SFU OFFICE OF THE ASSOCIATE VICE-PRESIDENT, ACADEMIC AND ASSOCIATE PROVOST

8888 University Drive,   TEL: 778.782.4636   avpcio@sfu.ca
Burnaby, BC   FAX: 778.782.5876   www.sfu.ca/vpacademic
Canada V5A 1S6

MEMORANDUM

ATTENTION	Senate	**DATE**	June 8, 2012
FROM	Bill Krane, Chair	**PAGES**	1/1
	Senate Committee on		
	Undergraduate Studies		
RE:	Faculty of Communication, Art and Technology (SCUS 12-33)		

For information:

Acting under delegated authority at its meeting of June 7, 2012, SCUS approved the following curriculum revisions:

1. TechOne (SCUS 12-33b)

    (i) Deletion of reference to the TECHOne as a stand-alone program effective Fall 2012.

2. School for the Contemporary Arts (SCUS 12-33c)

    (i) Prerequisite changes to FPA 262, 263, 264, 265, 268, 269, 362, 363, 364, 365, 368, 369
    (ii) BFA Program Continuance effective Fall 2013

3. School of Interactive Arts and Technology (SCUs 12-33d)

    (i) New Course Proposals effective Spring 2013:
        IAT 395-3, North Europe Design Field School: Contexts of Design
        IAT 396-3, North Europe Design Field School: Design Inquiry
        IAT 397-3, North Europe Design Field School: Design Synthesis

Senators wishing to consult a more detailed report of curriculum revisions may do so by going to Docushare: https://docushare.sfu.ca/dsweb/View/Collection-12682
If you are unable to access the information, please call 778-782-3168 or email shelley_gair@sfu.ca.

SFU

FACULTY OF COMMUNICATION, ART AND TECHNOLOGY
Office of the Dean

Harbour Centre 7410   TEL 778.782.8790   www.fcat.sfu.ca
515 West Hastings Street   FAX 778.782.8789
Vancouver, BC, V6B 5K3

MEMORANDUM

ATTENTION	Jo Hinchliffe	**DATE**	May 28, 2012
	Associate Registrar		
FROM	DD Kugler, Chair	**PAGES**	1
	Undergraduate Curriculum Committee		
	Faculty of Communication, Art, and Technology		
RE:	TechOne		

In January 2011, SCUS approved SIAT's proposed roll-over of TechOne into first-year IAT courses. As a result, TechOne is no longer a stand-alone program, and no student can be admitted directly into TechOne. All references to TechOne as a stand-alone program should be removed.

TechOne will be removed from the FCAT webpage.

A proposal to delete the four remaining TechOne courses
  TECH101
  TECH101W
  TECH114
  TECH124
will be presented at the next FCAT-UCC meeting.

I hope this clarifies the TechOne situation.

DD Kugler

SFU FACULTY OF COMMUNICATION, ART AND TECHNOLOGY
Office of the Dean

Harbour Centre 7410   TEL 778.782.8790   www.fcat.sfu.ca
515 West Hastings Street   FAX 778.782.8789
Vancouver, BC, V6B 5K3

MEMORANDUM

ATTENTION	Bill Krane, Chair	**DATE**	May 25, 2012
	Senate Committee on Undergraduate Studies		
FROM	DD Kugler, Chair	**PAGES**	30, including cover memo
	Undergraduate Curriculum Committee		
	Faculty of Communication, Art, and Technology		
RE:	SCUS, June 7, 2012		

On May 22, 2012, the Faculty of Communication, Art and Technology Undergraduate Curriculum Committee approved the following curricular revisions:

- School for the Contemporary Arts memo
  - Visual Arts prerequisite changes
  - Academic Continuance Policy
  - BC12 Admission Changes

- School of Interactive Arts + Technology memo
  - IAT 395/396/397: new course proposals

Please place these items on the next meeting of SCUS.

DD Kugler

Simon Fraser University
8888 University Drive
Burnaby, BC V5A 1S6

TEL 778.782.3363

Email: ca@sfu.ca

MEMORANDUM ──────────────────────────────

ATTENTION	DD Kugler, Chair Faculty of Communication, Art and Technology Undergraduate Curriculum Committee	**DATE**	May 1, 2012
FROM	Rob Kitsos, Associate Chair School for the Contemporary Arts	**PAGES**	10
RE:	Curriculum Revisions		

At its meeting of 04 20 2012, the School for the Contemporary Arts approved the attached curricular revisions: (summary of listings either in quotations)

- Calendar Changes to Visual Art Courses
- SCA Academic Continuance Policy
- BC12 Admission Changes

Would you please place this/these proposals on the agenda of the next meeting of the Faculty of Communication, Art and Technology Undergraduate Curriculum Committee?

Thank you,

Rob Kitsos
Associate Chair, School for the Contemporary Arts

COURSE CHANGE/DELETION FORM

Existing Course Number:

Existing Title: FPA 262, FPA 263, FPA 264, FPA 265, FPA 268, FPA 269, FPA 362, FPA 363, FPA 364, FPA 365, FPA 368, FPA 369

Please check appropriate revision(s):

Course Number: _____   Credit Hours: _____   Title: __

Description: __   Prerequisite: __X__   Vector: _____
                                              (Lect/Sem/Tut/Lab)
Course deletion: _____

FROM:	TO:
FPA 262-3 Methods and Concepts: Drawing-based Practices A studio course introducing drawing practices as they relate to practical, conceptual, aesthetic and historical issues in contemporary art. Prerequisite: FPA 160. A course materials fee is required. Students will receive credit for either FPA 262 or 362, but not both.	**FPA 262-3 Methods and Concepts: Drawing-based Practices** A studio course introducing drawing practices as they relate to practical, conceptual, aesthetic and historical issues in contemporary art. Prerequisite: FPA 160 or permission from Visual Art Area. A course materials fee is required.
FPA 263-3 Methods and Concepts: Painting-based Practices A studio course introducing painting practices as they relate to practical, conceptual, aesthetic and historical issues in contemporary art. Prerequisite: FPA 161 and status as an approved major or extended minor in visual art. A course materials fee is required. Students will receive credit for either FPA 263 or 363, but not both.	**FPA 263-3 Methods and Concepts: Painting-based Practices** A studio course introducing painting practices as they relate to practical, conceptual, aesthetic and historical issues in contemporary art. Prerequisite: FPA 160 or permission from Visual Art Area. A course materials fee is required.

FPA 264-3 Methods and Concepts: Sculptural Practices	FPA 264-3 Methods and Concepts: Sculptural Practices
A studio course introducing sculptural practices as they relate to practical, conceptual, aesthetic and historical issues in contemporary art. Prerequisite: FPA 161 or 170. FPA 264 is identical to FPA 364 and students may not take both courses for credit. A course materials fee is required.	A studio course introducing sculptural practices as they relate to practical, conceptual, aesthetic and historical issues in contemporary art. Prerequisite: FPA 160 or Visual Art Area permission. A course materials fee is required.
FPA 265-3 Methods and Concepts: Photo-based Practices	FPA 265-3 Methods and Concepts: Photo-based Practices
A studio course introducing photographic practices as they relate to practical, conceptual, aesthetic and historical issues in contemporary art. Prerequisite: FPA 161 and status as an approved major or extended minor in visual art. A course materials fee is required. Students will receive credit for either FPA 265 or 365, but not both.	A studio course introducing photographic practices as they relate to practical, conceptual, aesthetic and historical issues in contemporary art. Prerequisite: FPA 161 and status as an approved major or extended minor in visual art or Visual Art Area Permission. A course materials fee is required.
FPA 268-3 Methods and Concepts: Spatial Presentation	FPA 268-3 Methods and Concepts: Spatial Presentation
A studio course introducing spatial presentation practices as they relate to practical, conceptual, aesthetic and historical issues in contemporary art. Prerequisite: FPA 161 or 170. A course materials fee is required. Students can only receive credit for one of FPA 163, 268 or 368.	A studio course introducing spatial presentation practices as they relate to practical, conceptual, aesthetic and historical issues in contemporary art. Prerequisite: FPA 160 or Visual Art Area permission. A course materials fee is required.
FPA 269-3 Methods and Concepts: Selected Topics	FPA 269-3 Methods and Concepts: Selected Topics
A studio course introducing topics in art-making practices as they relate to practical, conceptual, aesthetic and historical issues in contemporary art. This course may be taken more than once for credit under a different topic. Prerequisite: FPA 161 and status as an approved major or extended minor in visual art. A course materials fee is required.	A studio course introducing topics in art-making practices as they relate to practical, conceptual, aesthetic and historical issues in contemporary art. This course may be taken more than once for credit under a different topic. Prerequisite: FPA 160 or Visual Art Area permission. A course materials fee is required.

FPA 362-3 Methods and Concepts: Drawing-based Practices Presents drawing practices as they relate to practical, conceptual, aesthetic and historical issues in contemporary art. Additional assignments will be required for students taking the course at this level. Prerequisite: FPA 161 and status as an approved major or extended minor in visual art. A course materials fee is required. Students will receive credit for either FPA 262 or 362, but not both.	FPA 362-3 Methods and Concepts: Drawing-based Practices Presents drawing practices as they relate to practical, conceptual, aesthetic and historical issues in contemporary art. Additional assignments will be required for students taking the course at this level. Prerequisite: FPA 160 or Visual Art Area permission. A course materials fee is required.
FPA 363-3 Methods and Concepts: Painting Practices Presents painting practices as they relate to practical, conceptual, aesthetic and historical issues in contemporary art. Additional assignments will be required for students taking the course at this level. (studio) Prerequisite: FPA 161 and status as an approved major or extended minor in visual art. A course materials fee is required. Students will receive credit for either FPA 263 or 363, but not both.	FPA 363-3 Methods and Concepts: Painting Practices Presents painting practices as they relate to practical, conceptual, aesthetic and historical issues in contemporary art. Additional assignments will be required for students taking the course at this level. (studio) Prerequisite: FPA 160 or Visual Art Area Permission. A course materials fee is required.
FPA 364-3 Methods and Concepts: Sculptural Practices Presents sculptural practices as they relate to practical, conceptual, aesthetic and historical issues in contemporary art. Additional assignments will be required for students taking the course at this level. Prerequisite: FPA 161 and status as an approved major or extended minor in visual art. A course materials fee is required. Students will receive credit for one of FPA 264, 170, or 364.	FPA 364-3 Methods and Concepts: Sculptural Practices Presents sculptural practices as they relate to practical, conceptual, aesthetic and historical issues in contemporary art. Additional assignments will be required for students taking the course at this level. Prerequisite: FPA 160 or Visual Art Area permission. A course materials fee is required. FPA 365-3 Methods and Concepts: Photo-based Practices

FPA 365-3 Methods and Concepts: Photo-based Practices

Presents photo-based practices as they relate to practical, conceptual, aesthetic and historical issues in contemporary art. Additional assignments will be required for students taking the course at this level. Prerequisite: FPA 161 and status as an approved major or extended minor in visual art. A course materials fee is required. Students will receive credit for either FPA 265 or 365, but not both.

FPA 368-3 Methods and Concepts: Spatial Presentation

A studio course introducing spatial presentation practices as they relate to practical, conceptual, aesthetic and historical issues in contemporary art. Prerequisite: FPA 161 or 170. Students can receive credit for only one of FPA 163, 268 or 368. A course materials fee is required.

FPA 369-3 Methods and Concepts: Selected Topics

A studio course presenting topics in art-making practices as they relate to practical, conceptual, aesthetic and historical issues in contemporary art. This course may be taken more than once for credit under a different topic. Prerequisite: FPA 161 and status as an approved major or extended minor in visual art. A course materials fee is required.

Presents photo-based practices as they relate to practical, conceptual, aesthetic and historical issues in contemporary art. Additional assignments will be required for students taking the course at this level. Prerequisite: FPA 160 or Visual Art Area permission. A course materials fee is required.

FPA 368-3 Methods and Concepts: Spatial Presentation

A studio course introducing spatial presentation practices as they relate to practical, conceptual, aesthetic and historical issues in contemporary art. Prerequisite: FPA 160 or Visual Art Area Permission. A course materials fee is required.

FPA 369-3 Methods and Concepts: Selected Topics

A studio course presenting topics in art-making practices as they relate to practical, conceptual, aesthetic and historical issues in contemporary art. This course may be taken more than once for credit under a different topic. Prerequisite: Prerequisite: FPA 160 or Visual Art Area Permission. A course materials fee is required.

If this course replicates the content of a previously approved course to the extent that students should not receive credit for both courses, this should be noted in the prerequisite.

Effective term and year: ___January, 2013___

School for the Contemporary Arts
Visual Art Area
Prerequisites changes.
Spring 2012

Rationale:
In the SCA Visual Art Methods and Concepts courses, the lower level students are in the same class as upper level students so that, for example, FPA 262 will be the same class as FPA 362. These classes are intended to give students an introduction to specialized material knowledge to bring back into the core courses in the Major and Minor programs. Traditionally a student has not been allowed to repeat these courses, even at a different (upper level) course number.

Changing the prerequisites across all of the methods and concepts courses so that entry is either after completion of FPA 160 or by permission can allow a) all interested students access to the class with permission, who have not taken FPA 160, and b) a student wishing to extend their exploration of the medium further to take the class a second time under the other course number.

These proposed changes in prerequisites will be the same for each methods and concepts course thus streamlining access to the courses.

Contemporary Arts – BFA Academic Continuance Policy
Declaration and continuation of Major in the School for the Contemporary Arts

New Policy:

All BFA students who successfully complete the acceptance process within the School for the Contemporary Arts are offered the status of 'Major' in a specific area of study entering the first year. In order to remain a major, all students are required to maintain a GPA (FPA) of 3.0.

Rationale:

The School for the Contemporary Arts is reviewing curricular changes that facilitate greater recruitment strategies, flexibility, and simplicity across all areas. While the SCA has maintained some growth during the transition into the Woodward building, it is important for us to continue to focus on increasing and retaining students. One of the challenges has been the consistency of when our students declare their majors in all our areas and how we track academic continuance. This new policy will make it easier for our national and international recruitment staff to articulate the process of admissions and provide a competitive offer for potential students. At present, approximately 10% of our BFA students fall below the 3.0 average. The 3.0 FPA average requirement will help sustain a high academic standard in the SCA.

Process:

After a student has declared a major in Contemporary Arts, he or she will need to maintain their BFA Program GPA (FPA) at a minimum of 3.0. Maintenance of the BFA Program GPA level will be evaluated at the end of the 1st and 2nd academic years, normally at the end of the Spring Semester. A student who falls below a BFA Program GPA of 3.0 will lose their status as major, and meet with the ~~SC~~ SCA Advisor.

- If the student has finished first year, they will normally have one year to increase the BFA Program GPA to 3.0 or above in order to re-establish the major.
- If the student has finished second year, they will need to meet with the Area Coordinator and the Advisor to determine 1) if the BFA Program GPA can be raised and the major can be re-established and 2) plan their academic career for either re-establishing the major, or pursuing a SCA Extended Minor, or the FCAT BA Double Minor.

CALENDAR CHANGE FORM

Entrance Requirements for SCA programs

Rationale:
This new policy will make our the application process easier to administer within the SCA and help sustain a high academic standard in the SCA.

PROGRAM

Remove from Calendar:	Add to ~~Admission~~ Requirements:
(Dance Major/ Extended Minor Program) Continuation in the dance major is contingent upon the successful completion of FPA122, 123. 124 and 129 and the approval of the Dance Area. Interviews will be held at the end of the first year and approval will be based on the student's potential, progress, academic record and suitability for the program. **(Film Major Program)** Film students who wish to complete the film major may apply for admission to the BFA major program after completing FPA 231, normally at the end of the second year of study. Approval will be based on the students creative work and academic record in required lower division courses. **(Music Major Program)** Entry to specific courses required for the music major is by interview, usually scheduled for early spring and late summer. Contact the general office to make an appointment. **(Theatre Major Program)** Students who wish to enrol in the theatre performance major normally complete FPA 150, 151, and 170, and are advised to complete other courses required for the major prior to auditioning for entry to the program **(Visual Art Major Program)** Entry to the visual art major (BFA) program is granted after completion of FPA 111, 160, 161, and 168 in the first year Followed by an application to FPA 260. Following the completion of FPA 260, 261 and 210 entry into visual art	**BFA Academic Continuance Policy** After a student has declared a major in Contemporary Arts, he or she will need to maintain their BFA Program GPA (FPA) at a minimum of 3.0. Maintenance of the BFA Program GPA level will be evaluated at the end of the 1st and 2nd academic years, normally at the end of the Spring Semester. A student who falls below a BFA Program GPA of 3.0 will lose their status as major, and meet with the SC Advisor. If the student has finished first year, they will normally have one year to increase the BFA Program GPA to 3.0 or above in order to re-establish the major. If the student has finished second year, they will need to meet with the Area Coordinator and the Advisor to determine 1) if the BFA Program GPA can be raised and the major can be re-established and 2) plan their academic career for either re-establishing the major, or pursuing a SCA Extended Minor, and the FCAT BA Double Minor.

major is granted based on an application. Both applications are determined by grades and portfolio assessments, usually scheduled at the end of the spring term. Contact the general office for further information. **(Visual Art Extended Minor Program)** Entry to the Visual Art Extended Minor program, after completion of FPA 111, 160, 161, and 168 in the first year, is determined by grades and portfolio assessments, usually scheduled at the end of the spring term. Contact the general office for further information.	

Effective term and year: ___Fall, 2013_____

FACULTY OF COMMUNICATION, ART AND TECHNOLOGY
School of Interactive Arts + Technology

Simon Fraser University Surrey	TEL 778.782.7555	dill@sfu.ca
250 – 13450 102nd Avenue, Surrey, BC	FAX 778.782.7478	www.siat.sfu.ca
Canada V3T 0A3		

MEMORANDUM

ATTENTION	Don Kugler, Associate Dean, FCAT	**DATE**	Wednesday, May 16, 2012
FROM	John Dill		
RE:	SIAT Curriculum Changes		

Please include the attached new course proposals for discussion and vote at the next FCAT UCC meeting. The proposal is for a new Field School, as I'd noted at a previous FCAT UCC meeting. This is for a Northern European design field school, and consists of proposals for a package of 3 related courses.

Included are the new course proposals, course outlines and two background documents to give a 'big-picture' description. All are from the course proposer, Russell Taylor.

Sincerely,

John Dill
Chair, Undergraduate Curriculum Committee
School of Interactive Arts + Technology
Faculty of Communication, Art and Technology
Simon Fraser University
778-782-7555 John_dill@sfu.ca

COURSE SUBJECT/NUMBER IAT 395-3

COURSE TITLE
LONG — for Calendar/schedule, no more than 100 characters including spaces and punctuation

North Europe Design Field School: contexts of design

AND
SHORT — for enrollment/transcript, no more than 30 characters including spaces and punctuation

N. Europe Design Histories

CAMPUS where course will be taught: Burnaby   Surrey   Vancouver   Great Northern Way   Off campus

COURSE DESCRIPTION (FOR CALENDAR). 50-60 WORDS MAXIMUM. ATTACH A COURSE OUTLINE TO THIS PROPOSAL.

The first of three courses in the North Europe Design Field School prepares qualified students to explore the contexts and interconnectedness of design, innovation and technology in selected Northern Europe design organizations, schools and other institutions.

LIBRARY RESOURCES
NOTE: Senate has approved (S.93-11) that no new course should be approved by Senate until funding has been committed for necessary library materials. Each new course proposal must be accompanied by a library report and, if appropriate, confirmation that funding arrangements have been addressed.

Library report status   no new resources

RATIONALE FOR INTRODUCTION OF THIS COURSE

This Northern Europe Field School was successfully pilot-tested in Summer 2011 and confirmed the benefit for senior level SIAT students to engage with different contexts in the study of design. As a destination of study, this field school exposes students to the most economically-successful nations of the EU, where design is a major factor in the economy. As ambassadors of SFU, students must be prepared for the opportunities to share their expertise, to learn from others, and engage professionally while studying abroad. Establishing a base for this inquiry begins with students exploring the history, culture and socio-political factors influencing design.

SCHEDULING AND ENROLLMENT INFORMATION

Indicate effective **term and year** course would first be offered and planned **frequency** of offering thereafter:

Spring/Summer 2013, and biannually thereafter.

Will this be a required or elective course in the curriculum? ◯Required ◉Elective

What is the probable enrollment when offered?   Estimate: 12-16

CREDITS
Indicate number of credits (units): 3

Indicate number of hours for: Lecture 3   Seminar   Tutorial   Lab   Other

FACULTY Which of your present CFL faculty have the expertise to offer this course?

Taylor, Wanner, Wakkary, Zupan, Hennessy, Schiphorst

WQB DESIGNATION (attach approval from Curriculum Office)

None

PREREQUISITE

Does this course replicate the content of a previously-approved course to such an extent that students should not receive credit for both courses? If so, this should be **noted in the prerequisiite.**

48 units, including IAT 338

COREQUISITE

IAT 396 and IAT 397

STUDENT LEARNING OUTCOMES

Upon satisfactory completion of the course students will be able to:

1. Define their design interests in consultation with the instructor and others in the course
2. Explore the history, culture and socio-political factors influencing design in Northern Europe as distinct from the North American context.
3. Consult with peers and instructor to determine the selection of design contexts and designers that will form the basis of the learning in course 2.
4. Collaborate to develop a plan for examining Design in Northern Europe in the selected region and settings of study
5. Create a personal study and travel plan for the field school

FEES

Are there any proposed student fees associated with this course other than tuition fees? ●YES ○NO

RESOURCES

List any outstanding resource issues to be addressed prior to implementation: space, laboratory equipment, etc:

None

OTHER IMPLICATIONS

Articulation agreement reviewed? ○YES ○NO ●Not applicable
Exam required: ○YES ●NO
Criminal Record Check required: ○YES ●NO

APPROVALS

1   Departmental approval indicates that the Department or School has approved the content of the course, and has consulted with other Departments/Schools/Faculties regarding proposed course content and overlap issues.

_____   Date _____

Chair, Department/School

_____   Date _____

Chair, Faculty Curriculum Committee

2   Faculty approval indicates that all the necessary course content and overlap concerns have been resolved, and that the Faculty/School/Department commits to providing the required Library funds.

_____   Date _____

Dean or designate

LIST which other Departments, Schools and Faculties have been consulted regarding the proposed course content, including overlap issues. Attach documentary evidence of responses.

School of Interactive Arts and Technology
Faculty of Communication, Art and Technology

Other Faculties approval indicated that the Dean(s) or Designate of other Faculties AFFECTED by the proposed new course support(s) the approval of the new course:

_____ Date _____

_____ Date _____

3   SCUS approval indicates that the course has been approved for implementation subject, where appropriate, to financial issues being addressed.

COURSE APPROVED BY SCUS (Chair of SCUS):

_____ Date _____

APPROVAL IS SIGNIFIED BY DATE AND APPROPRIATE SIGNATURE.

COURSE OUTLINE
IAT 395-3- North Europe Design Field School: Contexts of design

COURSE DESCRIPTION:

This is the first of three courses in the *North Europe Design Field School* and is intended to prepare students to go into the field. Senior students are selected for the field school through a competitive process that affords entry to this first course. Students explore the contexts and interconnectedness of design, innovation and technology in selected, leading Northern European design organizations, schools and other institutions. This course provides a gateway for students to explore the contexts of design by preparing students to engage in design conversation with designers and others in nations where design is a major factor in the economy. As ambassadors of SFU, students must be prepared for the opportunities to share their expertise, to learn from others, and engage professionally while studying abroad. Through facilitated discussions, students will begin to develop self-awareness of their interests, and questions about design and examine the history, social, cultural, political and economic factors and relationships that influence designers, artisans, craftspeople and others involved in design in Northern Europe . Students, with the guidance of the instructor, will determine through discussion and inquiry, the network of designers, design schools, manufacturers, as well as public and other private institutions that form the itinerary and inquiry of a given term of study. Students will prepare a travel and personal development plan as well as contribute to the overall plan for the field school.

LEARNING OUTCOMES:

Upon completion of the course and fulfillment of expectations, students will be prepared to:
1. Define their design interests in consultation with the instructor and others in the course
2. Explore the history, culture and socio-political factors influencing design in Northern Europe as distinct from the North American context.
3. Consult with peers and instructor to determine the selection of design contexts and designers that will form the basis of the learning in course 2.
4. Collaborate to develop a plan for examining Design in Northern Europe in the selected region and settings of study
5. Create a personal study and travel plan for the field school

TOPICS:

* the history and contexts of design in northern Europe
* design-based inquiry
* planning and conducting interviews
* documentation and film-making in the context of a field school
* habits of practice,
* organizational practices for documentation and the quality and expectations.

DELIVERY METHOD:

The course applies a seminar format and features an intensive preparatory learning phase of 2-4 weeks prior to departure where students engage in on campus activities including presentations and peer teaching under the supervision and direction of faculty.

EVALUATION:

+Weekly Assignments (teams of 1, 2, 3)	60%
+Content Quizzes	20%
+Contribution to Group Tools (for example Design Inquiry Framework)	20%

WEEKLY IN CLASS HOURS:

Intensive Model: 10 to 16 hours/week for 4 week duration (or 2 @ 5 hrs classes or 3 @ 5), Summer term.

COURSE SUBJECT/NUMBER   IAT 396-3

COURSE TITLE

LONG — for Calendar/schedule, no more than 100 characters including spaces and punctuation

North Europe Design Field School: design inquiry

AND

SHORT — for enrollment/transcript, no more than 30 characters including spaces and punctuation

N. Europe Design in Context

CAMPUS where course will be taught: Burnaby   Surrey   Vancouver   Great Northern Way   Off campus

COURSE DESCRIPTION (FOR CALENDAR). 50-60 WORDS MAXIMUM. ATTACH A COURSE OUTLINE TO THIS PROPOSAL.

The second of three courses in the North Europe Design Field School prepares students to undertake a design inquiry in selected Northern Europe design organizations, schools and other institutions.

LIBRARY RESOURCES

NOTE: Senate has approved (S.93-11) that no new course should be approved by Senate until funding has been committed for necessary library materials. Each new course proposal must be accompanied by a library report and, if appropriate, confirmation that funding arrangements have been addressed.

Library report status   no new resources

RATIONALE FOR INTRODUCTION OF THIS COURSE

Students will benefit from an experiential opportunity to learn about the culture of design from experts, and thus realize the impact of the socio-cultural contexts on the nature of design, the products and practices in a range of settings. This course provides students with opportunities to integrate and apply specific knowledge, skills and attributes acquired during in their undergraduate program of studies within SIAT and SFU. While, in the field students practice and reflect upon their technical development and professional aspirations as novice designers.

SCHEDULING AND ENROLLMENT INFORMATION

Indicate effective **term and year** course would first be offered and planned **frequency** of offering thereafter:

Spring 2013, and biannually thereafter.

Will this be a required or elective course in the curriculum? ◯ Required ⦿ Elective

What is the probable enrollment when offered?   Estimate: 12-16

CREDITS

Indicate number of credits (units):   3

Indicate number of hours for: Lecture   3   Seminar   Tutorial   Lab   Other

FACULTY Which of your present CFL faculty have the expertise to offer this course?

Taylor, Wanner, Wakkary, Zupan, Hennessy, Schiphorst

WQB DESIGNATION (attach approval from Curriculum Office)

None

PREREQUISITE

Does this course replicate the content of a previously-approved course to such an extent that students should not receive credit for both courses? If so, this should be **noted in the prerequisiite.**

48 units, including IAT 338

COREQUISITE

IAT 395 and IAT 397

STUDENT LEARNING OUTCOMES

Upon satisfactory completion of the course students will be able to:

1. Examine the cultural impacts on design in situ in selected Northern European settings by applying selected methods (example: interviews, observation) to understand the relationship between design, technology and innovation.
2. Use appropriate technologies and techniques to document cultural aspects of design
3. Collaborate in small teams and with experts to undertake design projects in the field.
4. Begin analysis of findings.
5. Reflect upon and document their own emerging identity as a novice designer, their philosophy, and emerging habits of practice.

FEES

Are there any proposed student fees associated with this course other than tuition fees? ● YES ○ NO

RESOURCES

List any outstanding resource issues to be addressed prior to implementation: space, laboratory equipment, etc:

None

OTHER IMPLICATIONS

Articulation agreement reviewed?	○ YES ○ NO	● Not applicable
Exam required:	○ YES ● NO	
Criminal Record Check required:	○ YES ● NO	

APPROVALS

1   Departmental approval indicates that the Department or School has approved the content of the course, and has consulted with other Departments/Schools/Faculties regarding proposed course content and overlap issues.

_____

Chair, Department/School   Date

_____

Chair, Faculty Curriculum Committee   Date

2   Faculty approval indicates that all the necessary course content and overlap concerns have been resolved, and that the Faculty/School/Department commits to providing the required Library funds.

_____

Dean or designate   Date

LIST which other Departments, Schools and Faculties have been consulted regarding the proposed course content, including overlap issues. Attach documentary evidence of responses.

School of Interactive Arts and Technology
Faculty of Communication, Art and Technology

Other Faculties approval indicated that the Dean(s) or Designate of other Faculties AFFECTED by the proposed new course support(s) the approval of the new course:

_____ Date _____

_____ Date _____

3   SCUS approval indicates that the course has been approved for implementation subject, where appropriate, to financial issues being addressed.

COURSE APPROVED BY SCUS (Chair of SCUS):

_____ Date _____

APPROVAL IS SIGNIFIED BY DATE AND APPROPRIATE SIGNATURE.

COURSE OUTLINE
IAT 396-3- North Europe Design Field School: Design inquiry

COURSE DESCRIPTION:

This is the second of three courses in the *North Europe Design Field School* where students undertake a design inquiry in selected Northern Europe design organizations, schools and other institutions. This course enables students to situate their practice in the field. By experiencing, investigating, responding to and processing the range of factors and cultural impacts on design, students learn about themselves as emerging designers. By using appropriate technologies and techniques students, individually and in teams, document and capture cultural approaches to design. Students document observations and affordances in film; they create and maintain a repository; they undertake presentations and personal reflections. Students work individually on a specific design project to showcase their strengths as novice designers; they examine own perspectives in the contexts encountered in the field school. Students will come away with a broader sense of the world, that the interconnectedness of design, innovation and technology and how these relationships relate to the practice of design and professional designers in that country or region. Students take ownership of their own learning while contributing to the learning of others, they practice leadership while working alongside experts and the instructor. Students explore practices of personal and group governance to foster a learning environment while in the field and ultimately learn to share responsibility for the work, undertaken while in the field.

LEARNING OUTCOMES:

As a result of participating in this course and fulfilling the requirements, students will be prepared to:

1. Examine the cultural impacts on design in situ in selected Northern European settings by applying selected methods (example: interviews, observation) to understand the relationship between design, technology and innovation.
2. Use appropriate technologies and techniques to document cultural aspects of design.
3. Collaborate in small teams and with experts to undertake design projects in the field.
4. Begin analysis of findings.
5. Reflect upon and document their own emerging identity as a novice designer, their philosophy, and emerging habits of practice.

Topics include:

- How to shoot and make film for the purpose of "design documentary"; the ethics and confidentiality in professional design offices; organizational practices for documentation; and self-regulation.

DELIVERY METHOD:
This course is delivered in the field under the guidance of the instructor. Class presentation/critique formats.4-6 weeks in-field.

EVALUATION:
+Assignments and projects	40%
+Demonstration of Personal Responsibility and Responsibility to Program and Team	20%
+Quality of assigned media components	40%

WEEKLY IN CLASS HOURS:
Intensive Model: 10 to 16 hours/week for 4 week duration (or 2 @ 5 hrs classes or 3 @ 5), Summer term.

SFU

COURSE SUBJECT/NUMBER   IAT 397-3

COURSE TITLE
LONG — for Calendar/schedule, no more than 100 characters including spaces and punctuation

North Europe Design Field School: design synthesis

AND
SHORT — for enrollment/transcript, no more than 30 characters including spaces and punctuation

N. Europe Interaction Design

CAMPUS where course will be taught: Burnaby   Surrey   Vancouver   Great Northern Way   Off campus

COURSE DESCRIPTION (FOR CALENDAR). 50-60 WORDS MAXIMUM. ATTACH A COURSE OUTLINE TO THIS PROPOSAL.

In the third of three courses in the North Europe Design Field School, students work individually, and in teams to synthesize investigations and produce a professional-quality design artifact. On completion, students are prepared to transition from University to real-world settings.

LIBRARY RESOURCES
NOTE: Senate has approved (S.93-11) that no new course should be approved by Senate until funding has been committed for necessary library materials. Each new course proposal must be accompanied by a library report and, if appropriate, confirmation that funding arrangements have been addressed.

Library report status

RATIONALE FOR INTRODUCTION OF THIS COURSE

Students will benefit from working individually and in teams to synthesize their field experiences to produce a professional-quality design artifact that demonstrates their collective knowledge, technical proficiencies, and leadership. By reflecting on their learning students develop an appreciation for self and other as emerging designers in the network of professional affiliations, thus enabling students to transition from University to real-world settings.

SCHEDULING AND ENROLLMENT INFORMATION
Indicate effective **term and year** course would first be offered and planned **frequency** of offering thereafter:

Spring 2013, and biannually thereafter.

Will this be a required or elective course in the curriculum? ◯Required ◉Elective

What is the probable enrollment when offered?   Estimate: 12-16

CREDITS
Indicate number of credits (units): 3

Indicate number of hours for: Lecture **3**   Seminar   Tutorial   Lab   Other

FACULTY Which of your present CFL faculty have the expertise to offer this course?

Taylor, Wanner, Wakkary, Zupan, Hennessy, Schiphorst

WQB DESIGNATION (attach approval from Curriculum Office)

None

PREREQUISITE

Does this course replicate the content of a previously-approved course to such an extent that students should not receive credit for both courses? If so, this should be **noted in the prerequisiite.**

48 units, including IAT 338

COREQUISITE

IAT 395 and IAT 396

STUDENT LEARNING OUTCOMES

Upon satisfactory completion of the course students will be able to:

1. Synthesize the findings to create a narrative framework that best represents results of the design inquiry.
2. Apply technical skills to produce a professional-quality multimedia application that integrates the results of the field school interviews, resources and data
3. Demonstrate leadership on a specific aspect of the final project production process to be defined by instructor and students
4. Create personal design statement, and the impact of the field school on their thinking and future design practice

FEES

Are there any proposed student fees associated with this course other than tuition fees? ● YES ○ NO

RESOURCES

List any outstanding resource issues to be addressed prior to implementation: space, laboratory equipment, etc:

None

OTHER IMPLICATIONS

Articulation agreement reviewed? ○ YES ○ NO ● Not applicable

Exam required: ○ YES ● NO

Criminal Record Check required: ○ YES ● NO

APPROVALS

1   Departmental approval indicates that the Department or School has approved the content of the course, and has consulted with other Departments/Schools/Faculties regarding proposed course content and overlap issues.

_____   _____
Chair, Department/School   Date

_____   _____
Chair, Faculty Curriculum Committee   Date

2   Faculty approval indicates that all the necessary course content and overlap concerns have been resolved, and that the Faculty/School/Department commits to providing the required Library funds.

_____   _____
Dean or designate   Date

LIST which other Departments, Schools and Faculties have been consulted regarding the proposed course content, including overlap issues. Attach documentary evidence of responses.

School of Interactive Arts and Technology
Faculty of Communication, Art and Technology

Other Faculties approval indicated that the Dean(s) or Designate of other Faculties AFFECTED by the proposed new course support(s) the approval of the new course:

_____ Date _____

_____ Date _____

3   SCUS approval indicates that the course has been approved for implementation subject, where appropriate, to financial issues being addressed.

COURSE APPROVED BY SCUS (Chair of SCUS):

_____ Date _____

APPROVAL IS SIGNIFIED BY DATE AND APPROPRIATE SIGNATURE.

COURSE OUTLINE
IAT 397-3- North Europe Design Field School: Design synthesis

COURSE DESCRIPTION:

This is the third of three courses in the *North Europe Design Field School*. Students work individually, and in teams to synthesize investigations of the design inquiry and scenarios. Students will benefit from working individually and in teams to synthesize their field experiences to produce a professional-quality design artifact that demonstrates their collective knowledge, technical proficiencies, and leadership. By reflecting on their learning in the field school, students develop an appreciation for self and other as emerging designers in the network of professional affiliations, thus enabling students to transition from University to real-world settings. This course prepares students to synthesize, and make sense of their experience by reflecting on their learning as individuals, teams and a community. Student teams function in a production environment and demonstrate advanced technical and knowledge skills by producing the collective artifact. Students take collective ownership for the final production producing a sense of respect and honour to those interviewed. They also demonstrate their communication skills and capacity to report on self-development and teamwork. Students work together in a design studio environment to produce a complex design project that represents their collective experiences during the field school. They practice leadership and together develop the metrics for quality assurance and benchmarking to ensure client satisfaction. In the end, students will have a sense of direction and appreciation for their own emerging approach to design. It is anticipated that this course is a place where students will demonstrate pride and efficacy in their overall accomplishments and thus a "shift" in their role from student to novice designer.

LEARNING OUTCOMES:

1. Synthesize the findings to create a narrative framework that best represents results of the design inquiry.
2. Apply technical skills to produce a professional-quality multimedia application that integrates the results of the field school interviews, resources and data
3. Demonstrate leadership on a specific aspect of the final project production process to be defined by instructor and students
4. Create personal design statement, and the impact of the field school on their thinking and future design practice

Topics include: refining the scope of the final deliverable; dividing up the work based on skill-sets and interests; setting up and meeting production deadlines.

DELIVERY METHOD:

On Campus:
"Design Studio" mock-up, working individually and in small teams on preparation of materials, and receiving feedback and critique in "desk crit" format from instructor. Normatively class will be held in month of June at low period of campus use of roughly 4-6 weeks of the intensive work.

EVALUATION:

+ Assigned components of artifact (small team)	20%
+ Assigned components of artifact (individual)	40%
+Demonstration of Personal Responsibility and Responsibility to Program and Team	20%
+Final design reflection	20%

WEEKLY IN CLASS HOURS:
7 to 11 hours/week for 6 week duration

SIAT Field School – Northern Europe
Discussion Notes: 04.03.2012
Instructor: Russell Taylor
TLC: BB

Background
The intention of the SIAT field school is to provide SIAT design students who qualify with an opportunity to experience the practice of design and the interconnectedness of design, innovation and technology in the context of selected Northern Europe design schools, organizations, institutions. Students will have an opportunity to learn about the culture of design from "expert designers" and thus realize the impact of the socio-cultural contexts on the nature of design, the products and practices in a range of settings. The field school is an experiential learning opportunity where students will integrate and apply specific knowledge, skills and attributes acquired during in their undergraduate courses. They will have an opportunity to work individually, in small teams and as a larger community such that they will be better prepared to transition to real-world design settings upon graduation from SIAT.

design

technology   innovation

The overall learning outcomes of the field school in Northern Europe are:
By participating and meeting the specified requirements of this learning experience, students will be prepared to:

indiviudal

small groups/
teams

1. Explain using a conceptual framework, the multi-dimensional nature of design including the impacts of culture and the socio-political environment on design practices throughout history.

design studios

2. Demonstrate advanced technical skills required by completing an individual and large team multimedia project focused on design experiences in Northern Europe.

neighbourhoods

country/region
(Northern Europe)

3. Reflect upon self as a novice designer, emerging habits and ways of being in professional practices including self-regulation.
4. Develop an appreciation for self and other in a broader set of community networks and design affiliations.
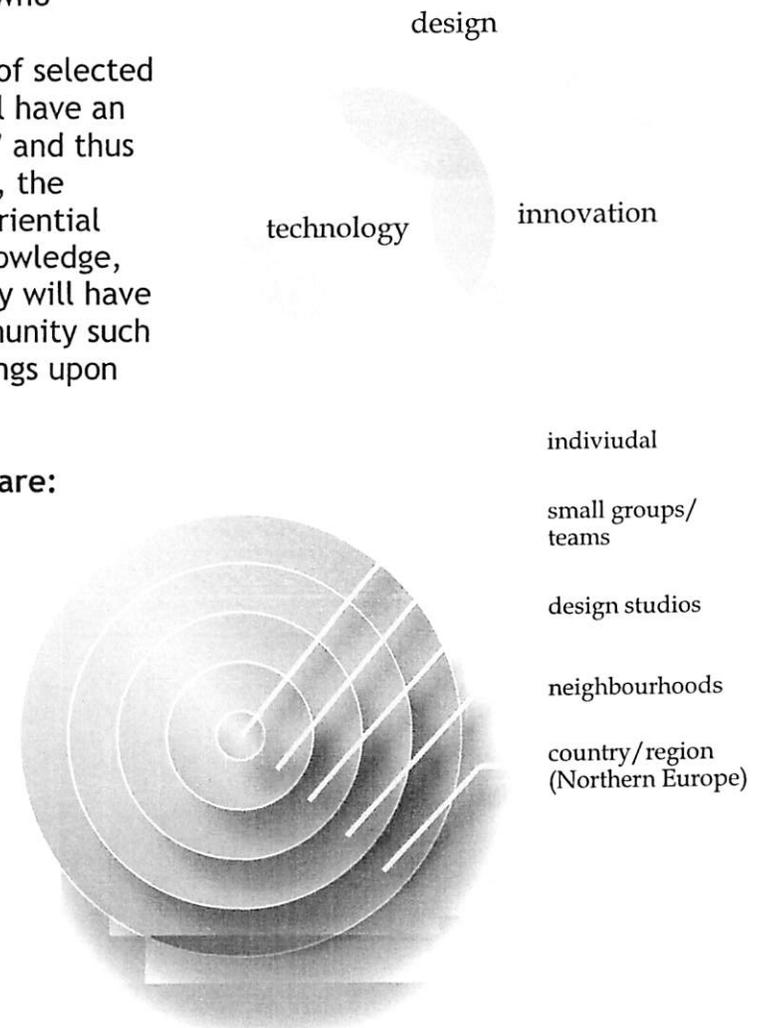
Three Required Courses
The field school includes three required courses all building upon each other to provide a comprehensive learning experience for students. Each course has an individual set of requirements providing a foundation for subsequent courses in the field school. This diagram represents the deepening nature of the learning requirements:

395 -
preparing

396 - doing

397 -
synthesizing
& producing

Assumptions:
- It all hangs together to form a complete learning experience
- Students represent the university at all times and thus must demonstrate professionalism and be accountable to self and other

This table summarizes the details of each course and how they fit together:

IAT 395 – Preparing for it	396 – Doing it – reality check	397 – Making Sense of it
This course is the first of three and is about preparing to go to the field. Through facilitated discussions, students will begin to develop self-awareness of their interests, questions about design; examine the history, social, cultural, political and economic factors and relationships that influence designers and design in N. Europe; design continuum that includes artisans, craft, professional designers, architects, and business people; determine through discussion and inquiry the network of designers, design schools, manufacturers, as well as public and other private institutions that form the itinerary; getting "ready"	This course is about being in the field experiencing, investigating, situating their practice, responding and processing cultural impacts on design and reflecting themselves as a designer (their paradigm and themselves); using appropriate technologies and techniques to document and capture cultural approach to design; developing self-awareness; learning together with each other in small teams with experts and with instructor; shared responsibility for the work, the practices while in the field and each other; governance	This course is about synthesizing, and producing a professional-level artifact and also making sense of their experience and reflecting on their experience as individuals, teams and a learning community. The will be different as a result of this experience. This course allows students to function in a team in a production environment and thus will demonstrate advanced technical and knowledge skills by producing their collective artifact. The course assists students to take collective ownership for final production and also supports students to have a sense of respect and honour to those interviewed. Students will also demonstrate their communication skills and capacity to report on self-development. In the end, students will have a sense of direction and appreciation for their own emerging approach to design. It is anticipated that this course is a place where students will demonstrate pride in overall accomplishment and thus a "shift" in their role from student to novice designer.
By the end of this course students will be prepared to: 1. Define their design interests in consultation with the instructor and others in the course. 2. Explore the history of design in Northern Europe and distinguish this from the North American context. 3. Investigate …. 4. Consult with peers and instructor to determine the selection of design contexts and designers that will form the basis of the learning in course 2. 5. Create a travel plan….	**By the end of this course students will be prepared to:** 1. Examine the cultural impacts on design in situ in selected Northern European settings. 2. Use appropriate technologies and techniques to document and capture cultural approach to design; 3. Collaborate in small teams and with experts to undertake design explorations in the field. 4. Undertake interviews and other activities 5. Analyze findings…..	**By the end of this course students will be prepared to:** 1. Synthezise the data following principles of data analysis creating a narrative framework that best represents the findings. 2. Contribute to the creation of a professional - quality multimedia application that integrates the results of the field school interviews, resources and data. 3. Demonstrate leadership on a specific aspect of the final project production process to be defined by instructor and students

SIAT Field School Northern Europe: Notes

	6. Reflect upon and document their own emerging identity as a novice designer, their philosophy, and emerging habits of practice.	4. Apply technical skills required to produce the final media production. 5. Create own personal reflection statement (almost like a manifesto) of themselves as a designer and the impact of the field school on their thinking and future design practice.
Topics to cover How to do an interview Making film in the context of a field school Habits of practice? Organizational practices for documentation and files Review types of projects, the quality and expectations; what worked and what didn't	**Topics to Cover** How do you shoot and make film Ethics and confidentiality in design offices Habits of practice Organizational practices for documentation and files Governance Self-regulation	**Topics to Cover** Refine the scope of the final deliverable Divide up the work based on skill-set Set up deadlines Project manager – Instructor Project lead– small teams
What do they do? Identify interests Determine who to interview Read and do secondary research on their interests and the region Generate "big" questions of the whole group "what impacts on your work?" Generate questions for the interviews for the teams "how did you do it", "unpacking the unique approaches"	**What do they do?** Design project – design problem in teams of 3 – 4 Use the design framework Conduct a neighbourhood studies using design research methodologies Documenting using techniques and tools Conduct interviews Discussion of findings; ongoing intentional dialogue Reflections in the field	**What do they do?** Work in a design studio Take leadership Quality assurance and benchmarks – discussed as a team Workflow – small parts into the whole Develop and test and retest Quality assurance cycle with the "client" – no misrepresentation, confirm accuracy, copyright checks
What do they produce? • Create using a framework presentation or something else that is about making a complex idea more simple • Weekly assignments • Teach-backs to classmates	**What do they produce?** • Document observations and affordances in film • Repository created and maintained • Presentations in each city - • Reflections • Work on a project by themselves to reflect their own development apart from the group – note own development and changes in perspective, new learnings	**What do they produce?** • Produce their individual parts • Final artifact as a whole group – improve quality • Final reflection – personal