

University of Lapland

ART/TTK - Art education Autumn 2023

Code	Name	Credits
ARTEDU23A	ART/TTK - Art education Autumn 2023	5-51
Open to all Exchange Students and available in Autumn period:		3-30
UART1102	<i>Finnish Design</i>	4
UART1105	<i>Introduction to Service Design</i>	5
UVAP0162	<i>Adaptation Charting</i>	4
MAAD1102	<i>Introduction to Arctic Cultures</i>	5
MAAD1103	<i>Arctic Art, Design and Innovation</i>	5
MUTE0102	<i>Weaving Workshop</i>	3
UYTY0211MOOC	<i>Socially-engaged Arts MOOC</i>	4
Open for Art Education Exchange Students in Autumn period:		2-21
UYTY0211	<i>Art in the Built Environment</i>	2
USOVE1005	<i>Space, time, place</i>	4
USOVE1004	<i>Community and participatory art</i>	4
UKUV0627	<i>Independent Fine Art Studies</i>	4-8
UMUO4005	<i>Arts-Based and Community-Based Participatory Research Approaches</i>	3

ARTEDU23A ART/TTK - Art education Autumn 2023: 5 - 51 cr.

Open to all Exchange Students and available in Autumn period:: 3 - 30 cr.

UART1102 Finnish Design: 4 cr.

Objectives

At the end of this course student

- has basic knowledge on Finnish design
- can recognize different fields of design culture in Finland
- can apply the understanding of Finnish design in assignments

Contents

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 assignments in groups, where they will apply their knowledge on Finnish design.

Accomplishment methods

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

Study methods

Lectures about different fields of Finnish design by using examples. Group assignment, where students are asked to apply their knowledge on Finnish design. Lectures and guided exercises 28

hours, 80 hours independent work.

Further information

Max 25 students.

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 tasks are well written and/or implemented.

UART1105 Introduction to Service Design: 5 cr.**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

Presence during the lectures (80%), finished assignment and a final report.

Study methods

Lectures, exercises, design assignment and a final report for a case organization

Learning material

More literature information and extra 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

5-1 / failed

UVAP0162 Adaptation Charting: 4 cr.**Objectives**

Learning outcomes

-the application of theory and practice to the exploration of adaptation and change, culture and environment through artistic practice during the student's exchange period.

-to achieve a clearer understanding, through art, of the relationship between culture(s) and environment.

Contents

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

Accomplishment methods

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

Study methods

Seminar, field work and critique 48 hours, independent work 60 hours.

Further information

Max. 15 students.

MAAD1102 Introduction to Arctic Cultures: 5 cr.**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.

MAAD1103 Arctic Art, Design and Innovation: 5 cr.

Objectives

Students will be able to identify the main concepts and process related to thematic discussion and development processes in the arctic region. Students will learn how to use research and development strategies as well as methods and approaches based on art and creativity needed to solve extreme problems.

Contents

The course will introduce the thematic discussions related to the research, development and innovation work related to arctic art and design. The course will introduce central concepts in the core of arctic art, design and innovation: design for social innovation, design thinking, wicked problems and applied visual art. The course will also introduce research processes and case studies on development work in the north. Arctic Art, Design and Innovation work can be applied into marginal contexts and help in generating radical innovation for both social and business contexts.

Study methods

The course will be carried out through lectures and workshops 32 hours, and a seminar work, independent work.

Further information

Timing

Autumn of first year

Target group

MA and Doctoral students

Tutor

Satu Miettinen and Glen Coutts

Learning material

Brown, T. (2008). Design Thinking. Harvard Business Review, June 2008, 84-92. Darso, L (2004) Artful Creation: learning-Tales of Arts-in-Business.

Jokela, T., Goutts, G. Huhmarniemi, M. and Härkönen, E. (Eds): COOL – Applied Visual Arts in the North.

Kolko, J.: Wicked Problems: Problems Worth Solving. <https://www.wickedproblems.com/read.php>

Manzini, E.: Making Things Happen: Social Innovation and Design. Design Issues. Winter 2014, Vol. 30, No. 1

Tahkokallio, P.(Ed.): Arctic Design - Opening the Discussion. 2012
Jokela & Coutts: Relate North series 2014 – 2020

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. The main concepts and approaches of arctic art, design and innovation have 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 art, design and innovation 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 course tasks are well implemented.

MUTE0102 Weaving Workshop: 3 cr.**Objectives**

Learning outcomes At the end of the course student is able to:

- Use and combine different materials and weaving techniques creatively.
- Know basic weaving patterns and some special weaving techniques.

Content The possibilities of weaving techniques in basic loom. Three-dimensionality on the woven surface.

Method 36 hours lectures and guided exercises, 45 hours independent work

Requirements Active participation and successful completion of studio work.

Evaluation 5-1 / failed

Timing Autumn semester

Target group Faculty of Art and Design exchange students (BA, MA). Max 12 students.

Tutor Fashion, Textile Art and Material Studies, Ritva Jääskeläinen

Language of instruction English

UYTY0211MOOC Socially-engaged Arts MOOC: 4 cr.**Objectives**

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>

Contents

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.

Accomplishment methods

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

Study methods

Independent work 108 hours.

Open for Art Education Exchange Students in Autumn period:: 2 - 21 cr.

UYTY0211 Art in the Built Environment: 2 cr.

Objectives

At the end of the course student is able to

-plan and implement artworks as part of art event in the city

Contents

Artistic action (for example light installations/ lanterns) relating topical/current themes in the city. Working methods depends on theme and context.

Accomplishment methods

Active participation to the lectures and workshop.

Study methods

Lectures and workshop studying (24 hours), independent studies (30 hours).

Further information

Timing

Autumn

Tutor
Art Education, Antti Stöckell

Evaluation scale

Approved/Rejected

Pass / fail

ACCEPTED

Participation in all phases of the workshop is active.

Completion corresponds to the assignment, The whole picture of the topic has been formed.

Completion of the task demonstrates an understanding as well as the ability to design and implement art in an environment. .

TO BE COMPLETED

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

ABANDONED

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.

USOVE1005 Space, time, place: 4 cr.**Objectives**

After completing the course, the student will be able to

- define the concepts of space, time and place
- describe the manifestation of phenomena related to concepts in different forms of art
- applies phenomena related to concepts in his own artistic expression and in communal and participatory situations

Contents

The concepts of space, time and place and related phenomena. Space, time and place as dimensions of contemporary art, for example in installations, light art and performances.

Accomplishment methods

Active participation in lectures, exercises and workshops. Carrying out pictorial and written exercises.

Study methods

Lectures 10 h, exercises 30 h, independent work 68 h.

Evaluation scale

H-5

USOVE1004 Community and participatory art: 4 cr.**Objectives**

After completing the course, the student will be able to

- describe different forms of community and participatory art and methods of inclusion in

contemporary art

-evaluate community and inclusive art, especially considering ethical, aesthetic, social and cultural perspectives

-plan, implement and report a community artistic participatory process

Contents

Forms of community and participatory art and methods of participation.

Accomplishment methods

Active participation in lectures, exercises and workshops. Carrying out pictorial and written exercises.

Study methods

Lectures 10 h, workshops 30 h, independent work 68 h.

Further information

Target groups SOVE2, AAD1, AAD2, KUVO International students

Learning material

Hiltunen, M. (2009) Yhteisöllinen taidekasvatus.
Kantonen (toim.) (2010) Ankaraa ja myötätuntoista kuuntelua.
Lacy, S. (Ed.) (1995) Mapping the Terrain.
Rantala, P. & Jansson, S.-M. (toim.) (2013) Taiteesta toiseen.
Matarasso (2019). Restless art.

Articles and literature distributed in the course

Evaluation scale

H-5

UKUV0627 Independent Fine Art Studies: 4 - 8 cr.

Objectives

The course encourages students to develop their own artwork responding to the Nordic working environment. Students are expected to deepen their existing skills and contextualize their practice as part of the field of contemporary art. The aim is to offer students an opportunity to reconsider their existing artistic approaches, incorporate new ideas and share good practice

Contents

Individual studio practice, supported by a program of tutorials, meetings and exhibition visits. Students themselves are expected to be active in organizing this supportive structure guided by the tutors.

Accomplishment methods

Independent studio practice, monthly meetings with the tutors; group discussions; independent studies.

Further information

Requirements

An approved plan of action. Active studio practice and production of a suitable body of work.

Target group

Exchange students who can demonstrate sufficient achievement in previous art practice.

Prerequisites

None other than to an exchange student in the faculty of art and design who is from university in which she/he is studying fine art as a main subject.

Evaluation scale

H-5

UMUO4005 Arts-Based and Community-Based Participatory Research Approaches: 3 cr.**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 24 hours, exercises and independent work 46 hours.

Further information

Timing

Autumn of first year Master's studies

Tutor

Maria Huhmarniemi, Satu Miettinen and Timo Jokela

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

Cahnmann-Taylor, Melisa & Siegesmund, Richard (eds.): Arts-based research in education: Foundations for practice. 2008.

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.