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f25

ADES 3513 | "Information Design & Data Visualization" | Course Syllabus

Course Description

This three-semester-credit-hour undergraduate course will transpire over a 16-week span of time and has been designed to build upon knowledge students enrolled in it will have constructed during their prior enrollments in the array of courses that precede it in the BFA in Communication Design, User Experience Design Track (BFA CDES: UXDT) degree plan sequence. Additionally, this course has been designed to be taken during the first semester of the third year of enrollment in the curriculum that facilitates the BFA CDES: UXDT degree plan, and has been designed to complement the learning experiences students enrolled in it will experience during their concurrent enrollment in ADES 3503 "Planning and Developing UX and IX Systems."

Expressed as **student learning outcomes,** the primary goals, of the learning experiences that constitute **ADES 3513 Information Design and Data Visualization** are to allow each individual BFA CDES: UXDT candidate enrolled in it to construct the knowledge necessary to effectively plan and engage in what is described below.

1. Engage in the contextual research necessary to gather and critically analyze the key issues,[1] conditions,[2] networks[3] and actors[4]—expressed as sets or types of data—that have affected, are affecting or could affect the evolution of a given social, technological, environmental, economic or political/public policy situation.

2. Formulate a hierarchy of information based on the data gathered and analyzed during the research phase that constitutes item 1 in this list to iteratively develop multiple approaches for diagrammatically structuring this data in ways that foster understanding and that motivate considerate action.

3. Design the kinds of hierarchies of information articulated in item 2 of this list in a way or ways that allows a specific target audience to compare and contrast the most crucial data points, or concepts and ideas, as they evolve over time, or as a result of the affect or influence of a particular variable. These may sometimes be expressed as trends, patterns or systems, and may be depicted using standard data visualization tropes and conventions, such as (but not limited to) fever graphs, bar charts, proximity diagrams, progression diagrams, maps and mapping conventions, and axial diagrams, or some combination of these.

4. Learn to express the data gathered during their engagements in items 1–3 in ways that may incorporate the data visualization tropes and conventions mentioned in item 3 above, as well as illustration(s), typography, photography, symbology and the considerate assertion of color into a visually congruent whole that allows a particular target audience to discern a complete story.

5. Learn to determine whether the complete story described in item 4 would be best expressed in a manner that a. persuades, b. informs, and/or c. entertains, and then engage in design decision-making that yields an outcome or multiple outcomes that achieves one or more of these ends.

6. Learn to present the outcomes described in item 5 in ways that effectively include "framing information," such as introductory, or "contextualizing," copy, as well as conclusions, and, as necessary, calls to action.

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1. **Issues** refer to factors such as beliefs—religious, socio-cultural, economic, personal, etc.—that can affect or have already affected or might possibly in the future affect how a given target audience or group of users might perceive and then be influenced/act upon a given piece or pieces of information as these pertain to a given situation.

2. **Conditions** refer to aspects that "surround" a given situation that are static, or that are not likely change under most circumstances: for example, the weather in Baghdad, Iraq is likely to be hot and dry in mid July, and the chances of quickly navigating a motorized vehicle through rush-hour traffic in Bangkok, Thailand or Los Angeles, California are quite low.

3. **Networks** account for the communications systems across and through which information is disseminated. These run a gamut from digitally facilitated, computationally abetted social media networks to electronically broadcast news to the kinds of word-of-mouth information transfers that transpire between individuals and small groups in a specific social setting (like in a bar, or in a classroom, or in a religious setting).

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College of Visual Arts and Design

Department of Design
Communication Design: UXD Track

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ADES 3513.501 Info Des & Data Viz

Professor Michael R. Gibson
Instructor of Record

Course Location
Mon & Wed, 11:00 am–1:50 pm
CVAD Building Complex, room 284

Office Hours
Tuesdays: 9:30–10:30 am (via Zoom);
Wednesdays: 4:00–5:00 pm (via Zoom
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7. Learn to edit the data-cum-information developed during steps 1-6 into a form or forms within a format that allows the target audience to convert this material into usable, useful and, if necessary, actionable knowledge.
8. Become familiar with the approaches for and develop the skills necessary to develop and execute a. simple data visualizations, b. static infographics (print and interactive), c. dynamic infographics and d. interactive infographics.

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: ADES 1500, ADES 1513, ADES 1543, ADES 2513, ADES 2518,and ADES 2523. ADES 3513 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.

Course Content

This course will be comprised of four visual communication design projects that will challenge students to convert complex sets of data-cum-information into visually compelling, effectively conveyant information design artifacts and/or systems. These projects will help students learn to effectively develop and execute one or more data visualization or infographics-based artifacts or systems guided by project-based-learning approaches. Each of these should, when completed, function to allow a given audience to discern meaning from them in ways that effectively inform their decision making processes about how they think, feel and wish to act in response to a particular social, technological, economic, environmental or political/public policy situation or set of circumstances. Each project will adhere to the same development and design schedule. The work of individual students and student teams has the potential to be guided by individually or team-asserted strengths and working parameters on a per-project basis.

Each BFA CDES: UXDT student enrolled in ADES 3513 "Data Visualization and Information Design" will be challenged—on a per-project basis—to construct and discover new knowledge and understandings as he/she/they engages in various iterative design processes, prototype(s) development, and some degree of testing and implementation required to successfully realize the completion of the assigned course projects (particularly with regard to the final two of these).

A select array of technical skills that will help students facilitate particular aspects of the development and design of their data visualization and infographic-based artifacts and systems will be addressed or demonstrated by the instructor on a limited basis as the course schedule progresses, but the majority of class time will be spent engaging in the critical analysis of each student's evolving work (again, on a per-project basis). It is expected that each student will augment the development of each of his/her course projects as necessary with their own, self-guided construction of knowledge regarding the operation(s) of various types of software, programming and other aspects involving individual project execution and delivery.

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Course Learning Objectives

Through the completion of course assignments, students will ***acquire*** competency in the following areas:

· the construction of knowledge that informs how individuals and groups think and make choices as they engage in everyday interactions with information presented in visually communicative artifacts and systems

· a set of core skills and a knowledge base necessary to effectively plan and guide the development of data visualizations and informational graphics artifacts and systems

· processes for iteratively developing effectively communicative, visually realized and broadly disseminated data visualization artifacts and systems

· the formal skills necessary to configure combinations of data visualization, illustration(s), typography, photography, symbology and the considerate assertion of color in ways that facilitate effective decision-making regarding a specific situation or set of circumstances on behalf of a particular target audience or user group

· the ability to make broadly informed, deeply considered choices about what aspects of data to include and exclude from particular manifestations of data visualizations and informational graphics to ensure that the essential meaning they wish to convey is effectively understood by a given target audience or user group

Through the completion of course assignments, students will ***construct*** competency in the following areas:

· the ability to plan and operate the development and then the design processes necessary to effectively guide the evolution of the kinds of complex, multi-faceted projects they will be challenged to resolve in this course, and beyond it

· the ability to account for the social, cultural, economic and political biases among their assigned or chosen target audiences and user groups, so that they can make appropriate design decisions on behalf of many different types of these as they progress through the BFA CDES: UXDT degree plan and beyond it into their respective career paths

· the ability to cultivate knowledge gleaned from existing informational graphic design tropes and conventions so they can effectively utilize this to guide their design decision-making when they are challenged to make complex information understandable and actionable to a specific target audience or user group

· The ability to logistically plan the evolution of a complex information design project so that the manner in which it evolves can account for criticism offered by whatever stakeholders and/or project collaborators are involved in attempting to realize this project to good effect

· The ability to design-and-write, or write-and-design, effectively communicative and emotionally engaging introduction, main content area, and conclusion copy/text, and the imagery to support this, in ways that effectively inform the decision-making of a specific target audience or user group

Through the completion of course assignments, students will ***continue to construct*** competency in the following areas:

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· The ability to glean useful and usable information gleaned from human-centered design research about the biases, needs and aspirations of a specific target audience or user group
· The ability to articulate key rationales for making particular design decisions so these can be openly and critically discussed by project stakeholders and collaborators, as well as their instructor
· The abilities necessary to consistently and effectively combine arrays of typographic, symbolic, illustrative, and photographic imagery to create visually communicative design work that is aesthetically compelling and conceptually engaging
· The abilities necessary to engage in various types of digital products and systems programming necessary to facilitate effective and delightful interactions between the systems they design and those target audiences or user groups on whose behalves these products and systems were designed

Course Structure

This course is offered in a design studiolab format, and will meet for two, 170-minute class sessions per week. Course content and studiolab etiquette during critically dialectic exchanges between fellow-students and students and faculty are all consistent with the requirements of pursuing a career in professional User Experience and Interaction Design environments. Under the guidance of the instructor, each BFA CDES: UXDT student enrolled in ADES 3513 will spend specified amounts of time—between three and five weeks—engaged in developing and designing **four assigned projects** that must endeavor to satisfy a particular set of data visualization or informational graphics parameters.

Regarding the possibility ADES 1513 students might be exposed to challenging course content

Course content in the visual arts and design can sometimes include works, situations, actions, and language that can be personally challenging or offensive to some students on the grounds, for example, of sexual explicitness, violence, or blasphemy. As the College of Visual Arts and Design is devoted to the principle of freedom of expression, artistic and otherwise, and it is not the college's practice to censor these works or ideas on any of these grounds. Students who might feel unduly distressed or made uncomfortable by such expressions should withdraw at the start of the semester and seek enrollment in another course.

A Brief Articulation of UNT's Non-Discrimination Policy

As members of the UNT community, we have all made a commitment to be part of an institution that respects and values the identities of the students and employees with whom we interact. UNT does not tolerate identity-based discrimination, harassment, and retaliation. UNT's full Non-Discrimination Policy can be found in the UNT Policies section of this syllabus.

Course Components

Each of the four information design and data visualization design challenges that constitute the bulk of the content of this course that will evolve as it progresses will necessarily involve a good deal of in-class critical analysis and discussion. These challenges will also necessitate that each student enrolled in the fall 2025

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version of ADES 3513 devote between eight and twelve hours per week outside of class to engaging in their coursework if he, she, or they is to effectively acquire and construct the knowledge that the course content requires.

`The majority of our time in class will be spent engaging in critical, broadly informed analysis of human-centered, user-experience-based design decision making, particularly as this affects and is affected by how given groups of people perceive and act upon complex comparisons of visually presented data-cum-information. Each student will be required to actively contribute to the critical dialogues that will transpire in our classroom during almost every class session of the semester. Each of the four assigned, user-experience-based, information design/data visualization challenges that will be assigned over the course of the semester will be assessed for grading once they have been turned in, as will each student's participation, or lack thereof, in the iterative and heuristically informed design processes that will have fueled and guided their creation. More specific information about the nature of each of these four projects and their respective schedules, begins immediately below.

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

Each of the four assigned information design-cum-visual communication projects that will evolve over the course of the semester schedule will be worth a specific number of total course points that will accrue toward each student's final course grade. Each of these projects will be evaluated according to criteria articulated to all students in writing on the day it is launched. How effectively each student is assessed to have addressed specific "per project" criteria will be recorded on an assessment document that each student will receive two to three weeks after the culmination of each of the four projects that comprise the coursework for ADES 3513.[5] Students enrolled in this course will also be asked to assess the relative effectiveness of those they will be assigned to work with on per project teams, and they will also (on at least two occasions) be asked to assess themselves/the general efficacy of their own contributions to assigned projects. The final informational graphic project and final project presentation of it, or "pitch," must be completed by the final exam date and time for this course (Wednesday, December 10 beginning at 11:00 am). There is no final exam for this course, as the final project functions in lieu of this. A depiction of how the weighted percentage that the grade earned for each project will affect the final course grade for an individual ADES 3513 student appears below.

5. The lone exception to this will be the final course project, which must be presented and turned in on the final exam date and time for this course—Wednesday, December 10 beginning at 11:00 am—and which will be graded so that it will affect each student's final course grade within roughly 96 hours of the final exam time. (Please note: the fourth and final project each student must complete in f25 ADES 3513.501 will count as his/her/their final exam.)

Project 01 | 08.18.25–09.10.25 | An individual student challenge rooted in designing information to affect the framing of meaning or the providing of complex instructions; 20% of an f25, ADES 3513.501 student's total course grade

Project 02 | 09.10.25–10.01.25 | An individual student challenge that entails designing a multi-screen/page infographic system that utilizes storytelling to support its rhetoric; 20% of an f25, ADES 3513.501 student's total course grade

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Project 03 | 10.01.25–11.05.25 | **A team-based challenge** that entails designing an interactive, **"map-based" means to communicate comparative information; 30%** of an f25, ADES 3513.501 student's total course grade

Project 04 | 11.05.25–12.10.25 | **A team-based challenge** that entails designing an interactive, DYNAMIC informational graphic/"infographic" system; **30%** of an f25, ADES 3513.501 student's total course grade

Please note (1): team projects that fail to be turned in prior to the deadlines specified in the Daily 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"). **Additionally, there are NO OPPORTUNITIES for students enrolled in this course to earn "extra credit" to bolster their final course grade.**

Please note (2): **No student in this course may opt to earn a final course grade of "incomplete" without first securing permission from the course instructor to do so.** Permission to earn a final course grade of "incomplete" may only be granted in light of exceptional circumstances that the instructor is made aware of well before—literally, at least two full weeks (11.19)—prior to the last day of classes (12.04) this fall semester; **no requests for final course grades of "incomplete" will be granted after 11.19.** In this context, "exceptional circumstances" refer to situations such as severe injury to or illness within a given student, or the unexpected need to provide physical, emotional or mental care for a family member, significant other, or offspring. Any permission to earn a final course grade of incomplete must be accompanied by a contract written by the instructor and agreed upon and signed by the student thatarticulates when and how incomplete coursework re: ADES 3513 will be finished.

Course Risk Factor

ADES 3513 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 3513 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.

Required Texts

· Pontis, S. & Babwahsingh, M. (2024). Information Design UnBound: Key Concepts and Skills for Making Sense in a Changing World. London, UK: Bloomsbury, Inc.
· Coates, C. & Ellison, A. (2014). An Introduction to Information Design. London, UK: Laurence King Publishing, Ltd.

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Recommended Texts

· Meirelles, I. (2013). Design for Information: An introduction to the histories, theories, and best practices behind effective information visualizations. Beverly, MA, USA: Rockport Press.
· Baer, K. (2021). Information Design Workbook, Revised and Updated: Graphic Approaches, Solutions, and Inspiration + 30 Case Studies. Beverly, MA, USA: Rockport Publishers, Inc.

Books and other "Information Design-rooted" Resources on Reserve in the UNT Library for YOU[6]

· History of Information Graphics (multilingual) by Sandra Rendgen (Author), Julius Wiedemann (Editor) ISBN-13: 978-3836567671
· Info We Trust: How to Inspire the World with Data (1st Edition) by RJ Andrews ISBN-13: 978-1119483892
· Dear Data by Giorgia Lupi (Author), Stefanie Posavec (Author), Maria Popova (Foreword) ISBN-13: 978-1616895327
The UNT Libraries have this book in an ebook format. There are six individual user licenses for this one, which means that six students can read an ebook copy online at the same time. Here is the link to this ebook that y'all will need: https://iii.library.unt.edu/record=b6151393~S12. Once you've navigated to this, click on the "Find It" button or "Connect to Online Resource" link to open and read it. If you are accessing this title from an off-campus location, you will be asked for an EUID and EUID password to open this title.
· W. E. B. Du Bois's Data Portraits: Visualizing Black America by The W.E.B. Du Bois Center at the University of Massachusetts (Author), Whitney Battle-Baptiste (Editor), Britt Rusert (Editor) ISBN-13: 978-1616897062 (This title is available as an ebook: https://iii.library.unt.edu/record=b6093127~S12.) It is also available in hard copy.
· Information is Beautiful by David McCandless (https://informationisbeautiful.net/) ISBN-13: 978-0007492893
· Knowledge is Beautiful by David McCandless ISBN-13: 9780062188229

Required Supplies

· well-equipped personal computers loaded with the Adobe CC Creative Suite
· access to and working knowledge of Figma, WebFlow, WordPress, or Adobe XD prototyping softwares access to and facility with online, group activity management software such as Mural or Discord
· access to and working familiarity with at least two of the following generative, large language modeling, artificial intelligence platforms: ChatGPT, Claude, DALLE-2, Midjourney, Runway, Synthesia, Stable Diffusion, GitHub Copilot (for those of you interested in writing code/ generating code
· at least one, preferably two, external hard drive(s) with at least 1 TB capacity to facilitate the "hard storage" of the various types of files you will create as you complete your assigned coursework
· at least 200 Post-It Notes™ in at least five different colors[7]
· a 25' to 50' roll of inexpensive, white butcher paper that is 36" wide

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· a "cheap" box of eight (8) Crayola, washable markers (please DON'T use these on the whiteboards!)

· one (1) Bienfang brand, 100-sheet "Parchment 100 Tracing Paper" pad (9" x 12")

· one (1) Bienfang brand, 50-sheet "Graphics 360" pad (9" x 12")

· At least four (4) Sharpie brand "Fine Point" black markers

· At least four (4) Sharpie brand "Ultra-Fine Point" black markers

· At least four dry erase markers

ADES 3513 Attendance Policy

Good attendance and punctuality are expected for 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 arrives after roll has been taken. If a student is late/tardy, it is his/her/their responsibility during that class session to make sure the instructor knows that he/she/they is present before he/she/they leaves that particular class session. Each student will receive two (2) "free tardies" over the course of the semester. After the first two tardies, every two (2) tardies will equal one (1) unexcused absence. Only two (2) unexcused absences over the course of the will be accepted. The third unexcused absence will lower a student's final course grade by one letter grade. The 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, will result in the student receiving a final course grade of "F," which will result in a flunking of ADES 3513 during the fall semester of 2025. **Students who sleep during class will be counted absent.**

There are no excused absences for anything other than a verifiable death in the immediate family (obituary, funeral home notice or death certificate must be presented), or a verifiable illness suffered by the student accompanied by printed and signed doctor's note provided on his/her stationery or from a certifiable email address.[8] The doctor's note or email must be presented before or during the class immediately after the one that was missed. A receipt from the 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 unexecused—if he/she/they comes to a given class session more than 30 minutes late. 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—call the main office or the Department of Design office of UNT CVAD to leave the instructor a message that you will be missing a given class session of ADES 3513. 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.

8. Please note: if it is determined that a given student's doctor's note has been "faked," the student will automatically flunk this course, and may be subject to further disciplinary action by the Department of Design, The College of Visual Arts and Design, and UNT.

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Personal Computer and Smartphone Use Policy

All smart phones, tablets, and phablets must be turned off/switched into "airplane mode" as soon as class begins, but they may, out of necessity with regard to engaging in the coursework of ADES 3513, be switched on again as a given class session progresses. Laptops should only be opened to engage in class work. **No social media, checking email or text messaging will be allowed for any reason during class time.** Failure to comply with this policy may result in point deductions on the "Main Project" grade for whichever of these the student was working toward when a given "failure to comply with this policy" occurred. 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 circumstances, please step outside the classroom space and into the hallway to do this).

Student Academic Integrity (with Special Focus on Plagiarism)

The University of North Texas promotes the integrity of learning and embraces the core values of trust and honesty. Academic integrity is based on educational principles and procedures that protect the rights of all participants in the educational process and validate the legitimacy of degrees awarded by the University. In the investigation and resolution of allegations of student academic dishonesty, the University's actions are intended to be corrective, educationally sound, fundamentally fair, and based on reliable evidence. More information about UNT's policies regarding academic integrity can be found online at: https://policy.unt.edu/sites/default/files/06.003%20Student%20Academic%20Integrity_0.pdf

According to UNT Policy 06.003, *"Student Academic Integrity,"* academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University.

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/they 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), or the revocation of your degree, and it will cause you to flunk this course.

Individual f25 ADES 3513 students are hereby encouraged—rather than discouraged—from using the array of generative, artificial intelligence softwares listed on page 7 of this document to aid and abet their efforts to engage in the ideation/brainstorming/prototyping processes that will constitute necessary aspects of their learning experiences during the evolution of this course. Generative AI may also be used to generate various portions of the text/copy that will be required to appear on/across all four of the assigned projects that comprise the coursework of f25 ADES 3513. With all of this stated: students enrolled in this course will likely find—at least at this stage of much of the development of generative AI—that there will be instances when "well-prompted" AI endeavors will yield useful and usable results,

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AND THAT THERE WILL ALSO BE INSTANCES when even "well-prompted" AI endeavors yield results that, to use polite language, will be less-than-useful, usable, or desirable.

Accommodations for Students with Special Needs or Disabilities

The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking reasonable accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with a reasonable accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request reasonable accommodations at any time, however, ODA notices of reasonable accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of reasonable accommodation for every semester and must meet with each faculty member prior to implementation in each class. Students are strongly encouraged to deliver letters of reasonable accommodation during faculty office hours or by appointment. Faculty members have the authority to ask students to discuss such letters during their designated office hours to protect the privacy of the student. For additional information, refer to the Office of Disability Access web site. You may also contact ODA by phone at (940) 565-4323.

Emergency Notifications and Procedures

UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to Canvas for contingency plans for covering course materials.

Changes to the ADES 3513 Course Syllabus

The instructor reserves the right to make adjustments/changes to the course syllabus of f25 ADES 3513.501 with or without notice as he sees fit/deems necessary as the semester progresses.

Access to Information: Eagle Connect

Students' access point for business and academic services at UNT is located at: my.unt.edu. All official communication from the University will be delivered to a student's Eagle Connect account. For more information, please visit the website that explains Eagle Connect and how to forward e-mail Eagle Connect (https://it.unt.edu/eagleconnect).

Student Evaluation Administration Dates

Student feedback is important and an essential part of participation in this course. The student evaluation of instruction is a requirement for all organized classes at UNT. The survey will be made available during weeks 13, 14 and 15 (specifically, from November 17 to December 8) of the long semesters to provide students with an opportunity to evaluate how this course is taught. Students will receive an email from "UNT SPOT Course Evaluations via IASystem Notification" (no-reply@iasystem.org) with the survey link. Students should look for the email in their UNT email inbox. All they then have to do is click on the link

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and complete the survey. Once students complete the survey, they will receive a confirmation email that the survey has been submitted. For additional information, please visit the SPOT website (http://spot.unt.edu/), or send email to spot@unt.edu.

Survivor Advocacy

UNT is committed to providing a safe learning environment free of all forms of sexual misconduct. Federal laws and UNT policies prohibit discrimination on the basis of sex as well as 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. The Survivor Advocates can be reached at SurvivorAdvocate@unt.edu or by calling the Dean of Students Office at 940.565.2648.

Use of Student Work

A student owns the copyright for all work (e.g. software, photographs, reports, presentations, and email postings) he or she creates within a class and the University is not entitled to use any student work without the student's permission unless all of the following criteria are met:

- · The work is used only once.
- · The work is not used in its entirety.
- · Use of the work does not affect any potential profits from the work.
- · The student is not identified.
- · The work is identified as student work.

If the use of the work does not meet all of the above criteria, then the University office or department using the work must obtain the student's written permission.

A Brief Note on the Danger to Com Design, UX Track Majors Who Are Easily Bored, or Who Are Simply Not Particularly Interesting People

To quote from Gloria Steinhem, **"Those [people] who are 'boring' have a high tendency to be easily 'bored;' those [people] who are 'easily bored' have a high tendency to be 'boring.'"** Whether a given student has chosen the Graphic Design or the User Experience Design track within it, Com Design is a major that leads to entry into a professional discipline that demands a broadly informed, deeply examined sense-of-self. Those who practice it well enough to sustain careers and fulfill life paths cultivate knowledge and understandings from diverse sources, are well and broadly read, and are good at formulating probative questions that interrogate status quos across extant social, technological, economic, environmental and political spectras. They listen as well as they speak, and develop the ability to engage in working processes that do not usually yield predictable outcomes. They learn to be quite comfortable being uncomfortable as a means to invent and innovate, and to identify, frame, and resolve complex problems.

If your primary daily operating modalities in college and life involve "going with the flow," "not sticking out too much," and "waiting to see how everyone else is acting before you act," User Experience Design is *not* the major for you. This is also not the major for you if you can't figure out how to disconnect from social media and other e-based modes of communication for the extended periods of time necessary to construct the kinds of knowledge you'll need to succeed in this demanding but richly rewarding major and career. If you can't

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"go dark" for the few hours necessary almost every day to "get thoughtful work planned and done," you won't make it in Com Design in general and UX design in particular. You also won't make it if you haven't matured enough to treat your collegiate experience as something beyond "13th grade."

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. You are invited to please visit UNT's Code of Student Conduct (https://deanofstudents.unt.edu/conduct) to learn more.

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 or by calling the Dean of Students Office at 940.56.2648. Additionally, alleged sexual misconduct can be non-confidentially reported to the Title IX Coordinator at oeo@unt.edu or at 940.565.2759. Please know that if you report an instance of sexual harassment or assault to any of your course instructors here at UNT—including Teaching Assistants and Teaching Fellows and Adjunct Faculty—they are compelled by State of Texas Law to report this to the UNT Dean of Students' Office and to the Chairperson of the Department within which the report is given.

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 orientation. 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 fall 2025 section of ADES 3513 "Information Design"—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).

UNT's Pride Alliance is a gender and sexuality resource center and a safe and welcoming space for all. The values that drive their work includes but are not limited to:

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Education: Providing information, programs, and training opportunities that create awareness, understanding, and inclusion of all gender and sexual identities represented within the UNT community. Pride Alliance Training, and National Coming Out Day are both supported and facilitated by UNT's Pride Alliance;

Engagement and Involvement: Serving the UNT community through partnerships with campus and community organizations and promoting policies and practices that are inclusive of all gender and sexual identities. UNT's Pride Alliance facilitates annual Outrageous Oral History and Transgender Day of Remembrance events;

Student Success and Leadership Development: Fostering an environment that affirms and celebrates all gender and sexual identities and providing opportunities for personal growth through dialogue, exploring the intersections of identity, and creating support systems to enable achievement. UNT's Pride Alliance facilitates The Lavender Graduation Ceremony at the end of each long semester, and facilitates our campus' OUTFits Clothing Closet.

All students at UNT—including all those of you enrolled in the fall 2025 section of ADES 3513 "Information Design and Data Visualization"—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 3513 "Information Design and Data Visualization" Student Acknowledgement

My dates signature on this document acknowledges that I have read the course syllabus for ADES 3513 in its entirety, and that I understand the ADES 3513 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.

_____ _____

(please print your name above) (please sign your name above)

_____

(please indicate the date of your signature above)

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 3513 "Information Design and Data Visualization"—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 3513) 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.

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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 3513). 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:

_____   _____
(please print your name above)   (please sign your name above)

_____
(please indicate the date of your signature above)

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Course Project Descriptions and Schedule re: f25 ADES 3513.501

Project 01 | An exercise in using the design of information to affect the framing of meaning

[08.18.25–09.10.25] This project will begin with teams of three or four students working together to research how and why particular words have been framed—**and/or could be re-framed**—to communicate particular meanings or shape specific interpretations rooted in the viewpoints espoused by various socio-cultural, socio-economic, political, religious, racial, ethnic, and value-based groups or individuals. Each group must share the information it gathers on the words that have been assigned to them with each of its members, who must then use this to guide the development and design of a set of typographic and image-based content that must be arranged within a 4-color-printed, 17" x 22"/22" x 17" surface area. The content that appears within this surface area should be configured to ensure that those who view and read it can interpret it in a way or ways that cause them to 1) "think differently" (i.e., more broadly and deeply) about how and why what they're reading and seeing could change given perceptions and behaviors, and then 2) cause a particular group, or "target audience," to ACT/BEHAVE/VOTE DIFFERENTLY. It will be up to each group, and then the students within it who will each work to develop and design his, her or their own distinct piece, to determine which data sets and/or other informative elements, images, etc. should be included and presented within their 17" x 22"/22" x 17" surface area in ways that allow key viewers to compare and contrast essential aspects of what they're encountering. A crucial goal of this learning experience is to design a system of information that causes a given viewership to re-think or re-conceptualize the meaning inherent in a "trigger word" that has a history (short or long…) of being used to communicate a given type of "loaded" meaning in some human societies, or within specific cross-sections of these.

The key, or "trigger," words that each group, and eventually each individual student, must use to begin and then guide their respective ideation processes during the evolution of Project 01 are:

· diversity	· solidarity
· scarcity	· suffrage
· [social?] justice	· fascist
· greed	· assimilation
· liberty	· globalization
· tolerance	· inalienable
· equity	· inclusion
· security	· capitalism
· discrimination	· citizen
· rule-of-law	· equality
· tolerance	· diplomacy
· values	· regulation
· systemic racism	· nationalism
· socialism	· immigration

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AGAIN: Teams of three to four students will gather, analyze and share research during the first three class sessions of this project's schedule, but each individual student must render his/her/their own project outcome by 11:00 am on 09.10.25 and turn this project in for grading via Dropbox or a WeTransfer send at that time. *Please note that each student team must present a project schedule to the instructor on the second day of this project's allotted time span (08.20.25) and then—upon approval by the instructor—follow that schedule. Each team must present two target audiences for the pieces that the individuals within that team will attempt to affect on 08.20.25, with amendments to this on 08.25.25.* The assessment of this project will constitute 20% of an f25 ADES 3513 student's final course grade.

Project 02 | Designing a multi-screen/page infographic system that utilizes storytelling to support its rhetoric

[09.10.25–10.01.25]

This project consists of a hypothetically commissioned, online-facilitated or delivered artifact that combines a mixed use of at least two of the following elements:

· data visualization components (i.e., charts, diagrams, graphs, etc.—reference your textbooks for examples)
· symbols, signs, and icons (what are the differences between these?)
· illustrations (if these are employed, which style or styles will be utilized and WHY?)
· photographs, (if these are employed, which style or styles will be utilized and WHY? will you shoot them yourself, or hire someone in Photo or RTF to do this "under your art/design direction?")
· typography/typographic elements, and/or
· numerics/numbers

You will have two choices regarding how you will fulfill the parameters for Project 02. **Both entail you beginning to gather information that you must convert into data and then knowledge as part of a three- or four-person team, and then working individually—as single designers—to finish whichever of the two choices with which you elect to move forward.**

The first choice invites you to combine the elements described above into a stylistically and conceptually congruent system that visually communicates a data-driven story in a persuasive/ "rhetorically charged" way to a given audience.

The "larger issue"—it can be socio-cultural, technological, environmental, economic, or political— that guides the evolution of the storytelling that will fuel and guide the development of this project is up to each team to determine. Once a team has determined a larger issue—for example, telling the story of soil nutrient depletion in the upper midwest of the U.S., or that of the effects of 1 in 10 adults living in the U.S. having some form of medical debt that requires them to make a monthly payment of more than $350.00— it will be up to each individual student on that team to design utilize the remainder of this project's schedule to design an outcome that addresses this larger issue in a way that has STRONG POTENTIAL to persuade a given audience to alter some aspect of their behavior regarding this larger issue. Student teams could elect to examine and then have individuals within them execute work that addresses (for example):

· income inequality in the U.S. (or another G20 nation)
· how well (or poorly) first-year university students are prepared to enter collegiate-level study in Texas or the D/FW/Denton area or the U.S.
· the need for shade in (pick a geographic region)
· freshwater conservation in (pick a geographic region)
· wildfire prevention in (pick a geographic region)
· opiod (or other) addictions among (pick a specific population group in a specific geographic region)
· credit debt and its affects among (pick a specific population groupin a specific geographic region)
· advocacy for or against a particular social, cultural, technological, economic, or political issue.

A huge "key" to designing an effective outcome to this challenge will be to effectively utilize crucial data-cum-information to support and articulate the key aspects of the "story" to which you wish your audience to respond, and what you wish this response to be like.

The second choice invites you to combine the elements described above to provide instructions for how to do something effectively (this includes articulating key aspects of how to AVOID doing something ineffectively…) *that is semi-complex that CANNOT be simply explained via YouTube video.* You must account for CRUCIAL/CRITICAL variables (these must be identified and effectively described during our class sessions on 09.15 and 09.17, and these must include/account for issues such as time, speed, energy required, essential resources required (like fuel or people with certain types of Ph.D.s…), raw materials, estimated costs [current and projected], and possible A vs. B comparisons. **A vital key to this assignment will be to determine exactly who will constitute the audience that needs or wants to receive these instructions.** Examples include but are not limited to ["Provide instructions to a specific audience of ninth and tenth grade high school students that you must qualify/describe to good effect so that it will come to understand"]:

☞ what native Texas plants to install in a small-space garden in San Antonio (or Amarillo) to attract bees and butterflies and where to plant them in relation to each other
☞ how (ideally), as a series of steps, to execute an advantageous sailing maneuver for a late 18th century sailing warship carrying between 30 and 50 cannons firing 12- to 20-pound shot
☞ how to set up and maintain an effectively functioning beehive that produces X ounces/gallons of honey per season in Denton County, Texas
☞ how to organize and facilitate an a) safe (for the cattle and the humans involved AND affected) and b) legal (you'll need to explain what was legal and what wasn't) and c) profitable cattle drive from areas in Texas below latitude 32° N to Dodge City or Topeka or Wichita, Kansas between June 1, 1865 and June 1, 1870
☞ how to organize and facilitate an a) safe, and b) ethical (who would've gotten to define what this term meant at the time, and what would have framed the context[s] for its understanding[s]?), and c) profitable trading expedition via caravan embarking from Xian, China between A.D. 1250 and A.D. 1450

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☙ how to convert a 150- to 300-acre area of land that is currently being used to cultivate soybeans, corn, wheat, sorghum, or sugar beets using so-called conventional methods into an area of land growing the same crops that can be cultivated utilizing so-called "no-till" methods

☙ how a Native American village situated among the so-called "Confederacy of Nations" in what is now upstate New York, Vermont, New Hampshire, Pennsylvania, Ohio, Michigan, or southern Ontario would have prepared itself for winter

☙ how a woman working as an anti-Nazi spy on behalf of the Allied Forces in World War II would have been prepared to have been parachuted into Nazi-occupied France between February of 1942 and February of 1944

☙ how to prepare for a hike across/through hilly to mountainous terrain at elevations ranging from 4,500 to 10,000 feet averging 13 to 17 miles per day for a total period of six to ten days

☙ how to prepare to effectively besiege a medieval castle in what is now Ireland, Wales, Scotland, England, France, Spain, Belgium, Luxembourg, Denmark, The Netherlands, Germany, Sweden, Norway, Finland, Italy, Switzerland, Portugal, Slovakia, Bulgaria, Romania, Ukraine, Poland, Austria, The Czech Republic, Croatia, The Republic of Cyprus, Estonia, Latvia, Lithuania, Greece, Malta, Slovenia, or Hungary

By the end of this project, each student must present a prototypical system of AT LEAST three screens rendered in 1) smartphone modes/modalities, and 2) laptop or tablet modalities. This prototypical system must be operationalized using Figma, XD, or WebFlow, or some combination of these, and submitted on the deadline date (10.01.25) in a manner that will allow the instructor—and anyone else who might be interested—to easily operate it.

As was the case during the evolution of Project 01, teams of three to four students will gather, analyze and share research across the course of the first two to three class sessions of this project, but (again) each individual student must render his/her/their own project outcome by 11:00 am on 10.01.25 and turn this project in for grading in his/her/their Dropbox folder at that time. *Please note that each student team must present a project schedule to the instructor on the second day of this project's allotted time span (09.15.25) and then—upon approval by the instructor—follow that schedule.* The assessment of this project will constitute 20% of an f25 ADES 3513 student's final course grade.

Project 03 | Designing an interactive, "map-based" means to communicate comparative information
[10.01.25–11.05.25]
This project consists of a hypothetically commissioned, DYNAMIC informational graphic/"infographic" artifact (i.e., zooming, clickable, animated or containing animated elements, or some combination of these) that combines a mixed use of at least three of the following elements within/atop some form of mapping configuration:
· data visualization components,
· symbols,
· a timeline(s),

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· illustrations,
· photographs,
· typography, and/or
· numerics/numbers

to visually communicate a data-driven "story" that affords a given audience multiple opportunities to convert information into knowledge about how and why a given array of events in a particular place or places has had the S.T.E.E.P. effects that it has had over a set span of time.

    This project will begin with teams of three to four students gathering, analyzing and sharing research, and the entire team will then work together to realize a viable, effectively communicative outcome to this project, which must be presented to the entire class beginning at 11:00 am on 11.05.25. *Please note that each student team must present a project schedule to the instructor on the second day of each project's allotted time span (10.09) and then—upon approval by the instructor—follow that schedule.* The assessment of this project will constitute 30% of an f23 ADES 3513 student's final course grade.

Project 04 | Designing an interactive, DYNAMIC informational graphic/"infographic" system OR— designing a series of informational posters—or other visually communicative artifacts—on behalf of a local physical therapy enterprise

[11.05.25–12.10.25]

There are TWO sets of parameters to choose from re: Project 04. The first of these follows immediately:

Each team is responsible for identifying an NGO, a non-profit organization, a governmental agency (this doesn't necessarily mean that it must be overseen by the U.S. federal government; if your team wishes to hypothetically work on behalf of the Rwandan or Sri Lankan governments, for example, or one of about 236 others, that's fine, as long as you can make a credible case for doing this…), or a philanthropic group on whose behalf it will create an well-contextualized, comparatively presented, interactive, information design experience targeted at a particular audience or set of audiences. Whatever your team creates should allow them to convert the contextualized, comparative information you choose to present/ reveal into some combination of knowledge and understanding that would further allow them to change or advocate for change in and/or around a S.T.E.E.P. issue that the organization you have chosen to work on behalf of would support. The "dynamic" aspect of this project will require each team to:

    1) combine a mixed use of at least four of the following elements: data visualization components, symbols, illustrations, photographs, mapped and/or mapping elements, video clips, typographic elements (arranged/configured hierarchically), and/or numerics to

    2) visually communicate a data-driven "story" to a given audience in ways that

    3) make use of dynamic, interactive elements and features that facilitate zooming, are clickable, are animated or that contain animated elements, or that involve the user-based operation of some combination of these.

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The second set of parameters re: Project 04 follows immediately.

Each team is responsible for beginning this "injury prevention among older (i.e. 55-years-old-plus) people" endeavor by carefully examining the data-cum-information articulated/depicted on a series of posters created with this intent by a Denton County, Texas-based physical therapist. (These posters will be presented to the entire class on or about 11.05, the launch date of Project Four.) As ADES 3513 students will (I believe…) observe and discern when they analyze these posters, although the information (and some of the imagery) that appears within their surface areas may be said to be well-considered, the overall design of these pieces—or lack thereof—is contributing to their dysfunctionality as vital, information-laden systems of visual communication. The challenges inherent in these parameters are not dissimilar to what many of you will soon have to address when you enter the professional marketplace: you must create a visually cohesive/congruent system of information delivery—across at least three posters or other, INTERACTIVE, screen-facilitated, visual artifacts/systems—on behalf of a very specific audience (about whom you will need to engage in significant user research…) that could be "put to effective use" in an environment such as a Denton-County based physical therapy studio/office, as well as a retirement community, or a built environment—or a series of them—that has been designed specifically to cater to the needs of those over the age of 55.

An essential set of factors to consider as this project is undertaken are, in no particular order of import:
· bear in mind that the information you're being challenged to visually communicate must be 1) visually compelling, 2) comprehensible/understandable, and 3) ACTIONABLE in/among the perceptions of the older viewers (users?) who stand to benefit from whatever you'll design
· as you must design at least three artifacts (posters? posters and "brochures"? information that can be made manifest/presented in/on an older person's computing rig or smartphone? some combination of these?), these MUST appear to be "of the same visual system/visually congruent"
· you are to pretend that you have been hired—hypothetically—that you have been hired by the north Texas-based physical therapy organization "Fit-n-Wise," which means that whatever you design must work "underneath their brand identity umbrella"
· you must bear in mind that the primary intent of these pieces is to prevent injury (a.k.a. physical harm) to members of your target audience as they engage in so-called "normal, everyday activities" in and around their homes and businesses and (perhaps) other environs they frequent (my Polish grandmother used to injure herself frequently on Friday nights dancing polkas—after she and my grandfather split up—at a polka-based nightclub in the Hegewisch neighborhood on the far south side of Chicago many years ago… she embraced physical therapy many times over the course of almost 20 years, as it was a means of enabling her to dance to the Polish folk music she loved… perhaps some of you have grandmothers and grandfathers, or abuelas y abuelos, who engage in activities similar to this that you could "utilize" as information resources as this project evolves…)
· the pieces you design should empower—rather than denigrate or enfeeble—those older people who will constitute your target audience

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Re: whichever set of these parameters you and your teammates choose to fuel and guide your work:
Teams of three to four students will gather, analyze and share research, and the entire team will then work together to realize a viable, effectively communicative outcome to this project, which must be presented and "pitched" to the entire class beginning at 11:00 am on 12.10.25. *Please note that each student team must present a project schedule to the instructor on the second day of each project's allotted time span and then—upon approval by the instructor—follow that schedule.* The assessment of this project will constitute 30% of an f25 ADES 3513 student's final course grade. Please note that the final presentation of this project is counted in lieu of a final exam.

FIN. Welcome/Bienvenidos/Wellkommen to the fall 2025 section of ADES 3513.501.

The University of North Texas
College of Visual Arts and Design

Department of Design
Communication Design: UXD Track

Course Syllabus
ADES 3513.501 Info Des & Data Viz

Professor Michael R. Gibson
Instructor of Record

Course Location
Mon & Wed, 11:00 am–1:50 pm
CVAD Building Complex, room 284

Office Hours
Tuesdays: 9:30–10:30 am (via Zoom);
Thursdays: 4:00–5:00 pm (via Zoom
or in-person in CVAD room 304;
office hours require an appointment)