SOUTH DAKOTA BOARD OF REGENTS
Revision to General Education Requirements

Indicate (X) the component of the General Education Curriculum that the proposal impacts.

X Writing Intensive Requirement

Indicate (X) the revision(s) that is being proposed (more than one may be checked).

X Addition of a course to the set of approved courses
X Deletion of an approved course from the set of approved courses

Section 1. Provide a Concise Description of the Proposed Change
Delete ID 498 Undergraduate Research/Scholarship and add ID 422 Interior Design Studio V to the list of courses approved to meet the Writing Intensive Requirement.

Section 2. Provide the Effective Date for the Proposed Change
Fall 2015.

Section 3. Provide a Detailed Reason for the Proposed Change
The components of ID 422 Interior Design Studio V course correspond with the Writing Intensive objectives, and thus the department seeks approval and inclusion of ID 422 on the designated list of Writing Intensive courses.

ID 498 Undergraduate Research/Scholarship will be discontinued and deleted at South Dakota State University effective fall 2015.

Section 4. Provide Clear Evidence that the Proposed Modification will Address the Specified Goals and Student Learning Outcomes
Writing Intensive goals and SLO’s are detailed below, along with specific means by which this course will address each goal and achieve each objective. This course description is provided here for reference.

Course Description: ID 422 Interior Design Studio V: This studio provides experience in solving design problems related to socio-economic or cultural issues; requiring comprehensive project development from concept through detail and integration of building systems.

Writing Intensive goal: Advanced writing courses are discipline based and require students to build upon concepts learned in courses addressing System General Education Goal #1. Students will refine their writing skills appropriate to the discipline. These courses will have a scholarly focus. Students will build upon concepts learned in courses covering System General Education Goal #1 and refine their skills through research and writing in a discipline specific context.

Writing Intensive Student Learning Outcomes: As a result of taking ID 422, students will be able to:
1. **Read extensively and respond critically in the written discourse of a discipline; formulate research questions, refine topics, develop a plan for research and organize what is known about the topic; articulate a position through a thesis statement and advance it using evidence from primary and secondary sources, examples, and counterarguments that are relevant to the audience or issues at hand.**

As a result of ID 422, students will write and present a proposal for their design problem, and discuss the relationship between issues of diversity to the way that the design process and final product will accommodate for diverse populations. These are critical elements that create a link between the immersive sociocultural research experience, and their design research and programming phases of their project. It explains the research about the problem, the influences on the problem, their experience in seeing that problem first-hand, and the proposed solutions to the problem. It is a gateway to design and the rest of the thesis process. With research gathered from lectures and discussions, literature reviews, observations, interviews and case studies about the identified design problem, students will prepare a presentation and written summary of their design proposal. The research process should further include research of evidence related to diversity in design, relationship between human behavior, social issues and quality of the designed environment, architectural and design precedents, and design theories. It should include a description of what they intend to design/solve and why this is significant to humans and their environment and how is it tied to issues of diversity in design. A complete description of the space, phenomenon, and/or activities that they plan to study should also be included.

2. **Use a style manual and other writing conventions specific to a discipline; avoid plagiarism by adhering to the rules for paraphrasing, summarizing, and the use of quotations, as well as the conventions for incorporating information from Internet-based resources.**

As a result of ID 422, students will use the APA Style manual is required to complete Assignment 2 – Diversity Essay, as well as the programming/research document for Project 1 – Wounded Knee. The APA style manual is a required text used in ID 224, ID 351 and ID 422.

3. **Evaluate sources critically, both print and electronic, discern the strength of evidence and arguments, determine credibility, and identify potential bias and overall quality.**

As a result of ID 422, students will use both traditional and online resources in the research process. Evidence will be found on the reference page and in citations. Students are asked to evaluate credibility and potential bias of these sources.

4. **Present the results of research or project, either collaboratively or individually, to the class, department, faculty, community members, or at a student research or professional conference.**

As a result of ID 422, students give an oral presentation along with completing their written report for the Wounded Knee Research Document.

Each course meeting this goal includes the following student learning outcomes.

**Required:** #1, #2, #3, #4

**Section 5. Provide a Copy of all Course Syllabi and Other Supporting Documentation**

Please see attached.
GENERAL INFORMATION
ID 422 INTERIOR DESIGN STUDIO V – 4 CR.
Fall 2015; SWG 225; Tuesday & Thursday from 1:00 to 4:50PM; Studio-based instruction
Professor Angela Boersma, M.Arch, LEED AP

CONTACT INFORMATION
E: angela.boersma@sdstate.edu  P: 605.688.5754  C: 605.695.9635

OFFICE HOURS
SWG 219  M, W, F, from 9-10AM and by appointment

COURSE DESCRIPTION/PREMISE:
This studio provides experience in solving design problems related to socio-economic or cultural issues; requiring comprehensive project development from concept through detail and integration of building systems.

PREREQUISITES
ID 329-329L, ID 495, and “C” or better in ID 323

TEXT AND SUPPLIES
REQUIRED TEXT:

RECOMMENDED TEXT:
Interior Detailing.

REQUIRED SUPPLIES:
Materials: Sketch book, laptop, and other representational and model-building tools from previous courses.
Software: Revit 2013, SketchUp, Podium, InDesign, Illustrator, Photoshop, Adobe Acrobat Professional

COURSE OBJECTIVES:

General Course Objectives/Student Learning Outcomes:
1. Appreciate diversity of users as a key component of professional practice. (Exercise 2 & Project 1)
2. Identify a problem that explores the relationship between history, human behavior, issues of diversity and quality of the designed environment. (Project 1 – Research)
3. Utilize critical listening, research, and writing skills to differentiate credibility of sources (Project 1 – Research & Data Collection from Trip)
4. Explore research methods used in interior design research, industry and practice. (Project 1 – Research)
5. Complete the data collection, research and written analysis for a design problem (Project 1 – Research)
6. Explore thorough documentation of ideas from initial research and concepts all the way through design detailing and integration of building systems. (Project 1)

GENERAL EDUCATION GOAL STATEMENT:
Advanced writing courses are discipline based and require students to build upon concepts learned in courses addressing System General Education Goal #1. Students will refine their writing skills appropriate to the discipline.

These courses will have a scholarly focus. Students will refine their skills through research and writing in a discipline specific context.

Student Learning Outcomes:
Students will:

1. Read extensively and respond critically in the written discourse of a discipline; formulate research questions, refine topics, develop a plan of research and organize what is known about the topic; articulate a position through a thesis statement and advance it using evidence from primary and secondary sources, examples, and counterarguments that are relevant to the audience or issues at hand.
2. Use a style manual and other writing conventions specific to a discipline; avoid plagiarism by adhering to the roles of paraphrasing, summarizing, and the use of quotations, as well as the conventions for incorporating information from internet-based resources.
3. Evaluate sources critically, both print and electronic, discern the strength of evidence and arguments, determine credibility, and identify potential bias and overall quality.
4. Present the results of research or project collaboratively or individually, to the class, department, faculty, community members, or a student research or professional conference.

*All of these learning objectives will be assessed through the research summary provided in the research summary for Project 1 (included in students programming document/binder). The specific categories for research are highlighted in Handout 1 – Binder requirements.

**IDEA OBJECTIVES:**

1. Developing specific skills, competencies, and points of view needed by professionals in the field most closely related to this course
2. Developing creative capacities (writing, inventing, designing, performing in art, music, drama, etc.)
3. Developing skill in expressing oneself orally or in writing
4. Learning to analyze and critically evaluate ideas, arguments, and points of view
5. Acquiring an interest in learning more by asking questions and seeking answers

**CIDA COURSE OBJECTIVES & LEARNING OUTCOMES:**
The Interior Design program at SDSU is accredited by the Council for Interior Design Accreditation (CIDA). In order to fulfill the accreditation requirements set forth by CIDA, courses must document learning outcomes achieved. Below are the CIDA learning outcomes addressed in this course.

<table>
<thead>
<tr>
<th>Standard</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>2C</td>
<td>Students understand how design needs may vary for different socio-economic populations.</td>
</tr>
<tr>
<td>2D</td>
<td>Exposure to contemporary issues affecting interior design. 1 (Issues: Examples include social, political, economic, ecological)</td>
</tr>
<tr>
<td>2E</td>
<td>Exposure to a variety of business, organizational, and familial structures. 2 (The intent is to provide exposure to a range of design issues and implications. Examples of business and organizational structures might include for-profit, non-profit, publicly vs. privately held, hierarchical, flat, or others. Examples of familial structures might include co-housing, nuclear, extended family, or others.)</td>
</tr>
<tr>
<td>2F</td>
<td>Opportunities for developing knowledge of other cultures. 3 (The program could address this in a wide variety of ways. Some examples include study abroad, on-campus cultural exchanges, and interaction with visiting professors)</td>
</tr>
<tr>
<td>3A</td>
<td>Students understand that social and behavioral norms may vary from their own and are relevant to making appropriate design decisions.</td>
</tr>
<tr>
<td>3B</td>
<td>Student work demonstrates the ability to appropriately apply theories of human behavior. 1 (Refers broadly to how interior design impacts occupant well being and performance.)</td>
</tr>
<tr>
<td>3C</td>
<td>Student work demonstrates the ability to select, interpret and apply appropriate anthropometric data.</td>
</tr>
<tr>
<td>3D</td>
<td>Students work demonstrates understanding and the ability to appropriately apply universal design concepts. 2 (Refers broadly to design for all people including those with special needs – physical, cognitive, or emotional – which may be present from birth, acquired through illness or injury, or unique to children or the elderly)</td>
</tr>
<tr>
<td>4A</td>
<td>Students are able to identify and define relevant aspects of a design problem (goals, objectives, performance criteria).</td>
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<tr>
<td>4B</td>
<td>Gather appropriate and necessary information and research findings to solve the problem (evidence-based design).</td>
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<tr>
<td>4C</td>
<td>Students are able to synthesize information and generate multiple concepts and/or multiple design responses to programmatic requirements.</td>
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<tr>
<td>4D</td>
<td>Demonstrate creative thinking and originality through presentation of a variety of ideas, approaches, and concepts.</td>
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<tr>
<td>4E</td>
<td>The interior design program includes opportunity to solve simple to complex design problems.</td>
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<tr>
<td>4F</td>
<td>The interior design program includes exposure to a range of design research and problem solving methods</td>
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<tr>
<td>4G</td>
<td>The interior design program includes opportunities to innovation and creative thinking</td>
</tr>
<tr>
<td>4H</td>
<td>The interior design program includes opportunities to develop critical listening skills 1 (For all standard 4: Critical listening requires listeners to evaluate what they are hearing from several points of view, including but not limited to: speaker credibility, logic and meaning of the message, underlying assumptions of the message, value of the message.)</td>
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<tr>
<td>5A</td>
<td>Students have awareness of teamwork structures and dynamics.</td>
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<tr>
<td>5B</td>
<td>Students have awareness of the nature and value of integrated design practices.</td>
</tr>
<tr>
<td>5C</td>
<td>The interior design program includes learning experiences that engage students in collaboration, consensus building, leadership, and teamwork.</td>
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<tr>
<td>5D</td>
<td>Interaction with multiple disciplines representing a variety of points of view and perspectives (Examples include engaging in multi-disciplinary team projects, or involving experts in other disciplines to consult on projects or serve as guest critics.)</td>
</tr>
<tr>
<td>6A</td>
<td>Students apply a variety of communication techniques and technologies appropriate to a range of purposes and audiences.</td>
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<tr>
<td>6B</td>
<td>Students are able to express ideas clearly in oral and written communication.</td>
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<tr>
<td>6C</td>
<td>Students are able to use sketches as a design and communication tool (ideation drawings).</td>
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<tr>
<td>6D</td>
<td>Students are able to produce competent presentation drawings across a range of appropriate media.</td>
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<tr>
<td>6E</td>
<td>Students are able to produce competent contract documents including coordinated drawings, schedules, and specifications appropriate to project size and scope and sufficiently extensive to show how design solutions and interior construction are related.</td>
</tr>
<tr>
<td>7A</td>
<td>Students understand the contributions of interior design to contemporary society.</td>
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<tr>
<td>7D</td>
<td>Students understand the elements of project management, project communication, and project delivery methods.</td>
</tr>
<tr>
<td>7F</td>
<td>The interior design program provides exposure to various market sectors and client types.</td>
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<tr>
<td>7I</td>
<td>The interior design program provides exposure to life-long learning.</td>
</tr>
<tr>
<td>8A</td>
<td>Students understand the social, political, and physical influences affecting historical changes in the built environment.</td>
</tr>
<tr>
<td>8C</td>
<td>Students understand movements and traditions in architecture.</td>
</tr>
<tr>
<td>8D</td>
<td>Students are able to identify stylistic movements and periods of art.</td>
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<tr>
<td>8E</td>
<td>Students are able to use historical precedents to inform design solutions.</td>
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<tr>
<td>9a</td>
<td>Students effectively apply the elements, principles, and theories of design to two-dimensional design solutions.</td>
</tr>
<tr>
<td>9b</td>
<td>Students effectively apply the elements, principles, and theories of design to three-dimensional design solutions.</td>
</tr>
<tr>
<td>9c</td>
<td>Students are able to analyze and discuss spatial definition and organization.</td>
</tr>
<tr>
<td>10a</td>
<td>Student work demonstrates understanding of color principles, theories, and systems.</td>
</tr>
<tr>
<td>10b</td>
<td>Student work demonstrates understanding of the interaction of light and color and the impact they have on one another and interior environments.</td>
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<tr>
<td>10c</td>
<td>Students appropriately select and apply color with regard to its multiple purposes. (Examples of purposes include functional, behavioral, aesthetic, perceptual, cultural, and economic.)</td>
</tr>
<tr>
<td>10d</td>
<td>Students apply color effectively in all aspects of visual communication (presentations, models, etc.).</td>
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<tr>
<td>11a</td>
<td>Students have awareness of a broad range of materials and products.</td>
</tr>
<tr>
<td>11b</td>
<td>Students have awareness of typical fabrication and installation methods, and maintenance requirements.</td>
</tr>
<tr>
<td>11c</td>
<td>Students select and apply appropriate materials and products on the basis of their properties and performance criteria, including environmental attributes and life cycle cost.</td>
</tr>
<tr>
<td>11d</td>
<td>Students are able to layout and specify furniture, fixtures, and equipment.</td>
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</tbody>
</table>
E-MAIL
It is mandatory that you begin using your assigned SDSU email account for all correspondence within this class. You can obtain an address from Computer Services, if you do not have one already. Email will be used to post notices and other information. You will be held responsible for the information posted – check your email daily!

E-mails should be professionally composed and signed, utilize the course number in the subject line, and be clear about the purpose and/or questions being asked. (see also – Professionalism)

CIDA DOCUMENTATION
In order to establish a record of student work for purposes of CIDA accreditation, projects may be retained by the department. If documents are needed for interviews, contact the instructor.

ATTENDANCE POLICY
To accomplish the various activities and exercises the student must be present. Absences will be recorded. After three absences the course grade will be lowered by one letter grade. Late arrivals and early departures will be treated as an absence. All excused absences must be verifiable and documented (i.e. hospital admittance). Absences will be excused only by the discretion of the instructor. Going to work, leaving early for the weekend, holiday, etc are not excused absences. ***See Attendance and Assignments below.

****Attendance has a very important impact on student grades (a fact some students discover too late in the semester). Students will be given policy information at the beginning of the course; they are responsible for reading program policies. All students are held accountable for handouts (hard copy or electronic), any schedule changes, and other announcements made during the lecture periods. Employment and sports practice must not conflict with regular attendance unless prior arrangements have been made.

LATE ASSIGNMENT POLICY
Assignments are due on the day and time indicated. Ten percent per day, which is the equivalent of a letter grade per day, will be subtracted for late assignments. The opportunity to submit late assignments or quizzes will be available only with a documented excuse. This must be verified with the instructor and a due date negotiated within one week of the absence. It is the student’s responsibility to contact the faculty member to arrange for these
accommodations. Any student experiencing a major health problem or family crisis should confer with the instructor to make special arrangements for course responsibilities. ***See Attendance and Assignments: Acceptable absences and late assignments below for further information.

ASSIGNMENT INFORMATION
Clarification on assignment/project requirements will be given in class through verbal communication, written communication, and/or electronic means. Since everyone’s design is unique, what is said to one student about any one particular issue on the assignment/project may not have relevance to another student solutions. This is not changing requirements, but only clarifies each individual situation. This will be fair to all students and to the instructor.

***Attendance and Assignments: Acceptable absences and late assignments
1. An excused absence for illness or other situations (as listed below) is to be verified, and the instructor will be notified in advance or on the day of the absence.
2. If the absence is due to factors beyond the control of the student such as injury or illness of the student or a member of the student’s immediate family (parents, brother, sister, spouse, children), it is an excused absence (provided that the proper documentation is provided).
3. Death of any of the above, of a fiancé or fiancée, or a very close friend will be considered excusable if acceptable explanation is provided to the instructor.
4. Attendance at a wedding as a member of the wedding party will be excused with acceptable explanation of the function that the student is to perform. The student must obtain permission of the instructor in advance.
5. Out of town trips for activities scheduled and sponsored by the university will be excused. The student must notify the instructor in advance of such activities. See Trip Absence policy below.

ATTENDANCE AND STUDENT CONDUCT
Attendance and student conduct will have an affect on the grade either in a positive or negative manner.

STUDENT CONDUCT
Students will conduct themselves in a manner that promotes learning. Disruptive behavior (i.e. whisper during lectures and discussions) and disrespectful attitudes will not be tolerated. Disruptive behaviors or disrespectful attitudes will result in being asked to leave the class and an unexcused absence for the class period.

PROFESSIONALISM
All communications should be of a professional quality and tone. Clear communication in e-mail, over the phone, and in person is a critical part of developing as a design professional. Fluency in professional etiquette in the various modes of communication will be practiced and enforced in this course.

Participation & preparation for class:
Students who fail to come prepared for class will not be permitted to leave for retrieving materials, printing, etc. without incurring an unexcused absence unless explicitly stated and instructed by the faculty member. Planning ahead and being prepared for class is the responsibility of the student. Follow the course schedule and make note of any changes discussed in class.

Use of class time:
Class time will be utilized to complete the work OF THAT CLASS. Expect to work on studio during studio, and lecture/lab courses only during those courses. Studio is not a glorified study hall in which you may work on other course projects. Students who habitually misuse studio or lab times will be noted and see an impact in their final course grade.

CELLULAR PHONE POLICY
Use of cellular phones in the classroom will not be permitted. Phones must be turned off. If the phone has not been turned off and it rings, it must not be answered, but immediately turned off. The purpose of this policy is to eliminate outside interference in the classroom. The atmosphere of the classroom is to promote learning, and the interruption of cellular phones interferes with this learning process.

Furthermore, to maintain an appropriate relationship with instructors, students will not text the instructor of this course for any reason. A professionally worded e-mail or a phone call should alert the instructor in case of emergencies.

TRIP ABSENCE POLICY
Excuses for trips must be given to the instructor one week in advance of the absence. It will be the student’s responsibility to ask about assignments to be given during this time. Due dates during this time period will be determined between the student and the instructor.

COLLEGE OF EHS & UNIVERSITY POLICIES
STUDENT ACADEMIC INTEGRITY AND APPEALS
The University has a clear expectation for academic integrity and does not tolerate academic dishonesty. University Policy 2.4 sets forth the definitions of academic dishonesty, which includes but is not limited to, cheating, plagiarism, fabrication, facilitating academic dishonesty, misrepresentation, and other forms of dishonesty relating to academics. The Policy and its Procedures also set forth how charges of academic dishonesty are handled at the University. Academic Dishonesty is strictly proscribed and if found may result in student discipline up to and including dismissal from the University.

DISABLED STUDENT SERVICES POLICY
If you are a person with a disability and anticipate needing any type of accommodation in order to participate in this class, please inform me and make appropriate arrangements with the Office of Disability Services. For an appointment contact Nancy Hartenhoff-Crooks, Disability Services Coordinator; 688.4504; office: Wintrode 123, Box 2214. e-mail: nancy.crooks@sdstate.edu

FREEDOM IN LEARNING
Under Board of Regents and University policy student academic performance may be evaluated solely on an academic basis, not on opinions or conduct in matters unrelated to academic standards. Students should be free to take reasoned exception to the data or views offered in any course of study and to reserve
judgment about matters of opinion, but they are responsible for learning the content of any course of study for which they are enrolled. Student who believe that an academic evaluation reflects prejudiced or capricious consideration of student opinions or conduct unrelated to academic standards should first contact the instructor of the course to initiate a review of the evaluation. If the student remains unsatisfied, the student may contact the department head and/or dean of the college, which offers the class to initiate a review of the evaluation.

**COURSE EVALUATION**

**POINT DISTRIBUTION:**
The points given for course projects are listed below. The following projects and their associated point values are subject to change as deemed necessary by the instructor. Students will be notified if changes occur. Failure to complete and turn in any one of the projects for the semester will result in failing the course. It is imperative that students keep up with the schedule in order to do well in the class.

<table>
<thead>
<tr>
<th>Exercise</th>
<th>Description</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exercise 1</td>
<td>Photo Essay</td>
<td>20</td>
</tr>
<tr>
<td>Exercise 2</td>
<td>Diversity Essay</td>
<td>20</td>
</tr>
<tr>
<td>Exercise 3</td>
<td>Detail Development</td>
<td>20</td>
</tr>
<tr>
<td>Exercise 4</td>
<td>Systems Integration</td>
<td>20</td>
</tr>
<tr>
<td>Assignment 1</td>
<td>E-mail Assignment</td>
<td>10</td>
</tr>
<tr>
<td>Assignment 2</td>
<td>Western SD Travel research prep</td>
<td>10</td>
</tr>
<tr>
<td>Project 1</td>
<td>Wounded Knee</td>
<td>250</td>
</tr>
<tr>
<td>Part A – Research &amp; Programming Summary</td>
<td></td>
<td></td>
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<tr>
<td>Part B – Design Process &amp; Presentation</td>
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<td></td>
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<tr>
<td>Part C – Final Documentation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Project 2</td>
<td>IDEC Competition</td>
<td>100</td>
</tr>
<tr>
<td>Professionalism</td>
<td></td>
<td>50</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td></td>
<td>500</td>
</tr>
</tbody>
</table>

**GRADING:**
Projects for the course are described in separate handouts are completed after the content review in class and will be given a due date. The cumulative grade for this course will be determined by means of a total point system. The final grade will be calculated from the total points achieved throughout the semester divided by the total points possible. The percentage obtained from this calculation will be equal to the final letter grade for the semester. Also refer to the attendance policy to see how absences from class can affect the overall course grade given for the semester. A standard grading scale will be used:

- A=  90–100%
- B=  80–89%
- C=  70–79%
- D=  60–69%
- F= Below 60%

**GRADE APPEALS:**
Students who wish to dispute the grade they have received on any assignment must adhere to the following:
Students must wait 24 hours after the grade is posted and they have received their comment sheets to submit their reasons for appealing their grade. All appeals must be typed and sent via e-mail in the form of a formal letter within 7 days of receiving the grade (see 24/7 rule below). Student must provide responses to the following questions in a formal, 1-page letter:

1.) What grade are you appealing?
2.) Based on the work your submitted and the instructor’s feedback on your project, what grade do you believe you deserve and why (please articulate at least 3 reasons.)

**GRADING AND GRIEVANCE PROCEDURE:**
Specific guidelines for the grading of projects and major assignments are outlined in individual assignment guidelines (rubrics) and the “ID Assessment Standards” document on Desire2Learn. If you are uncertain about any assignment criteria, it is your responsibility to ask either in class or by email prior to the due date. If you have a concern at any time during the course, please come speak with me directly. I always seek to improve my courses and incorporate feedback from previous semesters into each assignment. If you are confused about a grade you received, please contact me and I can offer clarification and further direction on how to improve in the future.

**24/7 RULE:**
If you want to appeal a grade, you must make the appeal in writing. Please wait 24 hours after I hand back your grade & comments before making such an appeal. Prepare and submit a one-page, typed argument indicating what your specific appeal is and what grade you believe you deserved. You must support this appeal with specific examples from your assignment and demonstrate evidence satisfying the desired grade’s description as outlined in the Project Rubric for the assignment and the “ID Assessment Standards”. Turn in a printed copy of the appeal as well as your evaluation sheet and project/paper before or after class, or at a scheduled appointment within one week (7 days) of the grade being returned. I will consider the appeal, but an appeal does not necessarily mean a change of grade.

**GRADE DEFINITIONS**
Dear Students –
You may or may not be aware of the fact that grade inflation is a significant problem in higher education. To clarify expectations for all students, and guarantee that those receiving a grade of "A" are truly to be commended for EXCEPTIONAL work, the following definitions should be read and UNDERSTOOD. If ever you think you’ve received a grade unfairly, please remember these definitions, and know that I will use them. If your work is ‘A’ work – congratulations, be proud, but keep working hard. If it is ‘B’ work, be proud of your hard work, but know that there is still room for improvement. If it is ‘C’ work – you are putting forth only average effort and producing average work. Utilize your classmates and your instructor for some additional critique, and put in the time necessary to polish your designs/work if you are striving to do better. If it is ‘D’ or ‘F’ work, you have some significant issues with completing work as assigned to the level of quality that is expected. You may want to examine your priorities and make sure you’re devoting adequate time to producing quality work.

A  excellent
exceptional performance; strongly exceeding the requirements of the course, showing strong academic initiative and independent resourcefulness.

B  good
performance above the norm; accurate, complete, and beyond the minimum requirements of the course; work demonstrates marked progress and initiative.

C  average
satisfactory/adequate work; adequately meets minimum requirements and demonstrates satisfactory comprehension, communication skills, and effort; demonstrates little initiative to investigate the problem without substantial prodding of the instructor; work shows little improvement.

D  inferior
unsatisfactory/ inferior work; unsatisfactorily meets minimum requirements and demonstrates minimum comprehension, communication skills, and effort, at an inferior level; initiative lacking; improvement not noticeable.

F  failing
does not meet minimum requirements; fails to adequately demonstrate comprehension or communication skills.

ID 422: TENTATIVE SCHEDULE – FALL 2015

WEEK 1: RESEARCH

TUESDAY
Syllabus, Schedule, CLOs, Pre-Course Survey
AM & CA Students join class with Dr. Strickler & Dr. Saboe-Wounded Head for introduction to Western SD Trip information & Itinerary
READING: “The Absolutely True Diary of a Part-Time Indian”
DUE: E0–Pre-Course Survey

THURSDAY
AM, ID, CA students: research presentations

(See Travel Itinerary for this schedule)
READINGS: See D2L

WEEK 2: PINE RIDGE/WESTERN SD TRIP

TUESDAY: PROGRAMMING DISCUSSION & CONCEPT SELECTION
De-briefing session with AM & CA students
Programming discussion & introduce 3 Architectural concepts
Finish Research & Predesign
Concept selection by the end of class*

THURSDAY:
Students should be prepared to show initial ideas & discuss the following:
- Initial concept sketches
- Adjacency diagrams
- Bubble Diagrams
- Additional site diagrams, climate, analysis, etc.

Last part of class will be SDID Expo.

WEEK 3: PRELIMINARY DESIGN

TUESDAY: PD/SD PROGRESS
DUE: E1–Photo Essay
Students should be prepared with the following items for discussion:
Pin-up in small groups for critiques:
- Clear concept statements & initial concept sketches
- Site analysis & orientation
- Thorough Precedent Analysis (3 minimum)
- Inspiration imagery

ASSIGN: E2 – Diversity Paper
THURSDAY: PD PROGRESS
Research & programming presentation graphics – draft
- Bubble diagrams, sketches
- First stab at infographics to articulate your research findings related to concept.
- What story are you telling and from what point of view? (extent of your timeline?)
- What are you displaying? How are you displaying these things?
- How are guests & staff circulating?

WEEK 5: PRELIMINARY DESIGN + SCHEMATIC DESIGN

TUESDAY:
Students should be prepared to discuss:
- Preliminary program distribution and square footage
- Concept nailed down; major architectural move discussed
- Site Analysis finished and building placement finalized
- Preliminary code review

THURSDAY: PD PROGRESS
DUE: E2–Diversity Paper; (submit digitally via dropbox)
Research & programming presentation graphics – draft
- Bubble diagrams, sketches
- What story are you telling and from what point of view? (extent of your timeline?)
- What are you displaying? How are you displaying these things?
- How are guests & staff circulating?

WEEK 6: SCHEMATIC DESIGN

THURSDAY:
DUE: Programming Document Checkpoint (90% completion)
Students should be prepared to pin up and discuss the following:
- ALL research graphics, diagrams, sketches, etc.
- Preliminary plans

TUESDAY:
Introduce Exercise 3 (E3): Integration
Students will produce diagrams, sketches, etc. to show integration of the following systems:
- MEP
- Lighting
- Acoustical strategies
- Security
- Fire detection, alarm, suppression
- Energy management systems, intelligent building components
- Voice, Data, A/V, Intercom, Telephone, etc.

WEEK 7: SCHEMATIC DESIGN

THURSDAY:
DD Pin-up & small group critiques

WEEK 8: DESIGN DEVELOPMENT

TUESDAY
Have hand-drafted details ready for redlines in class
Final Materials selected and ordered
DUE: E4–Detailing draft

THURSDAY
Drafted display details due – must be printed (11x17)

WEEK 9: DESIGN DEVELOPMENT

TUESDAY
Have hand-drafted details ready for redlines in class
DUE: E4–Detailing draft
THURSDAY
Drafted display details due – must be printed (11x17)
_DUE: E4–Detailing_

WEEK 10: FINAL DD REVIEWS

TUESDAY
CD set drafted for in-class redlines
_DUE: Board Layouts_

THURSDAY: P1 FINAL REVIEWS
*Student presentations will be 25 minutes each, including questions
_DUE: P1–Wounded Knee (Presentation documents)_

WEEK 11: CONSTRUCTION DOCUMENTS

TUESDAY:
Competition Phase I introduction: Guest Speakers & Research
_Due: P1–Wounded Knee (all CD’s, details, Project book)_.
*See Handout 1 for Binder Requirements; See P1 Rubric & AWR Rubric for evaluation standards

THURSDAY
Desk Critiques

WEEK 12: CONSTRUCTION DOCUMENTS

THURSDAY
_DUE: P1–Final Construction Documents Due_

WEEK 13: CONSTRUCTION DOCUMENTS

TUESDAY:
Competition Phase I introduction: Guest Speakers & Research

TUESDAY:

WEEK 14: IDEC COMPETITION

THURSDAY: NO CLASSES – THANKSGIVING HOLIDAY

TUESDAY

WEEK 15: IDEC COMPETITION

THURSDAY
_DUE: P2–IDEC COMPETITION by 12pm SHARP! (in SWG 221)_.
IDEC JUDGING (silent judging – wrap-up comments with jurors from 3-4pm)

WEEK 16: FINALS WEEK

Rubric P1

P1: Wounded Knee is worth 250 points. They are distributed in the following way:

_/_50 PROGRAMMING DOCUMENT & RESEARCH  (See AWR Rubric)

_/_50 CONCEPT DEVELOPMENT, DESIGN PROCESS & SUCCESS OF DESIGN SOLUTION
  • Concept carries through the entire project
  • Thorough research: process, analysis, precedent studies used to inform solutions including site, context, culture, typology, etc.
  • Clear understanding of cultural significance, audience, story, etc.
  • Evidence of Design Transformation
  • Detail development shows understanding and integration
  • Shows relevant/important pieces of process and/or analysis

_/_15 GLOBAL CONTEXT (CULTURAL UNDERSTANDING & PERSONAL REFLECTION)

_/_20 MATERIALS & FURNISHINGS
- Appropriateness
- Selection Criteria
- Cut Sheets/specifications

/15 DESIGN COMMUNICATION (VERBAL PRESENTATION)
- Preparation is evident; Professional speaking; design terminology used
- Organization, Clarity and enthusiasm of delivery

/25 DESIGN COMMUNICATION (PRESENTATION GRAPHICS)
- Graphic design of presentation is related to concept/project and is competent/compelling/does not distract from the project graphics
- Drawings chosen well and shown at appropriate sizes/scales

/50 DESIGN COMMUNICATION (CONSTRUCTION DOCUMENTS/DETAILS)
- Dimensioning
- Detail
- Annotations
- Completeness

/25 ATTITUDE, PREPAREDNESS FOR CLASS, PROGRESS, RESPONSE TO CRITIQUE

20% Research
20% Design Process & Solution
20% Communication (Verbal & Graphic – Final reviews)
20% CDs
10% Materials & Furnishings
10% Attitude, Preparedness & Response to critique

ADVANCED WRITING REQUIREMENT – Assessment Strategies
Advanced writing goal statement, student learning outcomes, and assessment strategies.

<table>
<thead>
<tr>
<th>Advanced Writing Goal Statement: Students will build upon the concepts learned in courses covering SGE Goal #1 and refine their skills through research and writing in a discipline specific context.</th>
<th>Assessment Strategies</th>
<th>Performance Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td>SLO #1: Read extensively and respond critically in the written discourse of a discipline; formulate research questions, refine topics, develop a plan for research and organize what is known about a topic; articulate a position through a thesis statement and advance it using evidence from primary and secondary sources, examples, and counterarguments that are relevant to the audience of issues at hand.</td>
<td>This course assists in identification and exploration of the significant question or issue in Interior Design utilizing research methods used for programming of design solution. A comprehensive research and program will be developed for the senior thesis project. The course incorporates extensive research to develop a program. The research process includes research of evidence related to diversity in design, relationship between human behavior, sociocultural issues and quality of the designed environment, architectural and design precedents, design theories. Students are required to develop a research process.</td>
<td>Students must meet 70% of specified criteria</td>
</tr>
<tr>
<td>SLO #2: Use a style manual and other writing conventions specific to a discipline; avoid plagiarism by adhering to the rules for paraphrasing, summarizing, and the use of quotations, as well as the conventions for incorporating information from Internet-based resources.</td>
<td>The APA Style manual is required to complete the Thesis (written portion) of the project. APA style manual is a required text used in ID 150(Introduction to IDI), ID 151(Introduction to ID II), ID 224 (History of Interiors) and in ID 322.</td>
<td>Students must meet 70% of specified criteria</td>
</tr>
<tr>
<td>SLO #3: Evaluate sources critically, both print and electronic, discern the strength of evidence and arguments, determine credibility, and identify potential bias and overall quality</td>
<td>Both traditionally and online resources will be used in the research process. Evidence will be found on the reference page and in citations.</td>
<td>Students must meet 70% of specified criteria</td>
</tr>
<tr>
<td>SLO #4: Present the results of research or projects, either collaboratively or individually, to the class, department, faculty, community members, or at a student research or professional conference.</td>
<td>Individual and collaborative work is required for this project. The research paper will be completed in a thesis format, and the design solutions will express their design solutions through oral and graphic presentation skills. Each student presents their design solution to design practitioners and students.</td>
<td>Students must meet 70% of specified criteria</td>
</tr>
</tbody>
</table>
E1: PHOTO ESSAY ID422

PROJECT DESCRIPTION
The Photo Essay is a combination of visual and narrative form to illustrate the experiences and sensory perceptions while traveling through Western SD. As you pass through the changing landscapes—from the Badlands, to the Black Hills, and on to Pine Ridge—and participate in, observe, or research various sacred rites and ceremonies, you will undoubtedly experience a variety of emotions. Recording these experiences and your responses to them in both written and graphic form (sketches or photos) will give you the raw materials for creating a visual narrative of your experiences and perceptions. This narrative will be used to help inform and inspire the design you will ultimately create, and give a clear reflection of your own personal transformation throughout the trip.

CIDA STANDARDS
2C, 2F, 3A, 4B, 6A, 8A (in select cases)

PURPOSE/OBJECTIVES
- Students will demonstrate an understanding of using narrative in both text and graphic form
- Students will reflect on experiences, learning opportunities, perceptions and interpret their own responses, feelings, etc.
- Students will clearly communicate their reflections in both text and graphics

PROCESS
1. Record your thoughts, feelings, perceptions, etc. prior to departing from Brookings. (Foreward)
2. Throughout the week, photograph the changing landscape, symbolic references, poignant moments, sensory encounters, etc. and record your thoughts on each of them
3. Upon returning to campus, process and compile your images into a book with both the images and your thoughts. Craft and communicate a narrative of your thoughts and perceptions as you begin to understand and appreciate the history of this place, the Lakota people, and the conflict(s) they endured throughout the past 120 years. (Afterward – reflection)

DELIVERABLES
Students will create a professionally bound booklet for submission, as well as turn in a digital copy of the PDF for program records/accreditation.

GRADING:
Final project will be graded on the following:
- Quality of Written Communication
- Graphic Communication
- Integration of text & graphics
- Depth of reflections
- Cohesive organization and clarity

DUE DATE:
See Schedule

EVALUATION RUBRIC:

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Score</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quality of written communication</td>
<td>/4</td>
<td></td>
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<tr>
<td>Graphic Communication</td>
<td>/4</td>
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<tr>
<td>Integration of text &amp; graphics (full compositional quality)</td>
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<tr>
<td>Depth of reflections</td>
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<tr>
<td>Cohesive organization &amp; clarity</td>
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<td>Total Points</td>
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E2: DIVERSITY ESSAY ID422

PROJECT DESCRIPTION
The Diversity Essay provides an opportunity for students to reflect upon and clearly articulate their specific thoughts about how to incorporate ideas of diversity in their design process and solutions – especially when working with groups from differing cultural, religious, and socioeconomic backgrounds that they are accustomed to working/collaborating with. This essay should be formative in helping students define their priorities in working with diverse populations.
CIDA STANDARDS
2C, 2E, 2F, 3A, 6A

PURPOSE/OBJECTIVES
- Students will demonstrate understanding of how their work with diverse populations directly impacts the design, materials, etc. based on specific circumstances and needs of that population
- Students will demonstrate clear understanding of designing for clients of a different cultural, religious, and socioeconomic status

PROCESS
1. Students will write approximately 3-5 pages as a reflection discussing the impacts of diversity (of culture, spirituality, age, socioeconomic status, etc.) on their design process and decision-making for the ‘Remembrance’ project (P1 – Wounded Knee).
2. Students will submit their essays with an appropriate cover sheet, in PDF form, via a Dropbox on D2L.

DELIVERABLES
3-5 page personal reflection with proper cover sheet.

GRADING:
The final reflection paper will be graded on the following:
- Quality of Written Communication
- Depth of reflections
- Cohesive organization and clarity
- Clearly articulating (at a minimum) the impact of cultural, socioeconomic, and at LEAST one additional issue of diversity that will impact their design & decision-making.

DUE DATE:
See Schedule

EVALUATION RUBRIC:

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<td>Quality of written communication</td>
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<tr>
<td>- Grammar, spelling, etc.</td>
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<td>- Command of formal written English (avoid slang, colloquial speech patterns, etc.)</td>
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<tr>
<td>Depth of reflections</td>
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<tr>
<td>- Personal reflections</td>
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<tr>
<td>- Addresses multiple ways of thinking about and addressing diverse populations (cultural, religious, socioeconomic, etc.)</td>
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<tr>
<td>- Provide concrete examples of strategies they will use in their design or design process</td>
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<tr>
<td>Cohesive organization &amp; clarity</td>
<td></td>
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<tr>
<td>- Logical sequence</td>
<td>/5</td>
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<td>- Clear organizational strategy</td>
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<td>Total Points</td>
<td>/25</td>
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</table>

General Education Requirements Course Review Faculty Self-Report Form

SGR Goal: ___ #1: Written Communication ___ #2: Oral Communication ___ #3: Social Sciences/Diversity ___ #4: Humanities and Arts/Diversity ___ #5: Mathematics ___ #6: Natural Sciences SGR Goal ___ #7, Information Literacy

IGR Goal: ___ #1: First Year Seminar ___ #2: Cultural Awareness and Social and Environmental Responsibility

X Advanced Writing ___ Globalization

1. Course prefix, number, and title: ID 422 Interior Design Studio V
2. Number of Credits: 4
3. Faculty member’s name, department, college: Angela Boersma, Dept. of Consumer Sciences, College of EHS
4. Department Head: Tim Steele/Kathleen Donovan
   (Electronic signature indicates approval)

DOES THIS SYLLABUS CONTAIN:

<table>
<thead>
<tr>
<th>Does this Syllabus Contain:</th>
<th>Y</th>
<th>N</th>
<th>Comments</th>
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<tbody>
<tr>
<td>Course Prefix, Number, Title, Credit Hours</td>
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<tr>
<td>University Name</td>
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<tr>
<td>Academic Term, Year</td>
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<tr>
<td>Course Meeting Time and Location</td>
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<td></td>
<td></td>
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<tr>
<td>Instructor’s Contact Info (Name, Office Location, Office hours, Office Phone Number, Email Address)</td>
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<td>X</td>
<td></td>
</tr>
<tr>
<td>GOAL(S) AND STUDENT LEARNING OUTCOMES (SLOs) MET (LIST ONLY THOSE GOALS AND STUDENT LEARNING OUTCOMES MET BY THE COURSE)</td>
<td>ARE THE GOAL(S) AND STUDENT LEARNING OUTCOMES INCLUDED ON THE SYLLABUS? (YES/NO)</td>
<td>DO THE MEASURABLE ASSESSMENT METHODS INCLUDED MEASURE THE SLOs LISTED? (YES/NO)</td>
<td>LIST ASSESSMENT TOOLS AND HOW THEY DEMONSTRATE STUDENT PERFORMANCE RELATED TO EACH STUDENT LEARNING OUTCOME+</td>
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<td></td>
<td></td>
<td>In ID422: Interior Design Studio V, students are exposed to issues of diversity in design through the ‘Studio Programming’ &amp; ‘Diversity Essay’ projects, the student will write and present a proposal for their design problem, and discuss the relationship between issues of diversity to the way that the design process and final product will accommodate for diverse populations. These are critical elements that create a link between the immersive sociocultural research experience, and their design research and programming phases of their project. It explains the research about the problem, the influences on the problem, their experience in seeing that problem first-hand, and the proposed solutions to the problem. It is a gateway to design and the rest of the thesis process. OBJECTIVES OF THE PROJECT:</td>
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<tr>
<td>1. Appreciate diversity of users as a key component of professional practice.</td>
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<td>2. Identify a problem that explores the relationship between history, human behavior, issues of diversity and quality of the designed environment.</td>
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<td>3. Utilize critical listening, research, and writing skills to differentiate credibility of sources</td>
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<td>4. Explore research methods used in interior design research, industry and practice.</td>
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<td>5. Complete the data collection, research and written analysis for a design problem</td>
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<td>6. Explore thorough documentation of ideas from initial research and concepts all the way through design detailing and integration of building systems.</td>
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<tr>
<td>PROCESS: With research gathered from lectures and discussions,</td>
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literature reviews, observations, interviews and case studies about the identified design problem, students will prepare a presentation and written summary of their design proposal. The research process should further include research of evidence related to diversity in design, relationship between human behavior, social issues and quality of the designed environment, architectural and design precedents, and design theories. It should include a description of what they intend to design/solve and why this is significant to humans and their environment and how is it tied to issues of diversity in design. A complete description of the space, phenomenon, and/or activities that they plan to study should also be included. The student will provide a report and presentation of the project proposal
Use W, S, D and V

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<th>The APA Style manual is required to complete Assignment 2 – Diversity Essay, as well as the programming/research document for Project 1 – Wounded Knee. The APA style manual is a required text used in ID 224 (History of Interiors) and used again in ID 351 and ID422. Use W</th>
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<td>SLO #3: Evaluate sources critically, both print and electronic, discern the strength of evidence and arguments, determine credibility, and identify potential bias and overall quality</td>
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<td>SLO #4: Present the results of research or projects, either collaboratively or individually, to the class, department, faculty, community members, or at a student research or professional conference.</td>
<td>Students give an oral presentation (15 minutes) along with completing their written report (20 pages) for the Wounded Knee Research Document. Use: W, S, D and V</td>
</tr>
</tbody>
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**General Course Learning Outcomes:**
1. Appreciate diversity of users as a key component of professional practice.
2. Identify a problem that explores the relationship between history, human behavior, issues of diversity and quality of the designed environment.
3. Utilize critical listening, research, and writing skills to differentiate credibility of sources.
4. Explore research methods used in interior design research, industry and practice.
5. Complete the data collection, research and written analysis for a design problem.
6. Explore thorough documentation of ideas from initial research and concepts all the way through design detailing and integration of building systems.