur.

Word order should not hinder the understanding of the text.

The style should be formal.

The language examiner must be able to understand the text. The writer should not assume that the reader is familiar with the completed thesis.

The language of the maturity test is accepted even if there are minor language problems. However, the maturity test is rejected

- if the above-mentioned minimum requirements are not met
- if there are several different individual errors in the text
- if the text is too short or too long
- if the handwritten text is entirely in capital letters.

A passed maturity test does not receive a grade, but the language can be characterized as follows:

- no noteworthy issues
- very few shortcomings
- some shortcomings.

If the language of your maturity test is rejected, contact the language examiner to receive feedback on the language aspect of your maturity test.

Even with an accepted language, you can receive feedback during the language examiner's office hours.

## **TURNITINMV24 Plagiarism Check: 0 op**

### **Objectives**

After the Plagiarism Check:

- the student knows how to use the plagiarism detection system to check his/her scientific texts.

### **Contents**

The finished master's thesis goes through check and the thesis supervisor checks the report, if necessary together with the student.

**Accomplishment methods**

The student submits his/her finished thesis into the Turnitin system. The supervisor checks the report, if necessary with the student. Only after this can examiners be assigned to the thesis.

**Study methods**

Uploading the master's thesis to the Turnitin system and checking the report.

**Further information**

More information from the thesis supervisors.

**Evaluation scale**

Approved/Rejected

**Choose 17 cr. from the following options: 17 op****UIUX1006V24 Usability and user testing: 4 op****Objectives**

The student gains the following knowledge/skills:

- Principles of Usability: Gain fundamental knowledge of creating user-friendly interfaces and understanding user-centered design principles.
- User Testing Techniques: Learn and practice various user testing methods such as usability testing, A/B testing, and heuristic evaluations.
- Critical Analysis Skills: Develop the ability to identify usability issues, understand user behaviours, and make data-driven improvement suggestions.
- Real-world Application: Engage in hands-on to apply usability concepts and user testing in practical, real-world situations.

**Contents**

Lectures and assignments

**Accomplishment methods**

Participation in lectures and satisfactorily completed assignments

**Study methods**

36 hours of lectures and supervised work, 72 hours of independent work.

The course is organized as face-to-face teaching (LÄHI)

**Evaluation scale**

H-5

**Assessment criteria**

0-2

0: The performance is very incomplete or incorrect, or contains significant misunderstandings.

1-2: Performance is narrow, superficial, or poorly matched to assignment. The performance is limited to listing things in isolation, or dealing with things unilaterally. Execution may contain errors or ambiguities.

3-4

Performance corresponds to assignment, demonstrates understanding and the ability to analyze and justify. The whole picture has been formed, but there may be shortcomings.

5

The performance outlines a broad entity and the knowledge can be applied multidimensionally or placed in different contexts. Performance demonstrates independent grip and insight. Performance is an intact entity that includes justified self-thinking or critical reflection. The answer is well written or implemented.

## **UYTY0116V24 Socially Engaged Art MOOC: 4 op**

### **Objectives**

Having completed the course the student know

- Know working approaches for socially engaged art
- Recognize the skills they need as artists
- Understand the theoretical principles of socially engaged arts

### **Contents**

Outlining the differences between visual art, community art, community based art education art, architecture. The course will explore specific strategies and approaches to socially engaged art practices through readings and direct engagement with community-based projects. Application options of visual art in event environments and programme services. Principles of art's effect on wellbeing.

### **Accomplishment methods**

This course is completed independently at the participant's pace. Participants will perform an independent study, aided by pre-recorded video lectures, presentations, podcasts and readings. Each lesson will offer self-paced learning based on lectures from contributors from the eight AMASS partner countries, and participants can choose the order in which they wish to engage with the lessons. Instructions for course completion will be provided throughout the course.

<https://www.amassmooc.com>

### **Study methods**

This course is offered as a massive open online course (MOOC). It is based on the European Commission-funded research project 'Acting on the Margins: Arts as Social Sculpture' (AMASS, 2020–2023). The MOOC provides an overview of socially engaged arts (SEA). Participants will become familiar with SEA practices and gain an understanding of arts-based processes and practical work, as well as their possible application in different contexts and organisations. The course combines SEA, people-centred design, application of arts-based methods, expert videos and practical exercises.

This course presents diverse methodologies for mitigating societal challenges through arts-based initiatives. Readings, photos and video lectures based on projects from eight European countries will introduce participants to the strategies and approaches of SEA practices. The course will briefly examine the principles of engaging communities in the arts and the effect of the arts on well-being. The content covers the basic principles of design-driven participatory processes for social innovation in arts-based initiatives, visual storytelling and assessment of arts projects. To join the course, please visit: <https://www.amassmooc.com>

### **Learning material**

The 8 lessons, cover the following topics: • Artistic open form in art education for the deaf: Connecting people – CZECH REPUBLIC • Introduction to socially engaged art for inclusive communities – FINLAND • Social media presence of disadvantaged communities: Arts-based interventions and visual storytelling to make their true voice clearly heard – HUNGARY • Design-driven participatory processes with stakeholders in the arts and culture field – ITALY • Engaging communities in the arts – MALTA • How to empower participants through visual storytelling and documentation – PORTUGAL • European cultural policy and the socially engaged arts – SWEDEN

- Developing positive partnerships in socially engaged arts – UNITED KINGDOM

**Evaluation scale**

Approved/Rejected

**UKUV2002V24 Experimental Winter Art: 4 op****Objectives**

After completing the course, the student will be able to

- examine the scientific, aesthetic, and cultural meanings of winter as the foundations of winter art
- utilize the changing conditions and phenomena of winter in their artistic work and expression
- document momentary and temporary winter art pieces in various conditions.

**Contents**

Winter as a sensory phenomenon. Experimental and ephemeral winter art. Documentation of vanishing art works in winter conditions.

**Accomplishment methods**

Active participation in lectures. Completion of assigned tasks.

**Study methods**

Introductory lecture 3 hours. Exercises 7 hours. Independent implementation individually or in small groups 40 hours. Final critique 3 hours.

The instruction is provided in face-to-face teaching. In addition to face-to-face teaching, there are independently completed tasks and self-study in the implementation.

**Learning material**

Huhmarniemi, M. & Jokela, T. & Vuorjoki, S. (2003): Talven taidetta. Winter Art.

Huhmarniemi, M. & Jokela, T. & Vuorjoki, S. (2004): Talven tuntemus. Sense of Winter.

Stöckell, A. (2021). Living With the Snow In the Landscape. In E. Härkönen, T. Jokela & M. Gårdvik (ed.) *Online Living In Landscapes: The Spring School 2021* (s. 68-86). University of Lapland.

**Evaluation scale**

Approved/Rejected

**Pass / fail****ACCEPTED**

Participation in all phases of the workshop is active.

The performance corresponds to the assignment. The overall picture of the planning and implementation of winter art in the community environment has been formed. Participation demonstrates the ability to design and make winter art.

**TO BE COMPLETED**

Participation in the workshop is too low or reporting is incomplete / not done.

**FAIL**

The student does not achieve the goals set for the workshop. Serious shortcomings and problems in

the student's activities. Despite the completion of the performance, the student's work does not correspond to the goals set for the workshop or the student repeatedly neglects the agreed tasks.

## **USOVE1003V24 Public art: 4 op**

### **Objectives**

After completing the course, the student will be able to:

- Describe various forms of public art, recognizing their form based on view of art
- Be aware of the requirements of different environments for public art.
- Identify the interdisciplinary nature of the design process of public art.
- Apply the principles of design in a small-scale public art project.

### **Contents**

Forms of public art, such as "permanent" public art integrated into architecture and the built environment, as well as temporary, experimental forms of public art. The constraints guiding the design and implementation. Examination and analysis of a public art piece or project. Design, implementation, and reporting of the art piece or project.

### **Accomplishment methods**

Active participation in lectures and exercises, completion of assigned tasks.

### **Study methods**

Lectures 7 hours, visits 7 hours, workshop 24 hours, independent work 70 hours.

Teaching is delivered face-to-face. The teacher and the student are in the same physical space. In addition to face-to-face teaching, the implementation includes independent study and assignments to be completed independently.

### **Further information**

The course involves the collaborative creation of temporary and experimental public art pieces in university spaces or the nearby environment. Collaboration with other stakeholders and commissioned works are also possible if relevant collaboration requests are underway.

### **Evaluation scale**

H-5

### **Assessment criteria**

0-2

FAILED

The performance is severely deficient or incorrect, or it contains significant misunderstandings.

Satisfactory and Adequate (1-2)

Participation is minimal. The execution of tasks is limited, superficial, or poorly aligned with the given instructions. Reporting is limited to listing things in isolation or addressing issues one-sidedly. The performance may contain errors or ambiguities.

3-4

Good and Excellent (3-4)

Participation is regular. The execution of tasks aligns with the given instructions, demonstrating understanding as well as the ability to analyze and justify. An overall understanding of public art has been formed, but there may be some deficiencies.

5



**Excellent (5)**

Participation is highly active. Artistic and written performances demonstrate a comprehensive understanding, and knowledge is applied in a multidimensional way or placed in various contexts. Productions and reports show an independent approach, insight, and collaboration skills. Reporting includes well-founded personal thinking and critical reflection. The production and its reporting are meticulously finished.

**UYTY0205V24 Winter Art in Tourism: 2 op****Objectives**

After the course the student knows

- the basic snow environmental planning and sculpting techniques
- the basic ice sculpting techniques if ice is available
- how to plan and make place-specific winter art in the context of tourism

**Contents**

Winter Art in the context of tourism

**Accomplishment methods**

Active participation to the lectures and workshop, report on workshop.

**Study methods**

Lectures, exercises and collaborative snow sculpting in workshop (24 hours), independent studies in working teams, designing sculptures, written and illustrated documentation of the workshop (30 hours).

**Further information**

If the workshop is held outside Rovaniemi, students may have to pay some travel expenses. The workshop may have a limited number of participants depending on the partner.

**Learning material**

Huhmarniemi, M. & Jokela, T. & Vuorjoki, S. (Eds.): Talven taito. Winter Skills, 2003

Huhmarniemi, M. & Jokela, T. & Vuorjoki, S. (Eds.): Talven taidetta. Winter Art, 2003

Huhmarniemi, M. & Jokela, T. & Vuorjoki, S. (Eds.): Talven tuntemus. Sense of Winter, 2004

Härkönen, E. Jokela t. & Yliharju, A. (Eds.): Snow Design from Lapland, 2014

**Evaluation scale**

Approved/Rejected

**Pass / fail**

**ACCEPTED**

Participation in all phases of the workshop is active. The performance corresponds to the assignment. The overall picture of the planning and implementation of winter art in the community environment has been formed. Participation demonstrates the ability to design and make winter art.

**TO BE COMPLETED**

Participation in the workshop is too low or reporting is incomplete / not done.

**FAIL**

The student does not achieve the goals set for the workshop. Serious shortcomings and problems

in the student's activities. Despite the completion of the performance, the student's work does not correspond to the goals set for the workshop or the student repeatedly neglects the agreed tasks.

## **UYTY0202V24 Winter Art in Community: 2 op**

### **Objectives**

After the course the student knows

- the basic snow environmental planning and sculpting techniques
- the basic ice sculpting techniques if ice is available
- how to plan and make a site-specific snow sculpture or snow environment

### **Contents**

Winter Art, snow sculpting

### **Accomplishment methods**

Active participation to the lectures and workshop, report on workshop.

### **Study methods**

Lectures, exercises and collaborative snow sculpting in workshop (24 hours), independent studies in working teams, designing sculptures, written and illustrated documentation of the workshop (30 hours).

### **Further information**

If the workshop is held outside Rovaniemi, students may have to pay some travel expenses. The workshop may have a limited number of participants depending on the partner.

### **Learning material**

Huhmarniemi, M. & Jokela, T. & Vuorjoki, S. (Eds.): Talven taito. Winter Skills, 2003

Huhmarniemi, M. & Jokela, T. & Vuorjoki, S. (Eds.): Talven taidetta. Winter Art, 2003

Huhmarniemi, M. & Jokela, T. & Vuorjoki, S. (Eds.): Talven tuntemus. Sense of Winter, 2004

Härkönen, E. Jokela t. & Yliharju, A. (Eds.): Snow Design from Lapland, 2014.

### **Evaluation scale**

Approved/Rejected

### **Assessment criteria**

**0-2**

Pass / fail

#### **Pass / fail**

##### **ACCEPTED**

Participation in all phases of the workshop is active.

The performance corresponds to the assignment. The overall picture of the planning and implementation of winter art in the community environment has been formed. Participation demonstrates the ability to design and make winter art.

##### **TO BE COMPLETED**

Participation in the workshop is too low or reporting is incomplete / not done.

**FAIL**

The student does not achieve the goals set for the workshop. Serious shortcomings and problems in the student's activities. Despite the completion of the performance, the student's work does not correspond to the goals set for the workshop or the student repeatedly neglects the agreed tasks.

**UYTY0206V24 Environmental art workshop: 2 op****Objectives**

After completing the course, the student will be able to:

- Describe various forms of environmental art as contemporary art, recognizing their historical backgrounds.
- Evaluate environmental art from the perspectives of sustainability and responsible practices.
- Plan and execute a site-specific environmental art piece.
- Document and report on the working process.

**Contents**

The history of environmental art, environmental art as contemporary art, especially in natural and cultural environments, site-specificity, environmental art and sustainable and responsible practices, the planning, execution, documentation, and reporting of an environmental art piece.

**Accomplishment methods**

Active participation in lectures and workshops, completion of assigned tasks. The instruction is provided through in-person teaching. The teacher and student are in the same physical space. In addition to face-to-face teaching, the implementation includes independently completed tasks and self-directed study. The workshop can be conducted not only in Rovaniemi but also elsewhere.

**Study methods**

Lectures (3 hours), environmental art work implemented as a group project (24 hours). Independent work in small groups, including planning and reporting (30 hours).

**Evaluation scale**

Approved/Rejected

Pass / fail

**FAILED**

The performance is severely deficient or incorrect, or it contains significant misunderstandings, and participation is very minimal.

**ACCEPTED**

Participation is regular. Artistic performance and reporting align with the given instructions, demonstrating understanding as well as the ability to analyze and justify. An overall understanding of environmental art has been formed, but there may be some deficiencies.

**UYTY0212V24 Optional workshop: 2 - 4 op****Objectives**

Student

Gains practical skills in the workshop-based implementation of art and design productions.

**Contents**

Art or design workshop, which can be carried out uniquely, for example, in connection with an event or as part of international teacher mobility.

**Accomplishment methods**

Active participation in workshop instruction or a visual-verbal report of a workshop conducted elsewhere.

**Study methods**

Workshops are typically contact teaching. 1 credit point corresponds to 26.7 hours of work. Reporting of workshops conducted elsewhere is also applicable and recommended.

**Evaluation scale**

Approved/Rejected

Pass / fail

Fail: Performance is highly deficient or erroneous. The work may be based on serious misunderstandings.

Pass: Performance corresponds to the assignment, manifesting comprehension and skill to analyze and justify.

**UART1102V24 Finnish Design: 6 op****Objectives**

At the end of this course student

- can recognize the history of Finnish design and its effects on today's design
- can view design as a historical and cultural phenomenon
- can identify different fields of design culture in Finland
- knows the most significant Finnish Designers and their production
- can apply the understanding and principles of Finnish design

**Contents**

A broad overview of Finnish design is provided. With the help of the course, students develop a view of the Finnish design tradition and its influence on the global design field. Introducing the heritage of Finnish design from functionalist movement up till today's modern design products. Examining design as a field of phenomena related to the ideological, aesthetic and technical currents of the time. The design culture in Finland is presented and discussed by using Finnish industrial, graphic, audio-visual, fashion and textile designers and their works as examples. Lectures are given from different fields of design. The emphasis is to introduce the key elements of Finnish design. Students will make a group assignment, based on lectures, excursion and shared materials.

**Accomplishment methods**

Presence during the lectures (80%) and the finished assignment with a presentation.

Teaching is delivered face-to-face. The teacher and the student are in the same physical space. In addition to face-to-face teaching, the implementation includes independent study and assignments to be completed independently.

**Study methods**

Lectures and guided exercises 42 hours, 120 hours independent work.

**Further information**

Responsible teacher: Milla Johansson

Design history and culture of design lectures: Heidi Pietarinen / Anniina Koivurova

Design lectures: responsible teachers from each design program

**Learning material**

Korvenmaa, Pekka: Finnish Design –A Concise History.

**Evaluation scale**

H-5

**Assessment criteria**

0-2

Fail (0) The performance is very incomplete or incorrect, or contains significant misunderstandings.

Satisfactory (1-2) Performance is narrow, superficial, or poorly matched to assignment. The performance is limited to listing things in isolation, or dealing with things unilaterally. Execution may contain errors or ambiguities.

3-4

Good (3-4) Performance corresponds to assignment, demonstrates understanding and the ability to analyze and justify. The whole picture has been formed, but there may be shortcomings.

5

Excellent (5) The performance outlines a broad entity and the knowledge can be applied multidimensionally or placed in different contexts. Performance demonstrates independent grip and insight. Performance is an intact entity that includes justified self-thinking or critical reflection. The tasks are well written and/or implemented.

**MTEO613V24 : 10 op****SDSI1007V24 Digital Service Design: 10 op****Objectives**

- Identify the potential of digitalisation and its role in the development of services.
- Identify factors affecting the functionality and usability of digital services.
- Outline the principles of artificial intelligence solutions in digital services.
- Design digital services in a human-centred way, using service design methods.
- Outline areas of expertise related to the development of digital services.

**Contents**

The course content includes a practical service design project supported by theory-based lectures and literature presented in the course. The course introduces the design of digital services by utilizing the process and methods of service design. The advanced design project, which is done during the course, focuses on both the comprehensive user/customer experience of the service and digital solutions that enable the production of the service experience. The project work includes understanding the service goals and user needs, developing a service concept, designing digital service elements, prototyping, and testing, as well as demonstrating the service concept using digital tools.

**Accomplishment methods**

Lectures and exercises 70 hours. Independent work 200 hours. Teaching profile: Face-to-face. The course will be taught on-site face-to-face at the University of Lapland, Faculty of Arts and Design, in the Department of Industrial Design.

**Study methods**

The following tasks are required to be completed in the course: Active participation in the lectures and project work, successful completion of the course and project tasks including presentation

materials, possible video(s), and independent in-depth reflection on one or two lecture topics.

**Further information**

Number of students is limited in this course. Priority is given to student in the SDSI-program.

**Learning material**

Supplementary reading and other materials will be agreed upon separately during the course.

**Evaluation scale**

H-5

**Assessment criteria**

0-2

2

Almost good grading. Corresponds with an almost good quality of work. The requirements for the acquisition of the study course have been fulfilled. However, at the same time an insufficiently deep understanding of problems can be established and a lack of skill in applying the acquired knowledge. Satisfactory grading. Corresponds with the type of work quality, which does not exceed the average quality requirements of the programme. However, an insufficient knowledge of some problems can be established and a lack of skill in applying the acquired knowledge.

1

Almost satisfactory grading. This describes the type of work quality, which corresponds with the minimum quality requirements of the study programme. Overall, the study course has been acquired. However, an insufficient comprehension of some primary concepts can be established, and there are noticeable difficulties in practically applying the acquired knowledge.

Fail

Unsatisfactory. Different levels of marks for students whose record is below the expected for the appropriate target group.

3-4

4

Very good grading. Corresponds with a high (very good) quality of work. The requirements for the acquisition of the study course have been fully completed. However, there is an insufficiently deep level of comprehension of individual issues to independently apply knowledge in solving complex problems.

3

Good grading. Corresponds with a good quality of work. Overall, the requirements for the acquisition of the study course have been fulfilled. However, a lack of skill can sometimes be established in independently applying the acquired knowledge.

5

5

Particularly high grading. Meant to be used in cases where a particularly high quality of work is supplemented by a high level of artistic innovation or academic research. The results achieved in the studies exceed the requirements for the acquisition of the study course, provide evidence of a deep understanding of the problem situation, and a diverse proposal for the solution of the situation. Highest of the regularly utilized gradings. Corresponds with a very high quality of work. The requirements of the study course have been fully acquired. The achieved study results fully

correspond with the requirements for the acquisition of the study course, and the skill to independently apply the knowledge gained has been acquired.

## **SDSI1008V24 Strategic Service Design: 10 op**

### **Objectives**

- Integrate service design into the strategic planning of an organisation
- Integrate service design into the wider societal and cultural context
- Manage an organisation's service ecosystem
- Identify the possibilities of service design in strategic planning
- Evaluate services from a critical perspective
- Analyse own activities from the perspective of sustainable development and ethics

### **Contents**

The course includes a practical service design project supported by theory-based lectures and literature presented in the course. The course focuses on understanding service design as part of a company's operations from both practical and strategic perspectives. Service design is viewed as part of societal and cultural change. In project studies, a perspective is built that encompasses the creation of the company's design strategy and related measures.

### **Accomplishment methods**

Lectures and exercises 70 hours. Independent work 200 hours. Teaching profile: Face-to-face. The course will be taught on-site face-to-face at the University of Lapland, Faculty of Arts and Design, in the Department of Industrial Design.

### **Study methods**

The following tasks are required to be completed in the course: Active participation in the lectures and project work, successful completion of the course and project tasks including presentation materials, possible video(s), and independent in-depth reflection on one or two lecture topics.

### **Further information**

Number of students is limited in this course. Priority is given to student in the SDSI-program.

### **Learning material**

Supplementary reading and other materials will be agreed upon separately during the course.

### **Evaluation scale**

H-5

### **Assessment criteria**

**0-2**

2

Almost good grading. Corresponds with an almost good quality of work. The requirements for the acquisition of the study course have been fulfilled. However, at the same time an insufficiently deep understanding of problems can be established and a lack of skill in applying the acquired knowledge. Satisfactory grading. Corresponds with the type of work quality, which does not exceed the average quality requirements of the programme. However, an insufficient knowledge of some problems can be established and a lack of skill in applying the acquired knowledge.

1

Almost satisfactory grading. This describes the type of work quality, which corresponds with the minimum quality requirements of the study programme. Overall, the study course has been acquired. However, an insufficient comprehension of some primary concepts can be established, and there are

noticeable difficulties in practically applying the acquired knowledge.

Fail

Unsatisfactory. Different levels of marks for students whose record is below the expected for the appropriate target group.

3-4

4

Very good grading. Corresponds with a high (very good) quality of work. The requirements for the acquisition of the study course have been fully completed. However, there is an insufficiently deep level of comprehension of individual issues to independently apply knowledge in solving complex problems.

3

Good grading. Corresponds with a good quality of work. Overall, the requirements for the acquisition of the study course have been fulfilled. However, a lack of skill can sometimes be established in independently applying the acquired knowledge.

5

5

Particularly high grading. Meant to be used in cases where a particularly high quality of work is supplemented by a high level of artistic innovation or academic research. The results achieved in the studies exceed the requirements for the acquisition of the study course, provide evidence of a deep understanding of the problem situation, and a diverse proposal for the solution of the situation. Highest of the regularly utilized gradings. Corresponds with a very high quality of work. The requirements of the study course have been fully acquired. The achieved study results fully correspond with the requirements for the acquisition of the study course, and the skill to independently apply the knowledge gained has been acquired.

## **UTAK0121V24 Craft-based contemporary art and product design: 4 op**

### **Objectives**

Upon completing the course, the student:

- Is familiar with various textile handicraft methods that can be applied to artistic expression or product design.
- Can use craft-based approaches in their artistic expression.
- Recognizes handicraft as a cultural heritage that contemporary art and design can reinterpret.
- Identifies that handicraft traditions are regional and culturally bound.

### **Contents**

Regional and cultural specificity of handicraft tradition, craft-based contemporary art, handicraft products, artistic expression, and design thinking through handicraft

### **Accomplishment methods**

Active participation to exercises and successful completion of craft-based assignments.

### **Study methods**

Teaching is delivered face-to-face. Guided exercises and critique 48 hours and independent work 60 hours.

### **Evaluation scale**

Approved/Rejected



## UVAP0162V24 Arctic Diaries: 4 op

### Objectives

The application of theory and practice towards explorations on adaptation and change, culture and environment, through artistic practice during the student's exchange period.

### Contents

Theories of adaptation and the exploration of visualization of space and culture via artistic exploration.

### Accomplishment methods

Diary-based exploration and interaction via the arts in the arctic.

### Study methods

Seminar participation (lecture and practice) 48 hours. Independent field work 60 hours.

### Further information

Max. 15 students.

### Prerequisites

None other than to be an exchange student in the faculty of art and design.

### Assessment criteria

#### 0-2

##### Rejected (0)

The performance is very incomplete or incorrect, or contains significant misunderstandings.

##### Passable (1)

The performance is superficial or poorly corresponds to the assignment. In the execution, matters are dealt with unilaterally. It may contain errors or inaccuracies.

##### Satisfactory (2)

The performance is limited, or does not adequately correspond to the assignment. It may contain errors or inaccuracies.

#### 3-4

##### Good (3)

The performance corresponds to the assignment, shows understanding and the ability to analyze and justify. An overall picture of the matter has been formed, but there may be flaws in it.

##### Commendable (4)

The performance corresponds to the assignment, shows understanding and the ability to analyze and justify. A high-quality overall picture has been formed, but there may be some finishing touches.

#### 5

##### Excellent (5)

In the performance, a broad whole is outlined and knowledge can be applied multidimensionally or placed in different contexts. The performance shows an independent approach and insight. The performance is an intact entity that contains justified own thinking or critical reflection.

### Pass / fail

Class participation, course work completion.

## **MAAD1102V24 Introduction to Arctic Cultures: 5 op**

### **Objectives**

At the end of the course student is able to

- have basic understanding of the histories and experiences of the peoples of the Circumpolar North, and the development of northern cultures
- discuss and distinguish traditions and features of northern cultures and art
- describe cultural and artistic similarities and differences of northern peoples and cultures

### **Contents**

The aim of this introductory course is to give knowledge of Arctic Cultures and how arctic landscapes and people have been presented in visual arts.

### **Accomplishment methods**

Lectures and seminars 28 hours, independent work, a learning diary and a seminar on literature.

### **Further information**

Timing

Autumn of first year

Target group

The student of Master's programme in Arctic Art & Design, exchange students (BA, MA)

Tutors

Maria Huhmarniemi and teaching and research staff of Arctic Centre and Faculty of Art and Design

### **Evaluation scale**

H-5

### **Assessment criteria**

**0-2**

Participation in the course is very low. Performance is narrow, superficial, or poorly matched to assignment. The performance is limited to listing things in isolation, or dealing with things unilaterally. Execution may contain errors or ambiguities.

**3-4**

Participation in the course is regular. Performance corresponds to assignment, demonstrates understanding and the ability to analyze and justify. Basic understanding of Arctic Cultures has been formed, but there may be shortcomings.

**5**

Participation in the course is active. The performance outlines a broad entity and the knowledge of Arctic Cultures can be applied multidimensionally or placed in different contexts. Performance demonstrates independent grip and insight. Performance is an intact entity that includes justified self-thinking or critical reflection. The learning diary is well written or implemented.

## **MAAD1300 ELECTIVE STUDIES 20 CR: 20 op**