

Course Syllabus

ADES 5410.501 | Introduction to Interaction Design

Michael R. Gibson, Instructor of Record

michael.gibson@unt.edu

This course meets on Mondays from 6:30 to 9:20 pm in room 104 at UNT's New College >> Hall Park in Frisco.

Office hours:

M: 4:45–5:30 pm
New College, Frisco;
room 109 or 146

W: 4:45–5:30 pm
New College, Frisco;
room 109 or 146

COURSE DESCRIPTION

This combination survey/seminar course is designed to help students enrolled in their first semester of study in the CVAD, Department of Design graduate program “MA in Design with a Concentration in Interaction Design,” or the “MA in IxD” achieve the following, learning-based goals:

- 01** | ensure that they come to broadly understand how and why interaction design approaches and methods have evolved to yield the diversifying scope of interactive experiences available to contemporary user groups, and how these will affect the future of a wide variety of social, technological, public policy, environmental and economic initiatives;
- 02** | ensure that they learn how and why interaction design is situated at the nexus of the internet, human computer interaction (HCI), visual communication/storytelling, and the operation of knowledge- and service-based initiatives fueled by a wide variety of socio-economic, public policy, environmental and technological needs and aspirations;
- 03** | ensure that they come to understand that effective interaction design processes are guided by ongoing epistemological and ontological inquiry, and that they are human-centered and goal-oriented;
- 04** | ensure that they understand that effective interaction design processes must account for ever-changing meso-, macro- and micro-level technologies and technological infrastructures, business models, social constructs, political initiatives, and environmental changes.

PREREQUISITES (FOR MA IN DES W/ CONCENTRATION IN IxD STUDENTS):

admittance into the MA in Design with a concentration in IxD program; (for Com Sci, Tech Comm, Anthropology, Journalism, Marketing and Logistics, ITDS, Psychology and Sociology students): permission of the instructor.

REQUIRED TEXTS

Kolko, J. (2011). *Thoughts on Interaction Design*. Burlington, MA, USA: Morgan Kaufmann.

Steane, J. & Yee, J. (2018). *Interaction Design: From Concept to Completion*. London, UK: Bloomsbury Visual Arts.

RECOMMENDED TEXTS

Cooper, A., Noessel, C., Reimann, R., & Cronin, D. (2014). *About Face: The Essentials of Interaction Design*, Fourth Edition. New York, NY, USA: John Wiley & Sons.

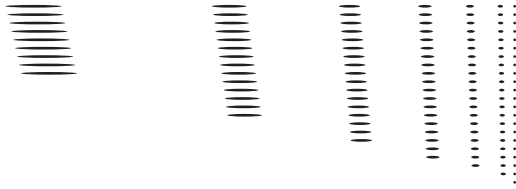
Pannafino, J. (2012). *Interdisciplinary Interaction Design: A Visual Guide to Basic Theories, Models and Ideas for Thinking and Designing for Interactive Web Design and Digital Device Experiences*. Lancaster, PA, USA: Assiduous Publishing.

Preece, J., Sharp, H., Rogers, Y. (2015). *Interaction Design: Beyond Human-Computer Interaction*, Fourth Edition. New York, NY, USA: John Wiley & Sons.

MATERIALS

In addition to weekly readings from your course textbooks, other reading material will be posted as PDFs or MS Word documents in the Readings folder on the Canvas- or Dropbox-facilitated course website. You should bring a sketchbook (roughly 9" x 12" in size), and a dark pen(s), pencil(s), or other sketching tool(s) you're comfortable using (e.g., an iPad or other form of digitechnically enhanced rendering tablet). You'll also need an effectively functional laptop computer with plenty of memory, fast throughput facilitated by its CPU, and MS Word, Adobe XD, Photoshop, Illustrator and InDesign softwares^s running across its platform. Getting access to Sketch and InVision could also help you engage in coursework as the semester progresses, as could purchasing Axure (bear in the mind the latter has a relatively steep learning curve).

§ As students studying at any level and across all disciplines taught at UNT, you can gain discounted access to the entire Adobe Creative Suite (“CS”) by purchasing monthly rights to access directly through Adobe. If you haven’t already set this up for yourself, it would be wise to do this soon. Purchasing access to Adobe Typekit at the lowest price point (~\$99 per year) is also advisable, as this will afford you access to about a hundred typefaces across your array of software per year. (If you don’t understand the difference between a “typeface” and a “font,” welcome to the universe of interaction design—you’ll learn this quite soon...)



ADES 5410.501
Introduction to
Interaction Design
UNT's New College
at Frisco
Room 104

COURSE OBJECTIVES

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

- learning to formulate and operate data gathering processes that allow them to analyze data gleaned from *etic* and *emic* field research methods so they can cultivate understandings about the relationships between particular groups and the interactive systems they use (*etic* approaches are operationalized outside a given social group, from the perspective of an observer; *emic* approaches are operationalized from within a given social group);
- the following foundational approaches and methods necessary to frame and strategically plan interactive experiences that prove to be useful, usable and desirable (and perhaps even *delightful*...) for specific user groups: the ability to accurately assess human factors, socio-cultural perceptions and levels and types of cognition;
- the analytical and evaluative capacities necessary to assess the relative efficacies (re: usability testing and data processing/management performance) of extant interactive systems and experiences.

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

- the ability to strategically plan and operationalize failure analysis processes and protocols to assess the design and functionality of (relatively) small-scale interactive systems;
- the skills and understandings necessary to effectively identify interactive situations that are somehow problematic for particular groups;
- the skills and understandings necessary to effectively account for and then analyze how and why a diverse array of contextualizing factors, conditions and behaviors cause or

contribute to “*what it is*” that causes a given interactive situation to be problematic for a specific group;

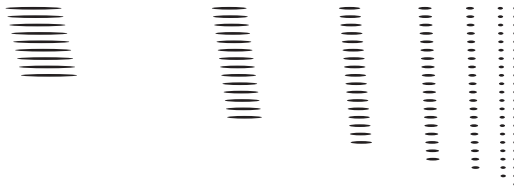
- the capacity to iteratively develop multiple, inventive and/or innovative approaches to re-thinking and re-making a given interactive situation so that it becomes less problematic for a specific group;
- the aptitudes and capabilities necessary to effectively document their working processes, so that they emerge from this learning experience with a variety of means to showcase and, if necessary, “pitch” what they will have developed to potential collaborators, private investors and public funding agencies.

COURSE STRUCTURE

This course is offered in a design studioloab format, and will meet for one, 170-minute class session per week. Course content and studioloab etiquette during critically dialectic exchanges between fellow-students and students and the instructor are all consistent with the requirements of pursuing a career in professional *User Experience* and *Interaction Design* environments.

Under the guidance of the instructor, students will spend approximately the first half of the semester engaging in a succession of week- to two-week-long learning experiences—commonly referred to in the User Experience and Interaction Design disciplines as “*sprints*”—that build their understandings of how and why particular approaches to designing for interactivity have evolved as they have, and how these have affected the development of specific types of *affordances* and *signifiers*. Some of these learning experiences will be informed by students’ critical examinations of scholarly articles, combined with assigned readings from their course textbooks, as well as simple-yet-infomative (and carefully chosen) blog posts or other online pieces, and case studies.

Each class session during the first half of the semester will open with a relatively



ADES 5410.501
Introduction to
Interaction Design
UNT's New College
at Frisco
Room 104

brief exposition/lecture by the course instructor re: either issues addressed in that week's assigned readings, or issues that he feels students need to be apprised of/about based on various issues that have arisen as the students' design decision-making processes have evolved.

Due to the relatively large size of this class—given the nature of the content that will constitute the learning experiences that must transpire within it—the “critical dialogue sessions” that will occur during the latter two-thirds of each week's class session will involve intensive interactions between students formed into groups of four or five, with the instructor moving from group to group as each class session evolves. These critical dialogue sessions will entail each member of each group critically discussing and analyzing each other's work -in-progress—as evidenced by the ongoing development of each other's *prototypes*^{§§}—and augmented by critical commentary and inquiry from the instructor.

The second half of the semester will challenge students to *operationalize* what they will have learned during their enrollment in its first half to guide the development of proposals—in the forms of *low- to mid-fidelity prototypes*—for new kinds of interactive experiences that facilitate the acquisition of knowledge and/or the delivery and/or transaction of services. *The week-to-week structure of this course is designed to allow students to successively construct knowledge that they can then use to inform their design decision-making as the semester progresses.*

Students will work in the studioloab as required, and participate in class discussions and critical dialogues during class hours and as they engage in assigned work outside of our Monday evening class sessions. Students will submit their work on assigned course projects for critical discussion in iterative phases as stipulated by a per-project development schedule provided to them by the instructor (this is articulated on page 7 of this document).

The CVAD Computer Lab (located in room 375 of the brand new, \$70,000,000 CVAD Building Complex on the corner of Welch and Mulberry Streets in Denton), and the computing facilities in room 121 of the New College in Frisco are available (during their respective hours of operation) to students to work on assigned course projects outside of scheduled class time. Students enrolled in this course are also expected to engage in a significant portion of their coursework on their own personal computing rigs, as described previously in this document.

EVALUATION/GRADING

Each assigned project will be worth a specific number of total course points to individual students or (perhaps) students working in design teams. Each assigned project will be evaluated according to criteria articulated to all students on the day it is launched. How effectively each student/student team is assessed to have addressed specific project criteria will be recorded on an assessment document that each student will receive one to two weeks after the culmination of each project. The per-project course points each student earns as the semester progresses will be added together at the end of the semester to determine that student's final course grade. A final project and final project presentation must be completed by the final class-meeting date and time for this course. *There is no final exam for this course.*

PRIMARY COURSE PROJECT^Δ (68 COURSE POINTS):
IMPROVING TECHNOLOGY TO ENHANCE/POSITIVELY AUGMENT A PERSONAL RELATIONSHIP(S) THAT FACILITATES INTERACTION ACROSS “LARGE” GEOGRAPHIC DISTANCE^{§§§}

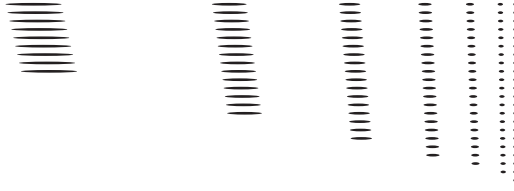
A semester-long, individual-project experience that will yield the presentation of a *medium-fidelity prototype* by December 9, 2019.

The 80 possible course points available toward the completion of this project will be awarded based

§§ Each student will engage in several iteratively and heuristically informed stages of prototyping as this semester in ADES 5410 progresses. *This means that each student is responsible for bringing in some type of evidence re: what “he or she has developed” to each class session beginning on September 9.*

§§§ In this context, “large” refers to a geographic separation between individuals of at least 200 nautical miles.

Δ More information about this is articulated on p. 7 of this document.



ADES 5410.501
Introduction to
Interaction Design
UNT's New College
at Frisco
Room 104

on an evaluation of the following as the semester schedule evolves:

- the presentation of and dialogue surrounding the low-fidelity prototype you will complete by ~week 11/12 (45 points);
- the iterative/evolutionary steps that will guide the design and development of the mid-fidelity prototype you will complete by week 15/ December 9 (20 points);
- your final presentation (December 10; 15 points)

THE REMAINDER OF EACH STUDENT'S GRADE (20 COURSE POINTS, TALLIED OVER THE COURSE OF THE ENTIRE SEMESTER) WILL BE CALCULATED AS FOLLOWS:

- daily class participation/in-class + group work + each student's ability to effectively cite and utilize material from weekly assigned readings to affect their own and their classmates' ongoing work

ONLINE STORAGE OF COURSE MATERIALS

Please note: as UNT Canvas' facilitation of its "Assignments" feature leaves much to be desired re: usability by all its target users, please send me your homework assignments either as e-mail attachments (unless I inform you otherwise), OR deposit them in a designated folder titled "Assignments" inside the "f19-ADES_5410-Foundations of IxD" course Dropbox. To do this, send me your documents in whatever format I call for (per assignment, per week, likely in .pdf form or as MS Word documents during the first half of the semester, and as outputs from whatever prototyping softwares and tools you choose to use during the second half of the semester), AND—please use the following language in your subject line: "ADES 5410-YourLastName-assignment title."

Additionally, please note that all of your weekly, assigned course readings are stored in the Dropbox folder "f19-ADES_5410_Assigned Course Readings," which is located inside the Dropbox folder titled, "f19-ADES_5410-Foundations of IxD." You'll also find this course syllabus

and schedule inside that folder in another folder titled, "Essential materials for f19 ADES_5410-501."

ATTENDANCE POLICY

Attendance is mandatory. The instructor will take roll at the beginning of each class session. Every unexcused absence over two will result in a full letter-grade reduction off of the final course grade, beginning with the third unexcused absence. Five absences accrued over the course of the semester—excused or unexcused—will cause a student to automatically flunk this course and receive NO course credit for having taken it.

Each two instances of tardiness after two of these has been recorded will be counted as one absence. A student is tardy if he/she arrives after the first 15 minutes of class have elapsed.

No make-up opportunities for a missed class session will be given to any student enrolled in ADES 5410 unless that student presents the professor with a UNT-Approved Absence Verification form within 72 hours of the ending of the class session that was missed. Students are hereby notified that meeting with the Instructor of Record for this course during an office hours session does NOT make up/cannot be substituted for a class session that was missed.

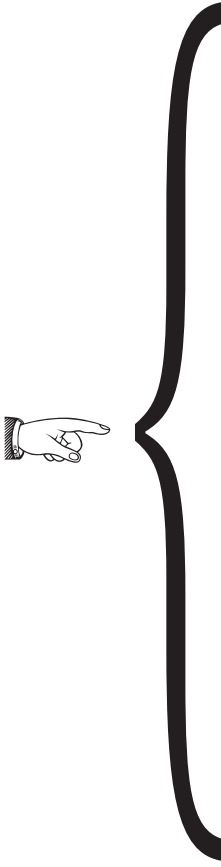
Absolutely no incomplete grades will be issued without clearly documented proof of circumstances beyond an individual student's control to complete the course.

COURSE RISK FACTOR

This class has been assigned a *Level 1 Risk Rating*, a course in which students are exposed to some minor hazards (most particularly, repeated computer usage), but are not likely to suffer bodily harm.

AMERICAN DISABILITIES ACT

The *College of Visual Arts and Design* is committed to full academic access for all qualified students, including those with disabilities. In keeping



with this commitment, and in order to facilitate equality of educational access, faculty members in the College will execute reasonable accommodations for qualified students with a disability, such as making appropriate adjustments to the classroom environment, as well as to the teaching, testing, or learning methodologies that are operated within the structure of the course, as long as actuating any of these adjustments does not fundamentally alter the content that must be delivered within the structure of the course.

If you have a disability, it is your responsibility to obtain verifying information from the Office of Disability Accommodation (ODA; <https://disability.unt.edu/>), and to inform the instructor of your need for an accommodation. It is preferred that requests for accommodation be given to the instructor no later than 5 pm CDT on the final day of the first week of classes for students registered with the ODA as of the beginning of the current semester. If you register with the ODA after the first week of classes, your accommodation requests will be considered after this deadline.

Grades assigned before an accommodation is provided will not be changed. Information about how to obtain academic accommodations can be found in UNT Policy 18.1.14, at <https://disability.unt.edu/>, and by visiting the ODA in Sage Hall on the UNT Denton campus, room 167 (visit the UNT website for updated location information). You also may call the ODA at 940.565.4323.

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 48 hours of the suspicion being raised. Plagiarism may result in disciplinary probation, suspension from the university, expulsion (permanent),

.05

michael.gibson@unt.edu

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

PROTOCOLS REGARDING E-MAIL AND VOICE MAIL AND OFFICE HOURS

Students may not leave me voicemail as I do not maintain an office phone (this is not by my choice, but rather is the result of a round of UNT-mandated budget cuts from a few years ago...). Please do NOT leave voice messages for me on any of the CVAD main phone lines, or in the Department of Design or in the Department of Art Education and Art History phone lines, or in the administrative offices of UNT's New College at Frisco. I won't ever get them/hear them.

I will NOT read or respond to any e-mail communiqué from ANY student enrolled in this course that requires more than a total of 180 seconds (three minutes) of my time to process. DO NOT WRITE ME LENGTHY E-MAILS.

BUILDING EMERGENCY PROCEDURES

In case of emergency, an alarm will sound. If this occurs, please follow the building evacuation plans posted on each floor of your building (UNT's New College at Frisco occupies only one), and proceed to the nearest parking lot. 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 and remain there until an all-clear signal is sounded. Follow the instructions of your instructors and act accordingly.

STUDENT RIGHTS AND RESPONSIBILITIES

Each University of North Texas student is entitled to certain rights associated with higher education institutions. See www.unt.edu/csrr for further information.

DISCLAIMER

The instructor retains the right to change the course syllabus and schedule without notice.

For more crucial information about this course—including our weekly schedule—please continue reading on p. 6 (the next page), and on p. 7 of this document.



ADES 5410.501
Introduction to
Interaction Design
UNT's New College
at Frisco
Room 104

COURSE ETHOS

It is the express intent of the instructor of ADES 5410 to maintain a broadly informed, objectively facilitated teaching and learning environment. All involved with the evolution of this course should endeavor to allow and encourage each other to develop and exercise the critical skill sets necessary to analyze literature/readings, arguments, and scientific, subjective and designerly assumptions related to the formulation and operation of design research methods and designerly ways of knowing. The more nuanced skill sets that participants in this course must explore and adroitly deploy as they critically yet respectfully assess the thoughts of their classmates and their instructor are crucial to its successful day-to-day operations. This mutuality of support and respectfully exercised criticism will make the classroom environment of ADES 5410 one in which a wide variety of ideas may be developed, explored, and brought to maturity.

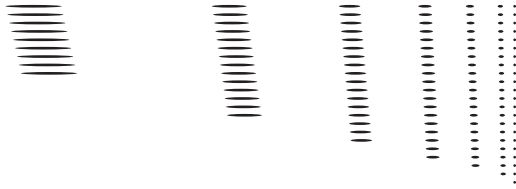
ONE LAST, CRUCIAL THING...

Do NOT sexually harass any of your classmates during or preparing for any of the ADES 5410.501 class sessions that will transpire during the fall 2019 semester for any reason, as doing this will cause the instructor to lose his temper and throw you out of the room (the instructor would very much like to kick students who sexually harass other students in his classrooms down at least four flights of concrete stairs, but as the New College in Frisco facility has but one story, this is impossible, AND—a variety of state and federal laws prevent him from doing this). Sexual harassment is not tolerated in any form within the environs of UNT's New College, its Denton campus, its CVAD, or its Department of Design: violation of this policy is at least grounds for dismissal from ADES 5410 (and earning a final letter grade of "F" in this course), and at most could result in your expulsion from UNT, and even in criminal prosecution.



If you "see or witness something" that makes you or those around you uncomfortable (i.e.,

if you observe behavior in a UNT-operated/ maintained environment that "creeps you out"), please report what you've seen to the UNT Dean of Students Office at report.unt.edu. *Food for y'all's thoughts: according to Texas state law, everyone studying or working in a publicly funded institution of higher learning in Texas has the right to due process.*



ADES 5410.501
Introduction to
Interaction Design
UNT's New College
at Frisco
Room 104

A BRIEF, WEEK-TO-WEEK SYNOPSIS OF WHAT WE'LL BE LEARNING AND DOING THIS SEMESTER

Overview

WEEK 01 | 08.26.19 | What is interaction design? Approaches to identifying and framing design opportunities/proposals (rather than “problems”)

Due

Please enter this learning experience with an open, “broadly framed” *array* of mindsets, and plan on thinking in ways that may be new to you.

WEEK 03 | 09.09.19 | Examining design *critiques*[†]

Brief, per-student “biographies” & design problem

WEEK 04 | 09.16.19 | Ideation fueled by *sketching*

Per-group “bug list” & design approaches

WEEK 05 | 09.23.19 | Coming to know the core concepts that inform design and design *processes*

Alternatives presented as rough sketches

WEEK 06 | 09.30.19 | Engaging in divergent and convergent thinking to fuel design *synthesis*

Documentation + presentation of group brainstorming

WEEK 07 | 10.07.19 | Operationalizing *personas*, *scenarios-of-use*, and *storyboarding*^{††}

Documentation + presentation of design synthesis

WEEK 08 | 10.14.19 | Exploring *design rationales*

Per-group pres. of scenarios & storyboards

WEEK 09 | 10.21.19 | An immersion into “*paper prototyping*”^{†††} and *usability testing*

Per-group design defenses

WEEK 10 | 10.28.19 | An introduction to a specific array of *prototyping tools*

Per-group paper prototype presentations

WEEK 11 | 11.04.19 | Making your “*initial pitches*:” exploring communication and assessment

Per-group digital prototype presentations (V1)

WEEK 12 | 11.11.19 | A deeper immersion into *prototyping*^{††††} and *usability testing*

Per-group digital prototype presentations (V2)

WEEK 13 | 11.18.19 | *Critically reflecting* on your design decision-making

Per-group presentations re: the politics of design

WEEK 14 | 11.25.19 | *Initial iterations* of each student's end-of-semester presentations

Refinements (per group) of digital prototypes

WEEK 15 | 12.02.19 | *Final iterations* of each student's end-of-semester presentations

Per-group presentations of final prototypes + documentation/write-up(s)

WEEK 16 | 12.09.19 | *Final documentation due*.

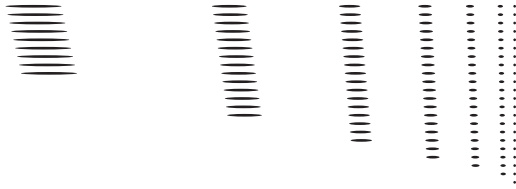
This counts as the final exam in this course.

†Due to the Labor Day Holiday, the fall 2019 section of ADES 5410 will not meet on Monday, September 2, 2019

†† You'll get a “richer, more indulgent taste” of these during your enrollment in ADES 5420 “*An Introduction to Human-Centered Design*,” but that won't preclude you from also gaining understandings of and about these concepts in this course as well.

††† Also known as “low-fidelity prototyping”

†††† At this stage of the design process, it is referred to as “mid-fidelity prototyping”.



ADES 5410.501
Introduction to
Interaction Design
UNT's New College
at Frisco
Room 104

YOUR INDIVIDUAL, FULL-SEMESTER PROJECT

The primary project of this course is one that you will develop over the course of the entire semester. This process will evolve from the initial identification and framing of a situation you wish to improve, through its conceptualization and onward through a design research phase to ideation. All of these phases of development will be followed, or will cyclically overlap with, a *prototyping phase* that will evolve from your creation of a low-fidelity prototype to a mid-fidelity prototype.

Along the way, you will create a number of developmental artifacts that will allow you to effectively engage in the different, iterative stages of the design process (rough sketching and diagramming, personas, storyboards that illustrate scenarios-of-use, low-fi prototypes, etc.). The class activities and assigned coursework described in the course schedule on p. 7 of this document will help each of you evolve your projects.

Each of you is also hereby challenged to focus the lion's share of your efforts re: the development and design of this project on a problematic social, technological, economic, public policy or environmental situation he/she cares deeply about, and that affects or involves your relationship(s) with a person, or two or—at most—two or three people you care deeply about. You may choose a topic, for lack of a better word, because it connects to your research interests, or some aspect(s) of your personal life

You'll then be challenged to address whatever you've identified by engaging in the (here's that word again...) *iterative* steps of systematically and—perhaps—systemically developing a means to effectively address your problematic situation. One of the end-goals of this endeavor is to equip each of you with enough “material” to continue developing your project further at some point in

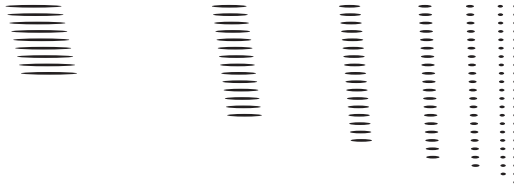
the future, either within this curriculum or on your own.

GETTING MORE SPECIFIC...

Each of you regularly participates in a number of important relationships: with your parents, siblings, romantic partners, friends, and relatives. The current means for developing and supporting relationships through interactive technology—*Facebook, Instagram, Snapchat (well, maybe not so much any more...)*, instant messaging, etc.—do not explicitly distinguish between relationship types, nor do they provide unique functionality to facilitate different types of relationships. (One exception to this is corporate groupware technology, but, for the purposes of this project, the primary challenge is to consider *non-work* relationships.) One effect of this is that the distinct characteristics of specific types of relationships are not particularly well-supported by current social technologies. *Your over-arching challenge during the course of this project's evolution is to improve this situation.*

As this semester progresses, you must design and then initially test an interactive system that supports/facilitates one particular type of relationship that is important to you but that is *not* sufficiently well-supported by current tools or toolkits.

As an additional design constraint, assume that the technology which will be used to support/facilitate this relationship must operate *while the people in the relationship are living away from each other (e.g., while one is in a different state or country for school)*. So, the purpose of the technology you are designing is to help you maintain, and potentially even deepen, the relationship while you—or the other(s) in the relationship(s) with you—are separated for an extended period of time.



ADES 5410.501
Introduction to
Interaction Design
UNT's New College
at Frisco
Room 104

An essential aspect of the project will be for you to define what the relationship is *and means*, and what aspects of it you are most interested in trying to support. You'll need to examine how that relationship is currently supported over distance and time, as well as what aspects of this "support" don't work, or work well, currently. The outcome of your project should improve upon this. Critically analyzing specific characteristics of the relationship allows you to deeply think about what makes the relationship special, and allows you to consider how you might best want to support it.

SCOPING

A helpful way to think about *scoping* is to define it in terms of the number of steps or interactions that your system will support (or need to support). For example, think about the process of shopping on *Amazon*. You first search, then the results page appears, then you click on a result to see the details for that item, then you add the item to cart, then you click to check out, etc. Each of these steps—entering a search term, clicking on a result, adding an item to cart—is a *user interaction*. Some of these interactions happen on the same page (e.g., adding to your cart and clicking the "Check Out" button both occur on the "Item Details" page), while other interactions move the user to a new page (clicking on an item in the results list opens the page with the detailed information for that item).

For your project, you should each attempt to prototype between 15 and 30 user interactions (i.e., steps-through-the-system) that take place across five to ten panels (e.g., web pages, screens of a mobile application, etc.). Most of these panels should be perceived and understood to be part of the same system, yet they should—as necessary—facilitate unique functionalities.

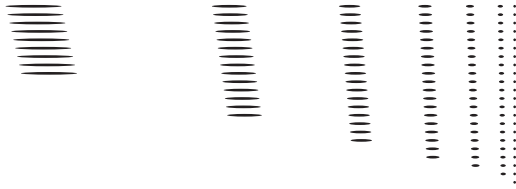
A FINAL NOTE

This is an interaction design class, which means that we will focus on critically examining the front-end, or "user-facing" aspects of technology: web pages, mobile apps, the control interfaces for home automation systems, what museum exhibit visitors might want or need to see, what someone seeking help interacting with a government agency might need or desire, etc. There are many interesting problematic situations that are imbued with a user-experience component, but that are ultimately *not* front-end problems. For example, the order in which *Yelp* or *Amazon* results appear is fundamental to the user experience of these systems and is something these companies spend a lot of time thinking about and working to improve.

With that stated, "*determining the results-order*" would not be a good project to operate in this course since this is an algorithmic problem rather than a *user interaction problem*. **SO—choose a project that lets you develop a set of interesting user interactions, not something that is fundamentally about under-the-hood machinery.**

HOMEWORK

You will be challenged with a homework assignment each week. These will be due at the outset of the class each week. Please post all homework assignments to that week's homework thread in our online repository. Most of these assignments are worth four points each. While your focus should be on quality rather than quantity, not following the directions will result in a deduction of points. Do not upload attachments to our online repository. Submit your assignment as a link (e.g., to a Google Doc, a file shared through Dropbox, Box, SugarSync, Canvas, etc.), or send them to me as e-mail attachments or WeTransfer documents or document sets.



ADES 5410.501
Introduction to
Interaction Design
UNT's New College
at Frisco
Room 104

MAINTAINING A DESIGN NOTEBOOK

As you begin to think about individual project, you should create a design notebook—a place (physical or digital) where you collect as much information that relates to your project as you can find (e.g., screenshots or pictures of other systems that address a similar problem, print-outs of messages in online forums where people discuss the problem you are working on, photos of things you encounter in the street, replies from Facebook to a question you posed to your social network, etc.). As you will discover, the design notebook can be a wonderfully effective source of inspiration and will help you generate both more ideas and better ideas for how to proceed with your project. *Each of you will need to turn one of these in after your final presentation on December 9.*

PER-WEEK “CRITICAL DIALOGUE” GROUPINGS

WEEK 01 | 08.26.19 |

Not applicable

WEEK 03 | 09.09.19 |

Davis, Howell, Kinshuk, Luna, Phillips;
Agarwal, Glass, Iqbal, Koseli;
Newsome, Stutts, Christensen, Hindman;
Islam, Liu, Payberah, Villere

WEEK 04 | 09.16.19 |

Agarwal, Villere, Christensen, Stutts, Islam;
Davis, Glass, Phillips, Payberah;
Hindman, Newsome, Howell, Luna;
Iqbal, Liu, Kinshuk, Koseli;

WEEK 05 | 09.23.19 |

Agarwal, Davis, Hindman, Iqbal;
Villere, Glass, Newsome, Liu, Stutts;
Christensen, Phillips, Howell, Kinshuk;
Islam, Koseli, Luna, Payberah

WEEK 06 | 09.30.19 |

Agarwal, Glass, Howell, Koseli;
Villere, Phillips, Luna, Iqbal;
Christensen, Payberah, Hindman, Liu;
Stutts, Glass, Newsome, Kinshuk, Islam

WEEK 07 | 10.07.19 |

Islam, Payberah, Luna, Koseli;
Stutts, Hindman, Howell, Kinshuk;
Christensen, Glass, Newsome, Liu;
Villere, Agarwal, Davis, Iqbal, Phillips

WEEK 08 | 10.14.19 |

Stutts, Luna, Islam, Glass, Agarwal;
Villere, Newsome, Kinshuk, Hindman;
Phillips, Liu, Iqbal, Davis;
Howell, Koseli, Payberah, Christensen

WEEK 09 | 10.21.19 |

Agarwal, Christensen, Davis, Hindman;
Glass, Howell, Iqbal, Kinshuk;
Islam, Koseli, Liu, Luna;
Newsome, Villere, Stutts, Phillips, Payberah

WEEK 10 | 10.28.19 |

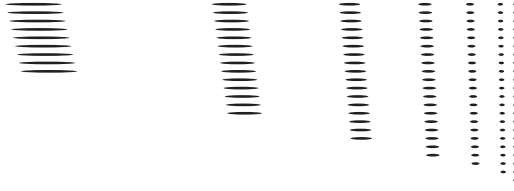
Davis, Agarwal, Hindman, Iqbal;
Christensen, Glass, Howell, Islam;
Kinshuk, Liu, Newsome, Phillips;
Stutts, Villere, Payberah, Koseli, Luna

WEEK 11 | 11.04.19 |

Davis, Howell, Kinshuk, Luna, Phillips;
Agarwal, Glass, Iqbal, Koseli;
Newsome, Stutts, Christensen, Hindman;
Islam, Liu, Payberah, Villere

WEEK 12 | 11.11.19 |

Agarwal, Villere, Christensen, Stutts, Islam;
Davis, Glass, Phillips, Payberah;
Hindman, Newsome, Howell, Luna;
Iqbal, Liu, Kinshuk, Koseli;



ADES 5410.501
Introduction to
Interaction Design
UNT's New College
at Frisco
Room 104

**PER-WEEK "CRITICAL DIALOGUE" GROUPINGS
(CONTINUED)**

WEEK 13 | 11.18.19 |

Islam, Payberah, Luna, Koseli;
Stutts, Hindman, Howell, Kinshuk;
Christensen, Glass, Newsome, Liu;
Villere, Agarwal, Davis, Iqbal, Phillips

WEEK 14 | 11.25.19 |

Stutts, Luna, Islam, Glass, Agarwal;
Villere, Newsome, Kinshuk, Hindman;
Phillips, Liu, Iqbal, Davis;
Howell, Koseli, Payberah, Christensen

WEEK 15 | 12.02.19 |

Agarwal, Davis, Hindman, Iqbal;
Villere, Glass, Newsome, Liu, Stutts;
Christensen, Phillips, Howell, Kinshuk;
Islam, Koseli, Luna, Payberah

WEEK 16 | 12.09.19 | *Final documentation due.*