

1. Designers have been taught to “work iteratively” since the days of the Bauhaus. The process of working iteratively involves engaging in several rounds or cycles of critical analysis as a means to guide decision-making. The desired outcome or result is brought closer to realization with each round (“iteration”), or cycle, of analysis.

2. Heuristic methods for enhancing self-discovery and problem-solving were introduced to human society by the ancient Greeks. To engage in a “heuristically guided” approach, an individual or a team utilizes strategies he/she have derived from their previous experiences of living and working in whatever society(ies) they inhabit.

Using experientially gained knowledge from having confronted similar problems in the past means that the individual or team can use “readily accessible, loosely applicable information to control problem [framing] and solving” in groups of people, machines, regarding abstract social, cultural and economic constructs, and with digitally facilitated computing interfaces. Finally, another way to understand heuristics is to understand how “trial and error” have been used by humans to address and resolve a wide variety of problems that they have had to confront the world over for millennium.

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## ADES 2518 | “Prototyping and Testing” | Course Syllabus

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### Course Description

Akin to the learning situations all of you will **also** be immersed in this semester during your enrollment in ADES 2523 “Digital Patterns and Systems,” some of the ones you’ll be immersed in during your enrollment in this course—ADES 2518 “Prototyping and Testing”—will entail your working in small groups of three or four. By contrast, at least one of the three projects you’ll be challenged to engage in during your enrollment in this course will require you to work alone. All three of the projects that constitute the majority of the coursework in s21 ADES 2518 will challenge you to immerse yourself in and learn from a series of iteratively structured,<sup>1</sup> heuristically guided<sup>2</sup> knowledge-building experiences. These will help you construct the bases of knowledge and skills necessary to engage in decision-making informed and guided by the design and operation of 1) “well-framed” prototyping processes, and 2). well-planned and facilitated usability testing processes. (“Well-framed” prototyping processes can and do account for a wide array of variables that affect how a given interactive experience, or “experience-of-use,” involving a particular product, service or set of encounters is perceived, planned for, engaged in, and contemplated later by a given user or set of users. These processes involve accounting for and assessing how a well-defined set of phenomena affect and are affected by the operation of a specific product, service or set of encounters.)

All students enrolled in ADES 2518 “Digital Patterns and Systems” are expected to complete all of the readings that will be assigned to them EACH WEEK as the semester progresses, as the knowledge they will glean from this material will directly and positively affect their project-based coursework, and that of their peers and teammates. Individual students will be expected to engage in critical dialogue with the instructor on an almost per class-session basis over the entire course of the semester. Large portions of these exchanges will be necessarily informed by what you have understood and employed from your readings to positively effect the development of your own design work. **NOT keeping current with you weekly readings means not being able to engage in the development of your course projects effectively, which could spell disaster for you as this course evolves.**

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### Credits and Prerequisites

All students enrolled in this course must have already taken and successfully passed (i.e. earned a final course grade of “C” or better) the following courses WITHIN UNT CVAD’s DEPARTMENT OF DESIGN (i.e. under no circumstances may courses taken outside CVAD’s Department of Design be substituted for any of these): ADES 1500, ADES 1543, ADES 1513, and ADES 2513. ADES 2518 is a three-credit hour, undergraduate course that is required for all UNT CVAD Communication Design majors seeking a **B.F.A. in Communication Design with a concentration in User-Experience Design**.

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### Course Content

Building on their previous knowledge of developing and utilizing typographic systems to design elementary interactive systems, the coursework in ADES 2518 will challenge students to work individually and in teams to develop and test a series of mid- to high-fidelity prototypes<sup>3</sup> during three, approximately five-week-long interactive design projects. Each of these three projects will require that students utilize new understandings they will develop over the course of the semester regarding **sketching and diagramming, storyboarding, card sorting, paper prototyping, role-playing and user-guided (or user-driven) prototyping**. It is important for students enrolled in this course to understand that the “end goal” of each of the three projects they will undertake will NOT, NOT, NOT be to “design and deliver” an aesthetically polished, “all-the-functional-kinks-worked-out,” end-of-project-outcome. RATHER, the end goal of each of the three projects will be to realize one, and likely many more, PROTOTYPES of possible products, services, systems and sets of encounters/processes, that meet initial or mid-level user needs and aspirations.

Extensive instructor + student interactions will occur during each class session. These will be structured in ways that:

- 1) help students to initially develop and evolve the empathetically rooted, “human-centered” understandings necessary to design experiences of use for products, services, systems and sets of encounters/processes that meet real specific, well-documented needs and aspirations, and
- 2) help students construct the formal/vocational abilities necessary to develop multiple means to operate and qualitatively test a limited array of prototypical products, services, systems and sets of encounters/processes to determine how and why their particular, inherent features, functions and specific actions or “ways of working” should be facilitated as they are.

3. In the world of interaction and user experience design, prototypes tend to be loosely lumped into three categories: low-fidelity, mid-fidelity and high fidelity. Low-fidelity prototypes need not evolve beyond what can be quickly put together with a few scraps of paper, adhesive tape and a marker or two; mid-fidelity prototypes tend to require more well-fined manipulation of (mostly) simple-yet-well-crafted paper materials, while high-fidelity prototypes tend to rely on being articulated within software platforms like **Sketch**, **Adobe XD**, **InVision**, **Figma**, **Axure** and **Balsamiq**.

4. Please note that SOME of these course objectives—the ones set in violet type—are shared across this course and ADES 2523 “Digital Patterns and Systems.”

5. I hereby challenge each of you to “poke around/hunt” online and find material—videos or text—created by **Jared Spool** that will offer you a concrete explanation of what it means to create a **delightful interactive experience** on behalf of a given user or audience, and why this is an important thing to try to facilitate.

### Course Objectives<sup>4</sup>

- increase proficiency developing and deploying low-, mid- and high-fidelity prototyping methods<sup>5</sup> to affect design decision-making re: the evolution of a variety of products, services, systems and sets of encounters/processes that meet real specific, well-documented needs and aspirations
- increase students’ abilities to effectively implement a high level of “digitally facilitated,” formally rooted rigor within each of their individual design processes. **Please note:** as this ability and sensitivity increases, so will each student’s ability to organize his/her respective logistical, intellectual and creative approaches to designing
- immerse students in learning experiences within which they enhance and broaden the development of their understandings of and about how to engage in the iterative processes necessary to generate viable ideas for visually communicating essential content to given audiences/user groups, and particularly for creating effectively functional, meaningful and delightful<sup>5</sup> interactive experiences on behalf of these people
- immerse students in learning experiences wherein they expand the bases of knowledge and skill sets necessary to develop ideas—from rough sketches through to at least mid-fidelity prototypes—that enhance the usability and delightfulness of interactive products, services, systems and sets of encounters/processes
- indoctrinate and inculcate students to the knowledge and understandings that can be gained by engaging in/effectively facilitating user testing as they iteratively develop prototypes for products, services, systems and sets of encounters/processes
- familiarize students with current and developing methods/practices and approaches for designing and conducting user testing as a means to inform and guide design decision-making processes
- imbue students with the knowledge and understandings necessary to effectively communicate their analyses of the user research they conduct to inform the development and design of the prototypes they will create; **in short, ensure that students learn to effectively “report out the outcomes of user research processes”**
- Help students develop/elevate their respective abilities to think critically and communicate clearly and from a strategic perspective, all while using evidence gathered and analyzed during user research processes to support their design decision-making
- Help students develop and demonstrate consistently disciplined work habits combined with professionalism during and outside of class time
- Help students begin to develop the critically rigorous, self-guided, proactive, and empathetic learning abilities necessary to launch and sustain their careers as professional visual communication designers striving to sustain careers in the user-experience and interactive design arenas
- Help students further their abilities to critically analyze and assess the increasingly broad array of visual communication design work that contextualizes and creates much of the culture of the modern world, especially as this occurs across digitized, online facilitated platforms
- Further students understandings of and about the social, cultural, technological, and economic “worlds” that affect user-experience-based, visual communication design that affect and inform the design decision-making processes that guide the evolution of these types of endeavors
- Help students expand their abilities to cultivate broadly informed, deeply plumbed awarenesses of their individual strengths, weaknesses, and areas-of-interest as emerging user-experience-based, visual communication designers.

## Course Structure

This course will operate according to a schedule guided by challenging the students enrolled in it to engage in THREE assigned, logically deadline-driven, user-experience-based, interaction design “challenges.” Each of these learning experiences will evolve according to the schedule that constitutes the final ten pages of this document. *No student enrolled in this course should ever find him/herself unaware of “what’s due next class session,” or “what should I be reading,” or “what will we be doing in class two weeks from now:” the day-to-day experiences and operations that will transpire within the structure of this course are specifically articulated in the last ten pages of this document.<sup>6</sup> It is hereby STRONGLY advised that EACH of you print this schedule out—that’s right, PRINT IT OUT (PLEASE)—and use it as a “logistical go-by” as the semester progresses.*

Your engagement in three “prototypically driven” challenges, each of which will transpire over the course of about five weeks, will constitute the bulk of the gradeable coursework in this spring semester 2020 section of ADES 2518 “Prototyping and Testing.” The bulk of our time during each of our twice-weekly, 170-minute class sessions will be devoted to the critical analysis-cum-discussion of design decisions that will have been made by either individual students or student teams as each of the assigned challenges evolves through its project schedule. Each of you will be responsible for coming to EACH of our class sessions with whatever the day-to-day course schedule calls for you to present and discuss on that particular day, and with whatever additional material you think we need to critically discuss as a group of broad-and-analytically minded people. NOT bringing assigned work to class for critical discussion, or not bringing enough viable work for us to discuss, WILL negatively affect the per-project and overall course grades of individual students. Students will be required to complete assigned work OUTSIDE OF CLASS throughout the duration of the semester; precious little class time will be available for students to work on their assigned challenges. Each student will need to spend approximately two to three hours working outside of class time for each hour he/she spends in class each week. This will amount to a total of approximately 12 to 18 hours spent outside of class each week completing the assigned coursework. Not being able to devote this much time per week to the assigned coursework of ADES 2518 will likely jeopardize an individual student’s ability to achieve a successful learning experience within it and could cause the student to flunk the course.

## Course Projects

6. If you suffer from any of the following, dreaded diseases, please drop this course right now:

“I-can’t-get-my-shit-together-itis”

“tell-me-what-to-do-to-get-my-‘A’-opia”

“I-can’t-put-my-phone-down-long-enough-to-think-critically-dystrophy”

“I-bear-no-responsibility-for-the-well-being-of-others-itis”

“deep-down-I’m-shallownia”

This section of this syllabus describes the three, five-week-long course projects each student enrolled in the spring 2020 semester section of ADES 2518 will be challenged to thoughtfully engage in and complete to good effect between January 11 and April 21, 2021. Students enrolled in this course should seek to fulfill two fundamental goals regarding their thoughtful and diligent engagement with each of these projects. The first of these is to produce per-project coursework that is assessed as being worthy of earning a letter grade of “C” or—hopefully—better. Earning per-project letter grades of “C” will allow a student to pass this course, but all of you should be aware that earning a per-project letter grade of “C” means that your work on that project has been evaluated as being “average,” and that producing average work is NOT recommended for people who wish to fulfill a viable career in any arena of Visual Communication Design.

The second of these fundamental goals is much more important, and consists of two sub-goals. The first of these entails constructing the knowledge an emerging User Experience Designer will need to “frame and identify” user-centered/human-centered problems within and around specific interactive products, services and systems, and the second of these entails using this new knowledge to inform prototyping processes that yield either new or significantly improved manifestations of those specific interactive products, services and systems.

What follows is a brief overview of all three of these course projects and their time frames:

### **Project One: Five Weeks\_Due February 9th, end of work day. “Engaging in a Human-Centred Approach to Prototyping Improved**

**Usability/User Experiences for a Travel Industry Based Web Presence or App.”** This project will introduce each student to the development and design processes that inform and guide a UX-centered design project from 1) the moment a problem with a given product, service or system is identified through 2) how specific aspects of “what is causing the trouble(s)” are analyzed through 3) how these analyses can yield fresh ideas for improvements or whole new manifestations through 4) how these fresh ideas can be developed and designed into concrete PROTOTYPES that can be tested to determine their a. usefulness, b. usability and c. desirability/delightfulness.

**Project One Overview:** Students will form into teams of three as they engage in the design processes inherent in 1) identifying an app or

web presence that exists to facilitate usability in or around the travel industry that is failing to meet primary needs and/or aspirations of its target user groups, or is causing “points-of-pain” among them, and then 2) using data gleaned from usability testing of the “failing” app or web presence they’ve identified, iteratively create a series of low- to mid-fidelity prototypes that they can 3) test against the original system design to bolster their case for implementing either design improvements or a whole new design approach.

**Project One Breakdown:** FIRST, each team must choose an extant travel app or a travel-focused website that, in its current manifestation, is NOT working particularly well on behalf of its target audience. This app or website can exist to facilitate auto hires, vacation planning, hotel booking, air travel booking, or planning tourism to a specific “boutique” location.

SECOND, each team must engage in etic and emic research processes to determine “what it is about their chosen app or website that is problematic” (at least SEVEN pain points must be identified).

THIRD, each team must iteratively work to develop and design a series of between three and six mid- to high-fidelity prototypes that they can use to compare and contrast possible means of overcoming/resolving the seven pain points they identified within the contexts of their target audience’s user experiences.

FOURTH, each team must use final versions of their prototypes to engage in A/B usability tests to determine which possibilities among their RE-DESIGNED ideas for facilitating the operations of their chosen apps or web presences are most worthy of developing further, and present a slide-deck of their reporting of these results during our class session together on February 12.

**Project One “Final” Deliverables:**

- a digital process notebook compiled as a single .pdf document that contains screen shots of each team’s various prototypes, documentation of its A/B testing, developmental sketches, and any other relevant material;
- each team’s final prototype
- each team’s project report out (presented as a slide deck).

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**Project Two: Five Weeks\_Due March 23 end of work day. “Re-design the menu and virtual identity for a local restaurant or small business so that it is effectively facilitated as an interactive web presence and/or an app.”** This project will once again group students into teams of three, each of which will be challenged to work as a team to gather and critically analyze the data-cum-information-cum-knowledge they’ll need to WORK INDIVIDUALLY—ON THREE DISTINCT PROTOTYPES (ONE PER TEAM MEMBER)—to design and develop an app or a web presence on behalf of a local restaurant or small business that not only categorically presents that restaurant’s menu items, but creates a unique means for current and potential customers to become members of some type of social group that supports that restaurant’s or small business’ identity and raison d’être.

**Project Two Overview:** Each three-student team will begin this project by spending roughly one-and-a-half to (at most) two weeks TOGETHER gathering information that they must amalgamate into a “pool” or “repository” of images, categorized menu items, information-architecture-diagrams-that-guide-specific-user-journeys, descriptions of specific user experiences (“do kids under 12 get a toy/stern lecture/song sung or played in their honor if their parents’ purchase an “X menu item for them?” » if so, how should this be communicated?), and any other material that they believe should be included in their hypothetical client’s array of deliverables. THEN, the individual students members of each team must EACH—BY THEMSELVES—design, operate, test, learn from, re-design, re-operate, re-test and design a final iteration for prototype that presents/operationalizes a menu and virtual identity for their assigned local restaurant or small business.

**Project Two Breakdown:** FIRST, each team must critically analyze the menu, brand identity and community perception of their assigned local restaurant or small business and present this information to the class. The array of local restaurants and small businesses—all of them are actual, functioning eateries or enterprises—that will be assigned to students working on Project Two are: **choices for these will be made by the course instructor before 02.10.21.**

SECOND, each team must use the information they gleaned and analyzed during the FIRST step to create an information architecture diagram that guides no fewer than three and no more than four scenarios-of-use/user journey flows on behalf of the current and aspirational customers for their assigned local restaurant or small business. (This information architecture diagram must be presented for critical analysis to the entire class.)

7. Knowing “about” how something should work, or how a game should be played, or how a procedure should be enacted, implies that you understand in theory what must occur to ensure a particular, positive result after a given course of action has been taken or a specific plan has been followed, BUT—this does NOT mean that you can actually guarantee these positive results BECAUSE you’ve never actually practiced the skills required. This is quite different than knowing “of” something, which means that you have actually practiced the skills necessary to be adept enough at engaging in them if necessary to ensure a positive result. For example: lots of people understand how the human body can be made to swim or ride a bicycle in theory, but the only way to gain knowledge of these activities is to actually practice doing them.

THIRD, each individual team member must work individually to generate “mood boards” that depict what they feel are effective and appropriate typographic arrangements, imagery, the graphic presentation and explanation of “special features” that their users can operationalize to gain rewards or benefits as they use the interface(s) you’ll each design (i.e., for example the array of toys children under 12 and Instructor Dana Akins-Adeyemi receive when ordering a soft-drink AND a milk shake, or having her bicycle “prepped and lubed” for spring...).

FOURTH, each individual team member must present wireframe layouts as low- to mid-fidelity paper prototypes that roughly organize key informational components and features so that key user flows—as they were articulated in each team’s information architecture diagram—can be critically analyzed.

FIFTH, each individual team member must present tight, semi-operational, “possible” screen layouts that organize all of these elements and features into viable web or app-based screens.

SIXTH, each individual team member must create a mid- to high-fidelity prototype in their chosen software that effectively simulates three key user flows through their assigned local business’ app/web presence.

#### **Project Two “Final” Deliverables:**

- a digital process notebook compiled as a single .pdf document that contains screen shots of each student’s various prototypes, documentation of its A/B testing, developmental sketches, and any other material relevant/pertinent to the development of what is turned in as a “final iteration prototype” on March 17;
- each student’s final iteration prototype,
- each student’s project report out (presented as a slide deck).

Project Three: Five Weeks\_Due April 29 end of work day. **“Choose one of the following: design an interactive portal for a Dallas/Fort Worth/ Denton-area non-profit organization OR design a web presence or an app that ‘explains or demonstrates’ a skill/skill-set that an adult living in the United States should possess”** This project will challenge individual students enrolled in this course to either 1) develop and design a web presence or mobile app or some combination of both of these that will improve the abilities of individuals or groups to make donations—financial or “in-kind”—to an area not-for-profit organization, OR 2) gain useful, usable and “real-world applicable” knowledge of (rather than merely about?) engaging in a specific activity that could prove useful, usable or desirable—or even life-saving—for most humans living in the U.S. in the third decade of the 21st century. This latter project choice in ADES 2518 is something that students enrolled in this course may choose to re-visit and expand/augment later on during their enrollments in the CDES UX-Track here, as being able to demonstrate that, as an emerging designer, you “know how to explain how stuff works” tends to be something that many employers in our discipline value quite highly.

**Project Three Breakdown:** FIRST, each individual student must research and analyze the array of possible Dallas/Fort Worth/Denton area not-for-profits available to them to utilize as hypothetical clients during the progress of Project Three, as well as the array of possible “things people in the U.S. in the first six months of 2025” ought to know how to do.

The possible “things people in the U.S. in the first six months of 2025” ought to know how to do that s21 ADES 2518 students have to choose from to use as hypothetical clients to complete the parameters necessary to satisfy Project Three are listed as follows:

- *how to survive in a forest in Climate Zone 5 or 6 in the U.S. (sub-skills that could be “taught” here include but are not limited to how to make a fire without matches, how to obtain drinkable water, what you can and cannot eat in the forest, how to construct a makeshift bed, how to catch and prepare fish as food, how to navigate without a GPS/how to navigate using only a map, a compass, and the stars)*
- *how to grow your own vegetables in Denton County, Texas*
- *how to perform basic automotive maintenance, such as how to change a flat tire, oil or a spent battery*
- *how to manage your time effectively (choose a SPECIFIC target user group, like recent retirees or first-semester, first-year college students, or high school*

8. A PRIMARY research source is a human being with expertise you need that you actually interview/converse with and learn from, or several people who possess firsthand knowledge accrued through experience OF what you need to know that you also actually interview/converse with. The reasons to seek primary knowledge in design situations like this are plentiful, but helping you construct knowledge you MUST construct in order that you might create a viable project outcome for Project Three in this course is chief among them. You also need to learn to glean and analyze knowledge AND understandings (which are NOT the same) by participating in ACTUAL, real-world experiences directly related to issues you're trying to resolve. SECONDARY research involves, at the very least, well-spent time interacting with one or more of UNT's many fine reference librarians to discover and then effectively utilize scholarship invented, designed or performed by others to enlighten yourself re: whatever design challenges you've been tasked to confront. Effective secondary research involves FAR MORE than a surface-level perusal of what you can find during a Google search performed in the time it takes you to eat a burrito with nachos.

*juniors who wish to use their high school learning experience as a path to something beyond a career in the food-service or janitorial or yard-care industries*  
· *how to provide basic first aid (part of this endeavor must include information about how to build an emergency preparedness kit*  
· *how to properly pair a specific type of wine with a particular type of meal*  
· *how to engage in basic household repairs (these probably ought to be sub-categorized into "plumbing," "electrical," "flooring," "hard surfaces," "windows and doors," etc.)*  
· *how to "keep house" (or "how not to live in an unclean, unhealthy personal living space")*

SECOND, each individual student must choose from the array of possibilities listed above and then use information they glean and analyze FROM BOTH PRIMARY AND SECONDARY RESEARCH SOURCES<sup>8</sup> to create two deliverables: the first is two, well-qualified persona profiles of users most likely to need or want to use what that student proposes to create, and the second is an information architecture diagram that guides no fewer than three and no more than four scenarios-of-use/user journey flows on behalf of those they have qualified as their one to two most crucial users/personas. (Each student's information architecture diagram must be presented for critical analysis to the entire class.)

THIRD, each individual student must work individually to generate "mood boards" that depict what they feel are effective and appropriate typographic arrangements, imagery, the graphic presentation and explanation of "special features" that make particular types of useful information or instructions easily accessible and usable for their target users.

FOURTH, each individual student must present wireframe layouts as low- to mid-fidelity paper prototypes that roughly organize key informational components and features so that key user flows—as they were articulated in each student's information architecture diagram—can be critically analyzed.

FIFTH, each individual student must present tight, semi-operational, "possible" screen layouts that organize all of these elements and features into viable web or app-based screens, wherein thoughtful choices regarding typographic hierarchy, screen layout, the assertion of a color palette, and the design and operation of key, interactive features will be CRITICAL.

SIXTH, each individual student must create a mid- to high-fidelity prototype in Adobe XD, Sketch, or InVision that effectively simulates three key user flows through the web presence, app or other interactive experience he, she or they have chosen to develop and design.

#### **Recommended Textbooks**

The following texts—available for not too much money (especially if you purchase used versions of them) via a variety of Online retailers—may prove useful and usable to you:

*100 Things Every Designer Needs to Know About People* by Susan Weinschenk

*100 MORE Things Every Designer Needs to Know About People* by Susan Weinschenk

*User-Friendly: How the Hidden rules of Design Are Changing the Way We Live, Work and Play* by Cliff Kuang and Robert Fabricant

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#### **An Overview of How Students Enrolled in This Course Will Be Graded**

Each student enrolled in ADES 2518 will be graded at the culmination of each of the three assigned challenges according to:

*Quality of final outcomes*

*Quality and quantity of research and analysis*

*Quality and quantity of design and prototyping*

*Quality and quantity of class engagement and participation*

*Time management and the ability to meet all deadlines both interim and final*

**Please note: individual and team projects that fail to be turned in prior to the deadlines specified in the day-to-day class schedule will not be graded (they will earn final project grades of "0;" this is worse than earning a final project grade of "F," and could well result in an individual student flunking this course).**

Each student's final course grade will be determined by a process that entails the averaging of each of the per-project grades a student will have earned as a result of completing each of the three project-based challenges that will be operationalized in ADES 2518 over the course of the spring

2020 semester. Each of the three challenges that will constitute the coursework of ADES 2518 will account for approximately 33% of each student's final course grade. Each of the three challenges that will constitute the coursework of ADES 2518 will be worth 100 "project points."

Projects that earn between 99 and 90 project points are assessed as having earned a letter grade of "A,"  
Projects that earn between 89 and 80 project points are assessed as having earned a letter grade of "B,"  
Projects that earn between 79 and 70 project points are assessed as having earned a letter grade of "C,"  
Projects that earn between 69 and 60 project points are assessed as having earned a letter grade of "D,"  
Projects that earn below 60 project points are assessed as having earned a letter grade of "F."

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#### Course Risk Factor

ADES 2518 has been classified as a course that carries a UNT Policy Risk Factor of Category Two (2). Students enrolled in this course may be exposed to some significant hazards, but these are not likely to cause serious bodily injury. In this course, those risks are related to X-Acto knife usage, and exposure to adhesives and the fumes they generate, as well as repetitive stress injuries related to extended computer usage. Students enrolled in ADES 2518 will be informed of any potential health hazards or potential for bodily injury connected with the use of any materials and/or processes they may encounter during their enrollment in this course, and will be instructed as necessary regarding how to proceed without endangering themselves or others.

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#### Required Texts

None

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#### Required Supplies

As needed per project and student working style

#### ADES 2518 Attendance Policy

Good attendance and punctuality are expected during your enrollment in this class, and will strongly affect your grades. Roll will be taken at the beginning of each class session. A student will be considered late/tardy if he/she/they arrive(s) after roll has been taken. If a student is late/tardy, it is his/her responsibility during that class session to make sure the instructor knows that he/she/they is/are present before he/she/they leave(s) that particular class session. Each student will receive two (2) "free tardies" over the course of the semester. After these first two free tardies, every additional two (2) tardies will equal one (1) unexcused absence. Only two (2) unexcused absences over the course of the semester can occur without adversely affecting a student's grade. A third unexcused absence will lower a student's final course grade by ONE letter grade. A fourth unexcused absence will lower a student's final course grade by TWO letter grades. The fifth unexcused absence will lower a student's final course grade by THREE letter grades. **A total of six absences, excused or unexcused, THAT OCCUR FOR ANY REASON, will result in the student receiving a final course grade of "F," which will result in that student flunking ADES 2518 during the spring semester of 2020. Students who sleep during class will be counted absent.**

There are no excused absences for anything other than 1) a verifiable death in the immediate family (an obituary, funeral home notice or death certificate must be presented to the instructor the class session immediately following the one the student missed for this reason), or 2) a verifiable illness suffered by the student accompanied by a printed and signed doctor's note provided on his/her stationery with a telephone number and an e-mail address. **THERE ARE NO EXCEPTIONS TO THIS POLICY—students who need to spend extended periods of time out of class should drop it and enroll in it again when they can devote more time and attention to engaging in it.** Doctor's notes must be presented during the class immediately after the one that was missed. *A receipt from a doctor's office is not acceptable. A dental appointment—unless it was necessitated by an emergency—does not count as an excused absence.* Because this course meets twice per week, a student will be counted absent—and this absence will be counted as unexcused—if he/she/they comes to a given class session more than 30 minutes late, or leaves more than 30 minutes early. **A student who exhibits a pattern of not bringing any or bringing only incomplete work to a series of three or more class sessions may earn additional unexcused absences at the discretion of the professor.** If a student comes to a class session without his/her assigned work for that day, that student will be counted absent. If a student is absent from a given class session, that student is responsible for contacting a class member in order to get any information or assignments that were given during the class session that was missed. INDIVIDUAL STUDENTS MAY NOT CONTACT THE INSTRUCTOR TO GAIN INFORMATION ABOUT "WHAT THEY MISSED DURING A GIVEN CLASS SESSION," NOR CAN "WHAT THEY MISSED" BE MADE UP DURING AN OFFICE HOURS SESSION WITH THE INSTRUCTOR. The instructor will not use any class time to repeat missed lectures or assignments. Do not—for any reason—

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call the main CVAD office or the Department of Design office to leave the instructor a message that you will be missing a given class session of ADES 2518. Under no circumstances should you leave a project with anyone in either of these offices for the instructor to “retrieve later.” Neither of these offices will accept student projects.

### **Use of AI and Other Machine Tools**

Acceptable and Unacceptable Use of Artificial Intelligence as the f24 section of ADES XXXX.501 evolves the use of generative AI tools (e.g. ChatGPT, ChatGPT-4, Dall-e 3, Midjourney, Adobe Firefly, Stable Diffusion, etc.) IS PERMITTED as you engage in the following activities:

- Initial brainstorming/ideation and the subsequent iterative refinement of your ideas
- Fine-tuning initial research questions
- Finding information about topics, issues, and sets of circumstances—extant or historical, or some combination of both—that are pertinent to the project-based coursework you have been assigned
- Drafting an outline to organize your thoughts regarding topics, issues, and sets of circumstances, extant or historical, or some combination of both—that are pertinent to the project-based coursework you have been assigned
- Checking the organizational and/or argumentative structure, grammar and style of your written work to ensure that it conforms to guidelines articulated in the 17th edition of the Chicago Manual of Style\* and to ensure that your written work satisfies general, U.S. graduate-level, scholarly writing standards.

The use of generative AI tools (e.g. ChatGPT, ChatGPT-4, Dall-e 3, Midjourney, Adobe Firefly, Stable Diffusion, etc.) is NOT PERMITTED as you engage in the following activities:

- Impersonating you in classroom contexts (for example, using AI tools/softwares to compose discussion board prompts assigned to you, or content that you assert during a Zoom chat)
- Completing work that others in a given per-course-project group have assigned to you, unless everyone in this group agrees that it is permissible and/or encouraged for you to do this
- Writing a draft during any stage or phase of a writing assignment pertinent to this course
- Writing entire sentences, paragraphs or papers to complete any aspects of the coursework you must complete to fulfill the requirements for this course.

\*You are responsible for the information you submit based on any AI query (for example, it is entirely your responsibility to ensure that it does not violate intellectual property laws, or contain misinformation, or provide unethical content). Your use of AI tools must also be properly documented and cited (according to the 18th edition of the Chicago Manual of Style) in order to conform to UNT-, CVAD-, and Department of Design-mandated policies regarding academic honesty. What follows is an example of how this type of citation must be structured:

1. ChatGPT, response to “Explain why daily tooth flossing is essential for the maintenance of healthy teeth and gums among humans,” OpenAI, January 7, 2024.

*Any assignment that is found to have used generative AI tools in unauthorized ways could result in disciplinary probation, suspension from the university, expulsion (permanent), or the revocation of your degree, and it will cause you to flunk this course. No exceptions.*

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### **Personal Computer and Smartphone Use Policy**

**DO NOT CHECK YOUR SOCIAL MEDIA ACCOUNTS, E-MAIL, OR ENGAGE IN TEXTING DURING OUR CLASS TIME TOGETHER!** Failure to comply with this policy may result in point deductions or having your phone held by instructor during class. Let your instructor know in advance if you have an extenuating circumstance with regard to abiding by any of these policies (if you have a need to “check your device” due to these types of extenuating circumstances, please step outside the classroom space and into the hallway to do this).

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### **Plagiarism**

Plagiarism is literary or artistic theft. It is the false assumption of authorship, the wrongful act of taking the product of another person’s mind and presenting it as one’s own. Copying someone else’s writing, design or art work, intact or with inconsequential changes, and adding one’s name to the result constitutes plagiarism. If the instructor suspects a given student of an incidence of plagiarism, he/she will notify this student of this concern within 72 hours of the suspicion being raised. Plagiarism may result in disciplinary probation, suspension from the university, expulsion (permanent banning) from the university, or the revocation of your degree, and it will cause you to flunk this course.

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### **Accommodations for Students with Special Needs or Disabilities**

Please notify the instructor if you have a disability that requires accommodation. Additionally, in order for the instructor of ADES 2518 to accommodate your special need(s), it is also required that you register with the UNT Office of Disability Access, Sage Hall, Room 167 or Room 202. The College of Visual Arts and Design policy on accommodation is available upon request in the CVAD Dean's offices, located in room 101 of the CVAD Building Complex. Further questions and problems on accommodation may be addressed to Erin Donahoe-Rankin, UNT CVAD's Director of Advising, Art Building, Student Advising, Room 232 (940.565.2216; artadviseasst@unt.edu).

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#### **Dealing with Fire and Weather-Related Emergencies (Likely Irrelevant for the Duration of the Pandemic)**

In case of an emergency (an alarm will sound), please follow the building evacuation plans posted on each floor of your building—in this case, the CVAD Building Complex—and proceed to the nearest parking lot (please gather in the parking lot immediately west of Curry Hall). In case of a tornado (campus sirens will sound) or other weather-related threat, please go to the nearest hallway or room on your floor without exterior windows<sup>9</sup> and remain there until an all clear signal is sounded. Follow the instructions of your instructor(s) and act accordingly.

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#### **Changes to the ADES 2518 Course Syllabus**

The instructor reserves the right to make adjustments/changes to the course syllabus with or without notice as he/she/they sees fit/deems necessary as the semester progresses. The daily course schedule for ADES 2518.501 begins two pages hence.

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#### **Acceptable Student Behavior**

Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The University's expectations for student conduct apply to all instructional forums, including University and electronic classroom, labs, discussion groups, field trips, etc. Visit UNT's Code of Student Conduct (<https://deanofstudents.unt.edu/conduct>) to learn more.

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#### **Sexual Assault Prevention**

UNT is committed to providing a safe learning environment free of all forms of sexual misconduct, including sexual harassment sexual assault, domestic violence, dating violence, and stalking. Federal laws (Title IX and the Violence Against Women Act) and UNT policies prohibit discrimination on the basis of sex, and therefore prohibit sexual misconduct. If you or someone you know is experiencing sexual harassment, relationship violence, stalking, and/or sexual assault, there are campus resources available to provide support and assistance. UNT's Survivor Advocates can assist a student who has been impacted by violence by filing protective orders, completing crime victim's compensation applications, contacting professors for absences related to an assault, working with housing to facilitate a room change where appropriate, and connecting students to other resources available both on and off campus. The Survivor Advocates can be reached at [SurvivorAdvocate@unt.edu](mailto:SurvivorAdvocate@unt.edu) or by calling the Dean of Students Office at 940-565-2648. Additionally, alleged sexual misconduct can be non-confidentially reported to the Title IX Coordinator at [oeo@unt.edu](mailto:oeo@unt.edu) or at (940) 565 2759.

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#### **UNT's Multicultural Center and Pride Alliance**

UNT's Multicultural Center is committed to cultivating a campus environment where people of all identities and experiences can thrive. It fosters the success and awareness of historically underrepresented student populations with an emphasis on disability, ethnicity, gender, interfaith, race and sexual orienta-

9. These are the lavatories located just across the hallway from our classroom location on the north side of the second floor of the “vintage” portion of the CVAD Building Complex. The Center’s programs and activities are developed to increase the awareness, understanding, and intersectionality of the various identities in the UNT community. All students at UNT—including all those of you enrolled in the spring 2020 section of ADES 2518 “Prototyping and Usability Testing”—have everyday access to our Multicultural Center, which is located in the Union Complex in room 335 (<https://edo.unt.edu/multicultural-center>; 940.565.3424). All students at UNT—including all those of you enrolled in the spring 2020 section of ADES 2518 “Prototyping and Usability Testing”—have everyday access to our Pride Alliance facilities and support staff. Pride Alliance operates in the Union Complex, room 372 (<https://edo.unt.edu/pridealliance>).

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**ADES 2518 “Prototyping and Usability Testing” Student Acknowledgment**

My dates signature on this document acknowledges that I have read the course syllabus for ADES 2518 in its entirety, and that I understand the ADES 2518 course structure, grading, attendance policies and risk factor rating. Additionally, my signing of this document indicates that I agree to abide by the provisions articulated within it.

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(please print your name above)

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(please sign your name above)

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(please indicate the date of your signature above)

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#### **Permission to Use Student Work**

Via the appearance of my signature below, I hereby grant permission to UNT to use, copy, reproduce, publish, distribute, or display any and all works created to comply with the requirements of this course—ADES 2518 “Prototyping and Usability Testing” in accordance with the terms set forth below. Additionally, I consent to the disclosure of the work created in this class as it may be accompanied by my name and other personally identifiable information for purposes set forth below.

**Scope of permission.** This permission extends to the use of the described work and images of such work: (1) for academic purposes in order to demonstrate examples of student work to current and future UNT students; (2) for public display in UNT-situated galleries or in other UNT campus facilities or on UNT websites; (3) for promotional materials created by UNT in all forms of media now known or later developed, including but not limited to exhibition catalogues, direct mail, websites, advertising, and classroom presentations. My permission is on-going and will continue until such time as I revoke it by giving UNT three months written notice of revocation to the professor of record for this course. UNT will have three months from the date of my notice to stop all use in accordance with this permission.

**Certificate of ownership.** I am the owner of all work submitted to satisfy the parameters of this course (ADES 2518) in accordance with its requirements. The work is not subject to any grant or restriction that would prevent its use consistent with securing this permission. **All aspects of the work are original to me and have not been copied.** I understand that as owner of the work I have the right to control all reproduction, copying, and use of the work in accordance with US copyright laws.

**Privacy Release.** I hereby authorize and consent to the release, maintenance, and display of my name if necessary, along with any other personally identifiable information that I have provided in connection with the work and its use in accordance with the terms of this agreement.

**Signature.** By signing below, I hereby grant the permissions indicated above. I understand that this grant of permission relates only to the use of the described work. This is not an exclusive right and I may sell, give, or otherwise transfer the rights to such work to others on a non-exclusive or exclusive basis. However, in the event that I do sell, give or otherwise transfer ownership or the exclusive right to use my work to another party, I will notify UNT immediately in writing through the professor of record for this course (ADES 2518). UNT will have three months from the date of my notice to stop all use in accordance with this permission.

I have read, understand, and agree to the terms of this permission form:

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(please print your name above)

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(please sign your name above)

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(please indicate the date of your signature above)

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## ADES 2518 | "Prototyping and Testing" | Daily class schedule

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### **Week 01 | 1.15-1.17**

11. If you haven't already purchased adequate **Dropbox, or other online storage** space to store a variety of types of your work, this is the time do so.

**Monday:** In observation of the social and political contributions to the populations of the world by Dr. Martin Luther King, all classes at UNT—including ADES 2518—are cancelled today.

**Wednesday:** Introduction of the raison d' etre for this course, its policies<sup>11</sup>, its day-to-day structure, and what will be expected of you (and of your instructor) as the semester progresses; launch of Project One, and an explanation of its structure, objectives and goals.

**Due next class:** initial project reporting re: a "problematic" travel app or website (see below).

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### **Monday: Week 02 | 1.22-1.24**

Initial reporting from each team re: the "pain points" it has identified from whatever one or two extant travel apps or websites it has identified as being problematic/frustrating to use. Each team should use Standard Usability Scale ("SUS") testing to support its findings and to identify how it will begin to address some of the "brightest fires burning" re: each app or website it has chosen to analyze.

**Due next class:** Each team must use the time between today's class session and next Wednesday's to engage in etic observations of at least six people attempting to fulfill two to three specific tasks on their FINAL chosen app or site, and document these in a manner that can be reported in class on Wednesday. Additionally, each team should present information gathered from having engaged in using "think-aloud protocols" to assess how at least six users who typify those who would normally/routinely use their chosen app or website are able to effectively complete the aforementioned two to three specific tasks.

**Wednesday:** Each team must design and facilitate a presentation—supported by whatever visuals it deems necessary—that effectively EXPLICATE and CONTEXTUALIZE the results of the SUS Testing and etic observations and "think-aloud protocols" it engaged in/facilitated since last Wednesday's class session to assess the relative efficacy of their chosen travel app or website. Each of these presentations should conclude with the identification of at least seven "pain points" that the team will address—and hopefully rectify—between now and the culmination of Project One on 02.10.21.

**Due next class:** Each team must present AND BE READY TO CRITICALLY DISCUSS initial storyboards—at least four of these, each of which contains between four and seven cells—that depict how its target users might effectively use a re-designed version of their app or website to address the pain points they identified during today's class session.

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### **Week 03 | 1.29-1.31**

**Monday:** Each team must present and be prepared to critically discuss a series of at least four storyboards it will have prepared to articulate how whatever re-design strategy and tactics it will undertake as this project progresses will rectify the pain points it has identified as being inherent in the current manifestation of its chosen travel app or website.

**Due next class:** Each team must work together with each other and with three to five people from OUTSIDE their team to engage in 1) an open card sort, 2) a closed card sort, and 3) a tree test as means to begin to determine how whatever they will re-design/re-constitute to improve their chosen travel app or website will be organized/grouped. Watching the brief tutorial re: card-sorting y'all will find at the Nielsen Norman Group website will help you build the knowledge you need to do these things effectively: <https://www.nngroup.com/videos/open-vs-closed-card-sorting/>

**Wednesday:** Each team must present—using butcher paper and Post-It Notes—the results of its card sorting and tree-testing exercises completed since our last class session. Each team's presentation should provide all of us with a strong sense of how they will confront the next challenge in the process of developing their "improvements" to their chosen travel app or website: an information architecture (IA) diagram.

**Due next class:** Each team must present AND BE READY TO CRITICALLY DISCUSS an information architecture (IA) diagram—presented on butcher paper containing organized groupings of Post-It Notes—its informa-

tion architecture diagram. Each team's presentation of its IA diagram should involve their depiction of how at least three key user flows/user journeys will transpire through whatever "new version" of their chosen travel app or website they design

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#### Week 04 | 2.5-2.7

**Monday:** Each team must present its butcher-paper-and-Post-It Note IA diagram and use it to articulate at least three user flows/user journeys through their soon-to-be-redesigned travel app or website. Critical discussion involving the WHOLE CLASS re: each team's design decision-making will ensue.

**Due next class:** Each team must work together to create at least two sets of wireframe diagrams that depict their thinking regarding either a re-designed version of their travel app or website. Each set of each team's wireframe diagrams should depict/"account for" how the features, functions and information presented on AT LEAST seven screens will be organized. These wireframes should be drawn by hand on Beinfang 360 marker paper or tracing paper or vellum, and should be rendered at actual size in a combination of nib widths in black marker ink.

**Wednesday:** Each team must present two sets of wireframes that depict/"account for" how the features, functions and information presented on AT LEAST seven screens from their chosen travel app or website will be organized. Teams should be prepared to discuss/present how their wireframes facilitate at least three particular user flows/journey flows, OR facilitate at least three "scenarios-of-use" pertinent to their target users.

**Due next class:** Each team must work together to build a low-fidelity, paper prototype derived from its and their classmates and their instructor's critical assessment of the wireframes they presented in class today. This paper prototype may be constructed of a combination of formcore, posterboard, chipboard, laserprinter or copier paper, and be imbued with sketches and typographic elements rendered in black marker ink in a variety of nib widths. These paper prototypes must be used to facilitate "think-aloud" testing among at least four people (preferably six) who the team has tasked to fulfill a specific, travel-related, scenario-of-use on their re-designed app or website. Each team must also use these paper prototypes to facilitate A/B testing that compares the results gleaned from operationalizing their re-designed versions of their respective travel apps and websites with the extant versions that triggered this entire project during week one of the semester. This testing will transpire from today—02.03.21—through the due date for Project One—02.10.21. Each team must make a final presentation—as a well-designed slide deck—of the results of their re-designed paper prototypes to the entire class on 02.10.21.

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#### Week 05 | 2.12-2.14

**Monday:** Each team must utilize today's class session to engage in organizing the data gleaned and analyzed from its A/B testing and "think aloud" testing facilitated through the use of their paper prototypes over the course of this past week into a viable "final project presentation slide deck" that will be due on 02.13.20 (our next class session).

**Due next class:** The final "report-out" slide deck from each team that must articulate how they propose to "pitch" their ideas of a re-design for their chosen travel app or website to a hypothetical client and their investors.

**Wednesday:** The final "report-out" slide deck from each team that must articulate how they propose to "pitch" their ideas of a re-design for their chosen travel app or website to a hypothetical client and their investors is due this morning/afternoon. Each team will have a MAXIMUM of 11 minutes—and NO MORE—to facilitate their presentations during today's class session.

**Due next class:** New teams will be formed to help frame the outset of **Project Two**, which will evolve between now and March 17 so that each individual student enrolled in this course will design a mid- to high-fidelity prototype that facilitates the on-brand operation of a menu (and, perhaps, the presentation of other information deemed pertinent by individual students such as nutrition and/or ingredients information, socio-historical context for the restaurant or its food offerings) of a locally owned restaurant in the form of a web presence and/or an app. The result of Project Two must effectively present your assigned restaurant's menu items, visually communicate its brand identity and its raison d'être, and potentially improve the experiences of that restaurant's current patrons and perhaps help it cultivate new ones.

Each team must work together to compile the materials necessary to present a complete,

CRITICAL articulation of their assigned restaurant's menu, its brand identity materials and a visual and oral synopsis of how its is perceived among the greater Denton community. Each team must use knowledge it constructed about using PRIMARY and SECONDARY sources to compile this array of materials. It also wouldn't be a bad idea to begin gathering examples of exemplary food photography, or, as necessary, shooting your own that can be shared among all of the members of your team.

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#### **Week 06 | 2.19-2.21**

##### **Monday:**

Each team must utilize today's class session to present the instructor and ALL of their classmates with the initial array of materials they've gathered that assesses their assigned local restaurant's brand identity and perception, as well as their menu, who constitutes their target audience(s), who MIGHT eventually constitute their target audiences, etc. PRIMARY and SECONDARY sources for each team's materials MUST be acknowledged during today's presentation. Each team must offer critical commentary framed by a strategic analysis of how their hypothetical client's restaurant can best use some form of user-centered, interactive product, service or system to aid and abet, and possibly improve, their business model/mode(s) of operations. Bear in mind that what your team may begin to suggest might NOT manifest itself as something that is wholly facilitated via a pixel-rendered, computerized set of screens...

**Due next class:** Each team must generate AND BE READY TO CRITICALLY DISCUSS initial storyboards—at least four of these, each of which contains between four and seven cells—that depict how its target users might effectively engage in one or more types of interactive experiences that make them able to glean vital information about your restaurant's menu, services (like catering or the facilitation of birthday or other types of parties), delivery options, etc. Critically observing actual patrons of your restaurant, and their employees "in action" will likely be crucial to fulfilling this portion of this assignment to good effect.

##### **Wednesday:**

Each team must present at least four storyboards of between four and seven cells that depict AND YIELD INSIGHT INTO how your client's restaurant's current and POTENTIAL array of customers might effectively engage in one or more interactive scenarios-of-use that would help them order food or plan a type of meal or other type of experience in your client's restaurant.

**Due next class:** Each team must use the information and critical insights gleaned/gained from its storyboarding process to inform its creation of a butcher-paper-and-Post-It-Note IA diagram that groups crucial information in ways that allows your team to account for at least three different scenarios-of-use that involve how different types of your client's restaurant's customers might use the interactive product, service or system to facilitate their need/want to order a single meal for themselves, a series of at least four meals for themselves and three associates, a catering order, a "party plan," the reservation of a set of tables (and food and beverages) to use while watching a sporting event, etc.

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#### **Week 07 | 2.26-2.28**

##### **Monday:**

Each team must utilize today's class session to present the instructor and ALL of their classmates with a thoroughly articulated IA diagram that accounts for how the different types of information that will constitute your client's restaurant's interactive product, system or service will facilitate the operation of at least three distinct scenarios-of-use that could improve/augment the manner in which your client's restaurant engages in crucial aspects of its daily operations.

**Due next class:** Each team must utilize the critical feedback they will receive from the instructor and their peers during today's class session to begin to generate a "mood board" (or boards...) that must be presented to all of us during our next class session that accounts for what types of typographic and image-based elements, assertions of color, interactive features/"easy animations," and benefits/rewards will be organized/configured into the system that will operate on behalf of your client's restaurant. Mood boards can be presented on actual pieces of well-designed poster boards or foamcore, or arranged thoughtfully—with formal design parameters borne well in mind—on the whiteboards that are affixed to the walls of our classroom space.

##### **Wednesday:**

Each team must present their well-designed array of mood boards that depict all of the types—and perhaps some of the actual—visual components and sub-systems that will be configured within the interactive systems/experiences they will design on behalf of their client's restaurants.

**Due next class:** Each team must now transition from working together to using the materials that were accounted for on today's mood boards to constitute the individual mood boards of each individual student member of each team. Individual team members

may use some of the same components and sub-systems as they evolve their own design work to create their own versions of their client's restaurants interactive experiences, but should now begin to develop and design their own versions/iterations of how this project should advance/evolve. The experience of designing individual mood boards should also guide each individual student's efforts in the creation of his/her/their first set of wireframes for this project, which are due for critical discussion on Monday, 03.02.20.

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#### Week 08 | 3.4-3.6

**Monday:**

Individual students from each team must present 1) their final, "very own" versions of mood boards pertinent to the further development of this project, and 2) a set of at least seven, hand-rendered wireframes at actual size that depict how they plan to organize/group the information that will be visually communicated/delivered to their target users as they interact with whatever product, service or system is being developed and designed for them to use. Each of you should plan on using your set of wireframes to guide us through two complete scenarios-of-use.

**Due next class:** Each student must use the critical feedback they receive today to guide the design and development of a set of low-fidelity, paper prototypes<sup>12</sup> that can be operated as a means to test the efficacy of his/her/their product, service or system ideas to this point in Project Two's evolution. These paper prototypes should be presented as "machines-for-testing" during our next class session, which will involve classmates from teams other than your own attempting to operate your paper prototypes and you gleaning useful and usable information from their engaging in this activity. Additionally—between today and Wednesday, 03.03,—plan on having at least two people who are COMPLETELY UNFAMILIAR with your project use your newly constructed paper prototypes so that you can document, either via short videography (less than 25 seconds) or photography, their experiences of use.

**Wednesday:**

Each student must come to class prepared to present and operate his/her low-fidelity, paper prototypes with at least two classmates from outside his/her/their team (and document this as a means to guide future design decision-making), AND present photo and/or video documentation of people UNFAMILIAR with this project operating this low-fidelity, paper prototype.

**Due next class:** Each student must use the critical feedback they receive today regarding the operation(s) of their low-fidelity, paper prototypes to develop key userflows/user journey flows that should be accounted for in the student's MID-FIDELITY paper prototypes, which should be developed and tested among classmates AND those UNFAMILIAR with this project between the end of today's class session and our next class session on Monday, 03.08.21. Photographic and/or video documentation of this next round of prototypical testing should be presented during this class session, along with the mid-fidelity, paper prototypes themselves. **These mid-fidelity prototypes should make use of each student's typographic and image-based ideas from his/her/their individual mood boards, as well as their color palettes and interactive features. Mid-fidelity prototypes such as these should be created—at least in part—using Adobe Illustrator, InDesign and/or Photoshop software.**

Spring Break: 3.11-3.13

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#### Week 10 | 3.18-3.20

**Monday:**

Individual students from each team must present documentation of the various aspects of the testing of their mid-fidelity prototypes as video shorts and/or photographs, and be prepared to discuss how what they will have learned from this will affect their initial designs. Additionally, each student must present whatever versions of his/her/their mid-fidelity prototypes he/she/they deems are necessary to obtain effective critical feedback from the instructor and their peers (this will likely mean showing a mid-fidelity prototype that consists of at least seven well-designed-but-still-subject-to-being-redesigned screens/interactions).

**Due next class:** Each student must use the critical feedback they receive today to guide the **re-design and re-development** of the set of screens they presented for critical review in class today so that they effectively facilitate both the STRATEGIC and TACTICAL operations of at least three primary user flows through their client's restaurant's web presence and/or app. This is the juncture in the design process where each student must ensure that what they're designing and presenting begins to "make the leap" from a static array of reasonably well-designed screens rendered in Adobe Illustrator, Photoshop and/or InDesign into a dynamic, interactive array of screens with

functionalities facilitated through the likes of InVision, Figma, Balsamiq, Sketch or (most likely) Adobe XD.

**Wednesday:** Each student must present their latest iterations of at least “semi-functional” screen designs created on behalf of their client’s restaurant in a manifestations that are robustly realized enough to facilitate think-aloud protocol testing during today’s class session with classmates who are NOT members of their teams. Each of these in-class testing sessions should involve groups of three students (again, who are not from the same teams): one person whose work is being tested, another who is playing the role of a primary restaurant user persona and trying to fulfill one of three user tasks/userflows, and a third who is documenting—in writing and with photographs as necessary—these interactions

**Due next class:** Each student must use the critical feedback-cum-user-information he/she/they gleaned during today’s class session to inform his/her/their design decision-making as this project progresses into its final week of development over the course of the next week. If additional screens are needed to facilitate a particular userflow, this is the time to add them; if extant screens need to be re-designed based on their typographic, image-based or color-infused structures, this is the time to do this; if short animations (wipes, zooms, sounds, micro-expansions, glows, jiggles, pulses, etc.) need to be added to your interface(s) to make them more effectively useful and dynamic, this is the time to incorporate these. Finally, bear in mind that you are NOT merely designing a UI: rather, you are designing an INTERACTIVE, USER-CENTERED SET OF EXPERIENCES that facilitates the effective operation of your client’s restaurant.

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### Week 11 | 3.25-3.27

**Monday:** Individual students from each team must present final, “work-in-progress” versions of whatever they have been designing and developing to their teammates and to the instructor for “last-minute-feedback” prior to the final presentation-and-pitch each of them must make during our next class session.

12. At this stage of the design process, each individual team member should use his/her/their own best judgement to determine the screen width-vs-height ratios that will be utilized to guide the design of his/her/their respective prototype(s) for Project Two.

**Due next class:** Each student will have NO MORE THAN five (5) minutes and 30 seconds to make his/her/their final presentation and pitch of whatever they’ve designed to facilitate the operation of their client’s restaurants. The final version of their interactive prototype must be turned in to me either as a WeTransfer send, or via the course online repository (“Screaming Eagle”) in the folder designated “final iterations of PROJECT TWO.” Additionally, each student must turn in his/her/their Project Two-specific process notebook as a .pdf file in the course online repository (“Screaming Eagle”) folder designated for this, or via WeTransfer or e-mail attachment to the instructor.

**Wednesday:** Each of you will have five (5) minutes and 30 seconds to make your final presentation-and-pitch to the class (to ensure these run smoothly and do NOT take excess time to facilitate, all of you need to please be sure to upload versions of these into the course online repository (“Screaming Eagle”) folder designated for this). Each of your Project Two process notebooks is also due to me today.

**Due next class:** NO teams will be formed to help frame the outset of **Project Three**, which will evolve between now and May 9, 2023 and which will challenge each of you to design one of two types of interactive experiences: 1) an interactive portal for a Denton-area non-profit organization OR 2) a web presence or an app that ‘explains or demonstrates’ a skill/skillset that an adult living in the United States should possess.”

For this final project, each student or student group will develop their own respective production schedules and project interim deliverables.