ADES 5430 | "Human-Centered Interaction Design 2" | Course Syllabus

Course Description
This one-semester, three-credit-hour-course has been designed to immerse those graduate students enrolled in it—and the instructor teaching it—in a series of learning experiences that will enhance, expand, and, on occasion, challenge our collective knowledge of and about interaction design, and what defines, constitutes and blurs its boundaries. A wide variety of types of interactions will be explored, examined, and assessed in broad terms that will account for paradigms and viewpoints that shape how humans convey, make, and shape meaning in and across screen-based, computationally controlled environs and many others. These could include but are not limited to wayfinding systems, complex information delivery systems that operate as feedback loops, instructional manuals, game interfaces, playing surfaces and “pieces,” guides for understanding natural and artificial environments, control systems and surfaces for operating machinery, and other objects that can be controlled by physically manipulating them (like surfboards and skateboards).

This course will operate from a philosophical perspective that posits interaction as being essential to understanding how and why tools and systems of tools work as they do. It will also be guided by the axiom that, in particular for designers, interaction is the foundation, the essential basis, for most digital creations that, regardless of whether their intent is to inform, entertain, challenge, surprise, motivate, or even offend, must be made and sustained to effectively engage a given user or user group.

Credits and Prerequisites
All students enrolled in this course must have been selected into the Master of Arts in Design with a concentration in Interaction Design (MA in IxD) program by the MA in IxD faculty selection committee. Some students enrolled in this course will have already completed ADES 5410, ADES 5420, and/or ADES 5450, or some combination of these, but it should be understood that these are NOT pre-requisites for enrollment in ADES 5430. Additionally, this “Human-Centered Interaction Design 2” course is required, and must be passed with a final course grade of “B” or better, for all UNT CVAD Department of Design graduate students seeking to earn an MA in Design with a concentration in Interaction Design, or "MA in IxD.”

Course Structure I (an Overview)
This course will transpire across two sequential, somewhat overlapping, “large spans” of time—each approximately seven to eight-and-a-half weeks long—that will challenge students to engage in knowledge acquisition and construction activities that operate along two trajectories that are essential to the design process. The first is creative discovery, and the second is creative envisioning. Both of these necessarily make extensive use of research, particularly so-called “UXR,” or “user experience research.”

Creative discovery involves a cyclic, iteratively guided¹ and heuristically informed and evaluated¹ thinking and making process. It begins by challenging designers and their collaborators to embrace uncertainty, and to become comfortable with ideas, approaches, experiences and things that may make them uncomfortable. Creative discovery is sometimes referred to as the “fuzzy front-end” of the design
2. Heuristic evaluation has roots that can be traced back to the ancient Greeks, who invented the term heuriskein, which meant (depending on the context of its use) “to find, find out, discover, devise or invent.” Over time, the Greeks, and many societies since, have come to associate the term with concepts such as “trial and error”—which is necessary to work iteratively—and “rules of thumb,” the latter of which refers to common understandings most humans have about how to engage in so-called common tasks, like tying certain kinds of knots, or using specific types of screwdrivers to drive certain types of screws into wood, metal, plastic, or masonry.

In and around the realm of interaction design, heuristics have come to refer to a set of principles that guide positive interactions between computers and users, such as error prevention and “undos,” providing status updates, displaying crucial information in ways that make it easy to understand, making instructions visible and recognizable, reducing clutter, enabling flexibility, maintaining consistency, providing help in plain language, and listing steps for overcoming problems in lean, searchable documentation.

Course Structure II (A Brief Description of What You + We Will Engage in as the Semester Progresses)

The first half—again, eight weeks (approximately)—of the semester will be devoted to each of you participating in and contributing to in a series of short-in-duration—but-long-on-critical-thinking-and-engagement exercises and assignments that will require you to thoughtfully AND diligently “do” at least two of the following:

- deeply, contemplatively and annotatively read a series of assigned documents, chapters, web-based documents, scholarly articles, etc., and/or view video-facilitated content, or both.
· make effective, actionable use of what you will have read and seen to guide the creation of some type of well-crafted document, or diagram/map/visually communicative artifact or system that clearly and compellingly articulates what you will have learned from these readings and videos
· engage in critical discussions outside of class that are facilitated by your use of a Mural board/space dedicated to the operation of this course and of ADES 5440 that will bolster and broaden your understandings—individually and collectively of and about key strategies and methods for guiding sound decision-making regarding interaction design

Each of the learning experiences within which you’ll be immersed during the first half of this semester will provide you with content that you will document in what we’ll refer to as the course progresses as a “thinking notebook,” which is something that you’ll need to draw/sketch, write and perhaps even doodle in EACH WEEK—likely two to three times per week—from January 17 until we wrap things up sometime between May 1 and May 8. I prefer to use a spiral bound, UNLINED, 6” x 9" or 8” x 10’ (or thereabouts in size) notebook or sketchbook that contains at least 100 pages to facilitate this sort of thing. If you’d rather purchase a Moleskine notebook/sketchbook—available at Voertman’s book store or the UNT Union or online and have this serve as your “thinking notebook,” that would be A-OK. Each of your design thinking notebooks will need to become filled with sketchnoted concepts/ideas, as well as thoughts gleaned from your assigned readings, that will be rendered as notes or sketches—or some combination of both, like sketchnotes—as the semester progresses. All that you create in your thinking notebook must be useful and usable to you and potentially others over time.

Each of you will be challenged—individually and, later in the semester, as a member of a team—to fulfill a series of four to six design challenges over the course of the semester. These will last from between one to as many as three weeks in duration. Each design challenge will require you to assume the role, or roles, of different types of designers to engage in and complete them effectively. Some will challenge you to design various types of objects/products, services, interactions, and experiences, while others will challenge you to analyze these.

The final design project will transpire during the final seven weeks of the semester, and will require you to work with two to three—likely two—of your peers to condense a complex array of ideas down into a clear and compelling, visually articulated story that presents a viable idea for making either an extant interactive object/product, service, or experience better than it is now, OR that presents an idea for a new invention/new way to improve a less-than-desirable situation or set of circumstances on behalf of a particular group of users.

Course Objectives
These are hereby articulated as a set of core mindsets, or ways of being effectively reflective that yield positively actionable results, that will inform and fuel the learning experiences that constitute our coursework together. There is no set formula for learning about these, much less learning to actuate them to good effect during interaction design processes, but they comprise the foundation for the knowledge and understandings that students enrolled in this course will be challenged to discover, construct and analyze. In no particular order of import, they are listed as follows:
The need to embrace creative confidence. Design is risky. No venture is ever guaranteed success. Designers and their collaborators have to rely on their abilities to effectively build and wield creative confidence when making leaps, trusting intuition, and chasing solutions that they haven’t yet fully figured out. It takes time to build (or find) creative confidence. I hope that by the end of the course, you will have gained more.

The need to make the abstract concrete. Evolving an idea from its instigation as a rough, barely realized abstraction to the point where it becomes real as either some type of a prototype or, beyond that, an implementable product, service, system, or experience can reveal insights and yield knowledge and intelligences that merely realizing theory cannot. Good designers have a bias toward action, which means they develop skill at creating tangible, functionally effective—if not always necessarily beautiful—prototypes. Getting ideas out of your head and into the hands of others is a necessary step toward understanding.

The need to fail, and then learn from your failure(s), and then iterate. Most educational systems, and the curricula that constitute them, don’t do much to reward failure, much less celebrate it, despite the fact that it can function as a very powerful tool for learning. If you don’t fail at attempting to do or manage or realize something every so often as your life progresses, the chances are high that you are not taking many risks. In turn, this has the effect of not enabling you to generate enough original, potentially positive ideas that could result in, or “yield,” positive change within or around a particular undesirable situation or set of circumstances. Stated more simply, we often learn more from failed attempts than successful ones. You have my permission and hearty encouragement to get things wrong as our work in this class progresses (even though you don’t actually need it). You should ALSO bear in mind that during your enrollment in ADES 5430—and its ‘sister course,’ ADES 5440—experiencing failure may prove to be absolutely necessary for you to build the kind of knowledge and understandings necessary for you to sustain a viable career as user experience or interaction designer, user experience researcher, product owner, developer, or designer, interaction or user experience project manager or lead, service design coordinator, troubleshooter or manager, experience designer or facilitator, etc.

The need to be effectively reflective OFTEN as you engage in design decision-making processes. Unfortunately, most people, regardless of their individual circumstances, forget most of what they learn as they progress through whatever educational systems into which they have been born, accepted, or matriculated. This doesn’t mean they’re unintelligent, or that they were “educated badly,” or that they’re afflicted by one or more types of—call them what you will—disabilities, genetically introduced tendencies or traits, phobias or traumatic experiences. Not recalling what you learn is a result of limiting your ability, or having this ability limited by others, to socially construct knowledge in ways that are informed by your actual or imagined experiences of living in the world. These ideas about how people learn in ways that allow them to discover and, as necessary, construct new knowledge were first championed by philosopher and educational reformer John Dewey over a century ago, but they’re perhaps more relevant now than they’ve ever been. He believed that people learned most effectively when their imaginations were stimulated...
by challenging them to engage in inquiry-based learning, which involves emphasizing the formulation of questions to address situations and sets of circumstances that we don’t understand, or about which we wish to gain more knowledge.

He, like late 20th century philosopher, jazz musician and psychologist Donald Schön, believed that learning could be greatly enhanced and “made more lasting” when students or working professionals made conscious efforts to reflect on why they were learning as they were, and how they were constructing meaning from specific types of learning experiences. Getting the most out of the learning experiences that will constitute your coursework in ADES 5430 will require that you make conscious efforts each week during the semester to reflect not only on what you’re learning, but on how and why you’re learning it, and what the value inherent in these experiences are and will be. Engaging in these kinds of reflective practices will also help you identify the knowledge and understandings that you need to cultivate or construct next, and how to go about doing this.

Regarding the possibility s23 ADES 5430 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/Activities, and How These Will Affect Grading

How much an individual student learns in this course will not necessarily be reflected in the grades he, she, or they earn upon completing the five following components and activities. Rather, it will be up to each individual student to self-determine how much he, she, or they learned in this the spring 2023 section of ADES 5430. With that stated, all students enrolled in this course should maintain strong awareness of the fact that grades reflect an individual’s or a team’s performance during the actuation of a given course component or activity, as well as the relative quality of whatever work is completed.

Each student enrolled in ADES 5430 during the spring 2023 semester will be graded on the following:

· 01 | week-to-week participation in and, more importantly, contributions to, what we do during our class sessions together. Each ADES 5430 must be an active participant in each class, which means that he, she, or they must be ready to answer questions when called upon, demonstrate his, her, or their knowledge of whatever the week’s reading materials will have been, offer thoughtful, critical
commentary as necessary, and engage in critical analysis of whatever work is being discussed that particular evening. **This will account for 10% of each student’s final course grade.**

**· 02** | Over the course of the semester and culminating with a document that must be turned in by 6:30 pm on Monday, March 6, each student must articulate his, her or their own **unique area of interest.** This could “fuel” what is undertaken during the student’s capstone experience in our ADES 5460 course, and must demonstrate a broadly informed assemblage of knowledge as manifest in reading materials (scholarly literature and mainstream media/press are both acceptable), online resources, and documentation of interviews with experts in and around their chosen “area.” A defined series of **action steps** must ALSO be presented to satisfy the criteria for this course activity. **This will account for 10% of each student’s final course grade.**

**· 03** | Over the course of the semester and culminating with a document that must be turned in by 6:30 pm on Monday, May 1, each student must maintain a **thinking notebook** (described previously on page 3). This document should contain sketchnotes, sketches/simple renderings/notes/jottings that articulate each student’s thoughts about what he, she, or they will have read during a given week as the semester progresses, or has heard in class, or has encountered as he, she, or they has worked on a given project in this course or in ADES 5440. Each student’s **thinking notebook** will likely contain a good deal of **sketchnoting.** **This will account for 20% of each student’s final course grade.**

**· 04** | The **design challenges** that are built into the course schedule of s23 ADES 5430 (see p. 12 of this document) will challenge you to utilize the new knowledge and understandings that you’ll be constructing from what you’ll be reading, what we’ll be discussing in class, and what you’ll be writing and sketching and sketchnoting in your thinking notebooks. You’ll also quite likely ALSO incorporate the knowledge, intelligences and understandings you’ll build as a result of being simultaneously enrolled in Professor Cassini Nazir’s s23 section of ADES 5440 into these challenges as well. Each of these **design challenges** will afford s23 ADES 5430 students with opportunities to examine and explore design the **DIFFERENT** types of objects/products, services, experiences and interactions from **DIFFERENT** viewpoints, and operate design decision-making processes from **DIFFERENT** perspectives. (This would be a good time to take another, more deeply critical look at the quote from W.E.B. Du Bois that appears atop page 2 of this document…) **These will account for 30% of each student’s final course grade.**

**· 05** | The **final project** each student in s23 ADES 5430 will engage in will transpire over the course of approximately seven to eight weeks during the latter half of the semester. It may or may not dovetail with the learning experiences students enrolled in this course are also engaged in during the s23 section of ADES 5440. This challenge could entail individual students working by themselves to condense some of the complex ideas they will have learned into a clear and concrete narrative expressed as a product, service, experience or interaction, or working in a team of no more than three of their peers to achieve this. **This will account for 30% of each student’s final course grade.**
Not presenting the final project will result in a student or a student team losing 30 points from their final semester total, which could cause a student who does not present this to flunk the s23 section of ADES 5430.501.F

Finally, to earn a final course grade of "A," a student enrolled in s23 ADES 5430 must earn between 90 and 100 total course points; to earn a final course grade of "B," a student enrolled in s23 ADES 5430 must earn between 80 and 89 total course points; to earn a final course grade of "C," a student enrolled in s23 ADES 5430 must earn between 70 and 79 points; to earn a final course grade of "D," a student enrolled in s23 ADES 5430 must earn between 60 and 69 points; students enrolled in s23 ADES 5430 who earn less than 60 points over the span of the semester will earn a final course grade of "F."

Course Risk Factor
This class has been assigned a level 1 Risk Rating, which means that students are exposed to some minor hazards (most particularly, repeated computer usage), but are not likely to suffer bodily harm. It is hereby recommended that s23 ADES 5430 students stand up—if they have been working on their respective computing rigs from seated positions—at least once per hour and walk at least 30 steps AWAY from their rigs and then return.

Recommended Texts

Required Supplies/Course materials
- well-equipped personal computers loaded with the Adobe CC Creative Suite
- access to and working knowledge of at least one and preferably two of the following prototyping softwares: Figma, Wix, Weebly, Wordpress, Webflow, Axure, Sketch, Dreamweaver or XD
- 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 s23 ADES 5430 students will create as the semester progresses
- one roughly 6” x 9” to 8” x 10” notebook, spiral or gum bound (whichever is preferred), that contains at least 100 pages (using a Moleskine notebook to meet this need will be fine)
- access to the online, visual collaboration tool/virtual whiteboarding facilitator “Mural”
- at least 200 Post-It Notes™ in at least five different colors
- a 25” to 50” roll of inexpensive, white butcher paper that is 36” wide
- a “cheap” box of eight (8) Crayola, washable markers
· 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
· Four (4) dry erase markers (for use on the whiteboards in UNT CVAD room 282 or 284)

ADES 5430 Attendance Policy

Attendance is mandatory. Students must sign the attendance sheet or answer a roll call facilitated by the instructor during the first (15) minutes of class. No student may sign or answer for another. Every unexcused absence over two will result in a letter grade reduction of the final course grade beginning with the third unexcused absence. Each two instances of tardiness over an initial two of these will be counted as one absence. (A student is tardy if he/she/they 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 this course 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. Missing four class sessions over the course of the semester for any reason(s), even if some portion of these absences are excused, will cause a student to flunk (i.e., earn a final course grade of “F”) in the spring semester 2023 session of ADES 5430.

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.

7. In this context, fabrication ALSO refers to using Open AI software—such as Chat GPT—to create content that has been wholly or predominately generated using a resource that emanates from OUTSIDE an individual student’s, or student team’s, own brain(s). All ADES 5430 should bear in mind that, as of this writing in early 2023, Chat GPT has been said to operate (by Brian Chen of the New York Times), “…as a hard-working, earnest-to-a-fault intern that occasionally lies to you bluntly, but with the best of intentions.”
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 5460 Course Syllabus

The instructor reserves the right to make adjustments/changes to the course syllabus of s23 ADES 5430.501 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 21 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 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 (see p.15 of this document).

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

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.

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 2021 section of ADES 5460 “Prototyping and Usability Testing”—have everyday access to our Multicultural Center, which is located in the Union Complex in room 335 (https://edo.unt.edu/multicultural-center; 940.565.3424).

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:

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 2022 section of ADES 5460 “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).

THE URL That Will Afford ALL s23 ADES 5430 Students Access to the Mural “Whiteboard” That Supports Learning Facilitated in This Course and in s23 ADES 5440

https://app.mural.co/t/untfrisco8213/m/untfrisco8213/1672354364205/e04ad49b55608d7af7b43a9e4d9eb48323a4e0f?sender=udb05bca8ee0b30a22d1a9276

Each student enrolled in the s23 section of ADES 5430—who is ALSO quite likely enrolled in the s23 section of ADES 5440—will need to reference the Mural board, or “virtual whiteboard,” that Professor Nazir and I will co-operate and contribute materials to as the semester progresses. Additionally, each student enrolled in both of these courses will ALSO be expected to add material to this Mural board to aid and abet the learning experiences of all involved as the semester progresses.
The Week-by-Week Schedule of s23 ADES 5430 (this schedule is subject to change...)

Week 01 | 01.16.23–01.23.23 | What is Interaction?

Because of the nation- and UNT-wide observance of the Dr. Martin Luther King holiday, the class session that would normally transpire on Monday evening, 01.16.23 will not be held, BUT—our semester’s worth of coursework will still begin on this date. This means that each of you MUST thoroughly read the course syllabus, and be ready to tested on and to discuss its contents during our next class session, which will transpire on Monday, January 23.

Week 01 readings:
- (As stated above, your course syllabus for s23 ADES 5430)
- What is Interaction? Are There Different Types? by Hugh Dubberly, Paul Pangaro and Usman Haque
- Signifiers, Not Affordances by Don Norman
- The Sketchnote Handbook: The Illustrated Guide to Visual Notetaking (Chapters 1–4) by Mike Rohde

Due next week (01.23.23) for critical discussion (this is worth 25% of your “02 | area of interest” grade activity):
Each s23 ADES 5430 student must come to class having prepared a written statement of between 150 and 200 words—no more or no less—and/or a sketched sequence of at least five 11” x 8.5” pages/placards that articulates what he, she, or they thinks of, and/or means, when the term “interaction design” is used. What follows are key questions to address as these documents are written and designed:

- What is interaction design? How might you/could you best explain the discipline to others?
- Why have you chosen to study in our Master’s in Interaction Design program? (If you are not in the MA in IxD program, use this prompt instead: Why are you studying what you are studying at the graduate level?)

Please write clearly, and DO NOT use images of yourself in any of these documents. Each of you must ALSO design your statement and your sketched sequence, as what you are being challenged to do here is quite beyond what is normally expected in an MLA-formatted academic paper or slide deck. Your grade for these endeavors will be reduced by 50% if you resort to using standard Microsoft templates to guide this work.

Finally (one): don’t stress too much. Note that you’ll have many opportunities to rewrite this statement throughout the semester... beginning the week of 01.23–01.30 (i.e., next week). Each s23 student should place his, her or their written statements and/or sketched sequences in the course Dropbox folder with the title referenced in the sidebar at left (when opened, each s23 student will find a folder titled “s23 ADES 5430 HC IxD 2.” This specific Dropbox folder will be shared with all of the students who enroll in s23 ADES 5430.

Finally (two): Each s23 ADES 5430 student must ALSO come to class prepared to discuss the contents of this syllabus (we’ll engage in this activity FIRST on 01.23).
Week 02 | 01.23.23–01.30.23 | What Are Some of the Different Types of Interaction Design?

DUE FROM YOU/Y’ALL: a written statement of between 150 and 200 words—no more or no less—and/or a sketched sequence of at least five 11” x 8.5” pages/placards that articulates what he, she, or they thinks of, and/or means, when the term “interaction design” is used. AND—be ready to discuss the course syllabus.

Week 02 readings:
- Welcome to the Experience Economy by B. Joseph Pine II and James H. Gilmore
- Crazy Ideas and Creative Probes by Simon John Bowen
- What Do Prototypes Prototype? by Stephanie Houde and Charles Hill

Week 02 videos to watch:
- Draw How to Make Toast, A Simple and Fun Introduction to Systems Thinking (a TED talk) by Tom Wujec
- Plastic Republic
- Imogen Heap’s Mi.Mu Gloves
- Inside a Dark Factory
- Adopting Spot, the Boston Robotics Dog
- KLM Care-E Robot
- Dot Gesture-based System for People with Disabilities
- Halfbike Evolution

Four out of five things due next week (01.30.23) for presentation and critical discussion (these combine to be worth 33% of your “03 | thinking notebook” grade activity):

Do this first: Each s23 ADES 5430 student must create a Sketchnote document that enables him, her, or them to effectively communicate Mr. Wujec’s most essential ideas to a “target audience,” or “user group,” that he, she, or they feels would strongly benefit from learning about them. Each student should limit himself, herself, or themself to three minutes of total time within which to “draw how he, she, or they makes toast.” Each of these individual files should be titled as follows: “student’s last name_student’s first name_sketchnotes-maketoast.” Failing to use this file naming convention will result in an automatic deduction of 15 assignment points.

Do this second: each student must ALSO sketchnote this week’s readings and title these sketchnotes as follows: “student’s last name_student’s first name_sketchnotes-Wk02Readings.” These sketchnotes should identify crucial, critical ideas in each of these articles. No more than five minutes should be spent sketchnoting any of these three readings.

Do this third: once each student has completed his, her, or their sketchnoting, he, she, or they must upload their rendition of these sketchnotes as a single .zip file—and only as a single .zip file—into the folder bearing his, her, or their name that resides inside the “000 Student Work” folder inside our s23 ADES 5430Dropbox folder.

Do this fourth: you’ll each need to locate two examples of interaction design—these could be shared as photos, brief videos, and/or renderings/drawings—that you believe “push” the boundaries of what interaction means or could mean. You’ll each need to work diligently and thoughtfully to locate examples that no one else, or at least not very many, have already found. Once you’ve done this, you’ll need to write a less-than-25-word-
argument that “makes a case” as to why what you’ve found pushes the boundaries of IxD. Then, add your name to this short argument and upload examples of all of this into the Week 02 area of the Mural Board that has been established to support the learning experiences that will transpire in this course (and in ADES 5440). Please use the following URL to access this Mural Board:

https://app.mural.co/t/untfrisco8213/m/untfrisco8213/1672354364205/e04ad49b55608d7aaf7b43a9e4d9eb483234ae0f?sender=udb05bca8ee0b30a2221a9276

Do this fifth/last (Due Week 04, 02.06.23): as you view the the Week 02 videos—these depict examples of disrupting, empowering, engaging, optimizing, extending, expressing, and enduring—identify the primary interaction system(s) within them that enables core interaction (reacting, regulating, learning, balancing, managing, entertaining, conversing). Some of these depict things that can be purchased or pre-ordered, while others exist only as prototypes. Identify where what is depicted in each video sits in the Houde-Hill prototyping triangle (role, look and feel, implementation). Then: include a short explanation that explains your reasoning in a document of between 200 and 300 words—no more and no less—that is titled as follows: “student’s last name_student’s first name_VideoAnalysis,” and upload this into the folder bearing his, her, or their name that resides inside the “000 Student Work” folder inside our s23 ADES 5430 Dropbox folder. It will likely be helpful for you to analytically describe key aspects of the systems that you observed in action. Bear also in mind that it may prove helpful to include photos, diagrams, figures and/or drawings in this document to support the primary points you’re trying to make. Remember to:

· write well, as if you’re in graduate school (which you are…)—this means that crafting well-structured phrases, sentences and paragraphs are crucial;
· clearly assert the viewpoints you wish to expound upon early in your piece;
· support the claims you make with evidence, or at least sound rationales;
· make sure that the evidence you’re bringing to bear supports your assertions, which means there will be a need to—in no particular order—qualify significance, explain meaning and articulate nuances.

Week 03 | 01.30.23–02.06.23 | Design (and Designing) Beyond Vision

DUE FROM YOU/Y’ALL: Sketchnote documents uploaded into a single .zip file that capture the essential meanings and highlight the most essential takeaways from 1) Tom Wujec’s “Draw How to Make Toast” video; 2) Pine II & Gilmore, Houde & Hill, and Bowen, and 3) two depictions of interaction design with accompanying descriptions posted onto the ADES 5430 + ADES 5440 Mural Board. Be prepared to discuss all of this in class.

Week 03 readings:
· Designing LIVE: A New Medium for the Senses by Bruce Mau
· The Nature of Emotions by Robert Plutchik
· Signifiers, Not Affordances by Donald A. Norman

Due next week (02.06.23) for critical discussion (this is worth 33% of your “03 | thinking notebook” grade activity): Each s23 ADES 5430 student must craft/articulate five (5) questions that he, she or they feels should be formulated as means to plan and enact further lines of inquiry, or paths of exploration and critical examination.
that stem from the content presented in this week’s readings by May, Plutchik and Norman. Title these three sets of five critically inquisitive, curiosity-driven, “What do I want to learn more about?” questions—15 in total—as follows: "student’s last name_student’s first name_Week03ReadingQuestions," and upload this into the folder bearing his, her, or their name that resides inside the “000 Student Work” folder inside our s23 ADES 5430 Dropbox folder.

Due week 05 (02.13.23) for critical discussion (this is worth 25% of your “04 | design challenges” grade activity): Teams of two to three s23 ADES 5430 students must create a document that provides insights based on critical inquiries and analyses of the items listed below. Make sure team member names are embedded as follows in the file title of your team’s final deliverable: "Teammate01’s last name+Teammate02’s last name+Teammate03’s last name_Other4Senses," and upload a copy of this into the folders that bear each of the team member’s names that reside inside the “000 Student Work” folder inside our s23 ADES 5430 Dropbox folder. This document should be supported by whatever array of images, charts, diagrams, drawings, etc. a given team deems necessary to support the material it is offering within the span of the 350 to 450 words they must write. With all of that stated, here’s what each team must do/“attend to” if they wish to effectively complete this assignment:

01 | Choose one of the following four senses:
   · Hearing
   · Smell
   · Taste
   · Touch

02 | Conduct preliminary, fundamental research (a trip to Willis Library is likely in order, as is a visit with a reference librarian; remember that JSTOR, EBSCOHOST and other library-based search resources are REALLY helpful in instances like this).

03 | Define the sense based on what your preliminary, fundamental research about it has revealed, or called into question.

04 | Articulate/describe the extant affordances or signifiers that we (humans) can perceive that are directly or indirectly related to the sense you have chosen.

05 | Identify and briefly describe at least two accessibility concerns related to the sense you have chosen.

06 | Identify and briefly describe an example of a computer or machine mimicking the sense you have chosen.

07 | Cite your sources.

Week 04 | 02.06.23–02.13.23 | Exploring and Examining How Our Senses and Emotions Affect Each Other

DUE FROM YOU/Y’ALL: A 200- to 300-word analysis of where on the Houde & Hill prototyping triangle what you viewed in each of the videos you watched from Week 02 should reside, and WHY (hint: incorporating a diagram into this document that must be properly uploaded into each of your named folders inside the "000 Student Work" folder in the course Dropbox array is likely a good idea.). Additionally: five (5) questions that you feel should be formulated as means to plan and enact further lines of inquiry, or paths of exploration and critical examination, that stem from the content presented in this week’s readings by May, Plutchik and Norman. These must be properly formatted—design them well—and properly uploaded into each individual student’s folder in the “000 Student Work” folder inside our s23 ADES 5430 Dropbox folder.
Week 04 readings:

- Senses Special: Doors of Perception by Bruce Durle; Available online at: https://www.newscientist.com/article/mg18524841-600-senses-special-doors-of-perception/
- The Thirteen Tools of the World’s Most Creative People (excerpted from Sparks of Genius) by Robert and Michele Root-Bernstein
- Exploring Sensory Preferences: Living Environments for Adults with Autism by Andrew Brand and Katie Gaudion

Week 04 videos to watch:

- An Examination of the Early Work of Patricia Moore Regarding the Foundations of Universal Design
  Available online at: https://www.youtube.com/watch?v=2tuPS8gAgIo

Due next week (02.13.23) for critical discussion (this is worth 33% of your “03 | design thinking” grade activity):
Each s23 ADES 5430 student must craft/articulate five (5) questions that he, she or they feels should be formulated as means to plan and enact further lines of inquiry, or paths of exploration and critical examination, that stem from the content presented in this week’s readings by Durle, Brand & Gaudion, and Root-Bernstein. Title these two sets of five critically inquisitive, curiosity-driven, “What do I want to learn more about?” questions—15 in total—as follows: “student’s last name_student’s first name_Week04ReadingQuestions,” and upload this into the folder bearing his, her, or their name that resides inside the ’000 Student Work’ folder inside our s23 ADES 5430 Dropbox folder.

Due week 06 (02.20.23) for critical discussion (this is worth 25% of your “04 | design challenges” grade activity):
Teams of three to four ADES 5430 students must create a document that provides insights based on critical inquiries and analyses of the ‘non-traditional’ sense-based items listed below. Make sure team member names are embedded as follows in the file title of your team’s final deliverable: “Teammate01’s last name+Teammate02’s last name+Teammate03’s last name_Teammate04’s last name_LessCommonlyKnownSenses,” and upload a copy of this into the folders that bear each of the team member’s names that reside inside the ‘000 Student Work’ folder inside our s23 ADES 5430 Dropbox folder. This document should be supported by whatever array of images, charts, diagrams, drawings, etc. a given team deems necessary to support the material it is offering within the span of the 350 to 450 words they must write. With all of that stated, here’s what each team must do/‘attend to’ if they wish to effectively complete this assignment:

01 | Choose one of the following four ‘non-traditional’ senses:
- Pain (cutaneous, somatic, visceral)
- Temperature (hot, cold or ‘in between’)
- Mechanoreceptors (rotational, acceleration, proprioception, balance, linear acceleration)
- Interoreceptors (plasma, osmotic, artery-vein, blood glucose difference, lung inflation)

02 | Conduct preliminary, fundamental research (a trip to Willis Library is likely in order, as is a visit with a reference librarian; remember that JSTOR, EBSCOHOST and other library-based search resources are REALLY helpful in instances like this)
03 | Define the sense based on what your preliminary, fundamental research about it has revealed, or called into question.

04 | Articulate/describe the extant affordances or signifiers that we (humans) can perceive that are directly or indirectly related to the sense you have chosen.

05 | Identify and briefly describe at least two accessibility concerns related to the sense you have chosen.

06 | Identify and briefly describe an example of a computer or machine mimicking the sense you have chosen.

07 | Cite your sources

Week 05 | 02.13.23–02.20.23 | Exploring How Emerging Technologies Enable Near- and Far-Future Interactions

DUE FROM YOU/Y’ALL: (properly uploaded into the course Dropbox array) a 350- to 450-word document crafted by a two- to three-person team that provides insights based on critical inquiries and analyses of the items that appear in the “four senses” material articulated on page 15. Additionally, five (5) questions that individual students—not teams—feel should be formulated as means to plan and enact further lines of inquiry, or paths of exploration and critical examination, that stem from the content presented in this week’s readings by Durle, the Root-Bernsteins, and Brand & Gaudin should be uploaded into each student’s individual folder in “ooo Student Work” folder inside our s23 ADES 5430 Dropbox folder.

Week 05 readings:
· A List of the 53 Senses
· The first two chapters of “Thoughts on Interaction Design” by Jon Kolko
· How Millennials Want to Work and Live by Gallup, Inc.

Due next week (02.20.23) for critical discussion (this is worth 33% of your “03 | design thinking” grade activity):
Each s23 ADES 5430 student must craft/articulate five (5) questions that he, she or they feels should be formulated as means to plan and enact further lines of inquiry, or paths of exploration and critical examination, that stem from the content presented in this week’s readings by Silver, Kolko, and Gallup, Inc. Title these three sets of five critically inquisitive, curiosity-driven, “What do I want to learn more about?” questions—15 in total—as follows: “student’s last name_student’s first name_Week05ReadingQuestions,” and upload this into the folder bearing his, her, or their name that resides inside the ’ooo Student Work’ folder inside our s23 ADES 5430 Dropbox folder.


Due week 07 (02.27.23) for critical discussion (this is worth 25% of your “04 | design challenges” grade activity):
We’re now entering the portion of this course that will involve taking a deep dive into enabling technologies. Select at least three enabling technologies (and try adding two or three of your own!) to at least one of the three
lists that appear under the header “Historically significant enabling technologies” on the Wikipedia page that appears in the link you’ll find in sidebar 13 on the previous page of this document. You will be challenged to explore and critically examine these in depth (see below). THEN: please utilize what you find on this Wikipedia page—and perhaps from other UNT Library-based resources—to begin addressing/answering the following:

01 | Overview
· Describe the three enabling technologies your team has chosen to explore and critically examine.
· What need(s) does it solve?
· Where is it currently used?
· Who has helped to develop this technology? Why them?

02 | Implications
· What opportunities does this enabling technology afford?
· Where might we see it being used in the (near or far) future?

03 | (Given the socio-cultural, technological, economic, and political climate in the time and place where this particular enabling technology was introduced) describe the “Wow Factor” its implementation created as follows
· What new things, new ways of doing, new ways of perceiving did/does this particular enabling technology afford?
· Complete the McLuhan Tetrad Links to an external site for each type of technology listed below:

   Enabling Technology that:
   Enhances—What does it enlarge or enhance?
   Obsolesces—What does it erode or obsolesce?
   Retrieves—What does it retrieve that had been earlier obsolesced?
   Reverses—What does it reverse or flip into when pushed to the limits of its potential?

04 | Provide at least two examples of each enabling technology your team has chosen “in action” that are supported by a written document of between 150 and 250 words that is supported as you see fit by imagery (i.e., photos, diagrams, drawing/illustrations, maps, or links to videos).

05 | Some guidelines for creating this document
· Cite every source from which you “pull,” or reference information.
· Y’all may work individually or in teams of three (NOT two...); at least two enabling technologies must be profiled by each student, whether he, she or they chooses to work individually or in a team (this means that a team of three students would wind up submitting profiles of six total enabling technologies).
· Dig DEEPLY: identify one technology with which you are familiar with and one you know little about.

This endeavor will culminate with several comprehensive descriptions of enabling technologies which will guide and fuel the development of your Scenario Storyboards. These will constitute the fifth and final design challenge that will be undertaken in this course. (Once again): Each team’s final version of these descriptions of enabling technologies should be uploaded into the “000 Student Work” folder by 6:30 pm, Monday, 02.27.13.
Week 06 | 02.20.23–02.27.23 | Exploring and Examining Interactions that “Get Beyond Vision ONE”

DUE FROM YOU/Y’ALL: a document prepared by a team of three to four ADES 5430 students that provides insights based on critical inquiries and analyses of the “non-traditional” sense-based items listed on pages 16 and 17 of this document. Additionally, five (5) questions that individual students—not teams—feel should be formulated as means to plan and enact further lines of inquiry, or paths of exploration and critical examination, that stem from the content presented in this week’s readings by Silver, Kolko, and Gallup, Inc. should be uploaded into each student’s individual folder in “ooo Student Work” folder inside our s23 ADES 5430 Dropbox folder.

TODAY IN CLASS: We’ll use some of our class time today to have each group that has begun working to explore and examine at least three enabling technologies facilitate a “mini-workshop” with ALL of their peers in s23 ADES 5430. The goal of these mini-workshops will be to expand the understandings and insights about these that can be gleaned from what each team will have gathered thus far in the exploratory exercise described on the previous page under the “Overview,” “Implications,” “Wow Factor,” and “Examples” sections. A key question for each mini-workshop to ponder: “How will the enabling technologies—some of which may be just now emerging—affect both near- and far-future interactions?”

(Another reminder): The final version of each team’s exploratory exercise described on page 18 is due next week (02.27.23). This is the penultimate “04 | design challenge” gradable activity, and each team’s version of this document/array of documents should be uploaded into the individual student folder of each member of that team in the “ooo Student Work” folder in the Dropbox array that supports s23 ADES 5430. The naming of each team’s materials should be as follows: “Teammate01’s last name+Teammate02’s last name+Teammate03’s last name_Teammate04’s last name_EnablingTechExplorEx.”

Week 07 | 02.27.23–03.06.23 | Exploring and Examining Interactions that “Get Beyond Vision TWO”

DUE FROM YOU/Y’ALL: The final version of each team’s exploratory exercise described on page 18, uploaded into the “ooo Student Work” folder in the s23 ADES 5430 course Dropbox as per the instructions given above.

Week 07 readings:
- The Narrative Storyboard: Telling a Story about Use and Context Over Time by Saul Greenberg, Sheelagh Carpendale, Nicolai Marquardt, and Bill Buxton
- The Anatomy of Sketching by Bill Buxton

TODAY IN CLASS: The list and accompanying descriptions of the three (perhaps four?) enabling technologies that each team will have compiled by the beginning of today’s class session will be used by each of the students in s23 ADES 5430. Specifically, these will guide the development of a series of three, scenario-based storyboards (they’ll likely be structured to look a lot like what you’ll see depicted in this week’s reading by Greenberg et al.) that articulate how he, she or they thinks a particular situation or set of circumstances could be improved by using/implementing/
deploying a particular enabling technology that has been explored and critically examined in this course in recent weeks. Today’s class session will involve students working in two large groups of five to seven students each to workshop ideas that could guide and fuel the development of individual storyboards. Each storyboard that each student develops should visually and linguistically describe a given “scenario” that effectively demonstrates AND advocates for how a given enabling technology could be used to render an undesirable situation more desirable.

Due week 09 (03.20.23) for critical discussion (this is worth 25% of your “04 | design challenges” grade activity): Based on the knowledge you will have constructed in class today, and from reading the two selections from this week’s reading list, you are to each create **ten scenario-based storyboards** that satisfy the following parameters:

- **three** that address how one of the enabling technologies we’ve explored and examined in recent weeks might be effectively implemented/deployed/utilized to improve a given undesirable situation or set of circumstances on behalf of a given population group; think about how what you’ll storyboard should could address near-future scenario and/or a far-future scenario;

- **five** that address one or more aspects of how you see yourself fulfilling a particular career or life goal; these should account for how you see, or would like to see, specific portions—or “arcs”—of your career trajectory evolve over time;

- **two** that function as “wild cards;” these should visually and linguistically tell a story that suggests one or more improvements for any type of scenario you wish (these could be derived from one or more personal experiences, or the experiences of someone you’ve observed, or that someone has told you about, that have created or contributed to some type of hardship, or discomfort, or frustration).

Due week 08 (03.06.23) for critical discussion: we’ll engage in a class critique session that involves each individual student presenting his, her or their initial ideas/early iterations of ideas for at least five of his, her or their **scenario-based storyboards**. This means that each s23 ADES 5430 must bring these to class in a manner that all of his, her or their peers can “see and critically review them.” These early iterations could be pulled from an individual student’s Dropbox folder, or they could be magnetically “pinned” to the whiteboards in room 282 as sketches rendered in black markers on paper, or some combination of both.

**Week 08 | 03.06.23–03.20.23 | Finalizing the Creative Discovery Portion of ADES 5430**

**DUE FROM YOU/Y’ALL/TODAY IN CLASS:** Because we’ll be spending the entirety of today’s class session discussing the initial ideas/early iterations of five of each of your scenario-based storyboards, you’ll need to bring these to class with you—in either drawn form, in black ink, on paper—or presented in some digital format via what you can “pull” from your personal Dropbox folder or, in some cases, from your personal computing rigs/laptops. Each s23 ADES 5430 student MUST come to class well-prepared to 1) present his, her or their “work-in-progress,” 2) engage in critical dialogue with the instructor and his, her or their peers about this “W.I.P.,” and 3) engage in creating the next round of heuristically guided iterations of this work, the final version so this will be due in each student’s personal s23 ADES 5430 Dropbox folder at 6:30 pm, Monday, 03.20.23
Week 08 readings:

- User Experience Careers: What a Career in UX Looks Like Today (Second Edition) by Maria Rosala and Rachel Krause

Week 09 | 03.20.23–03.27.23 | Transitioning from the Creative Discovery Portion of ADES 5430 to the Creative Envisioning Portion of This Course

DUE FROM YOU/Y’ALL: The final versions of all ten of each s23 ADES 5430 student’s scenario-based storyboards are due to be uploaded into each student’s personal folder in the “000 Student Work” folder in the Dropbox array that supports s23 ADES 5430. These scenario-based storyboards should be bundled into a single, .zip file, titled as follows on a per student basis: “student’s last name, student’s first name, TenStoryboards,” and uploaded into each student’s personal folder in the “000 Student Work” folder in the Dropbox array of materials that support the facilitation of this course.

TODAY IN CLASS: We’ll engage in a discussion of 1) the final versions of each s23 ADES 5430 student’s ten scenario-based storyboards\(^\text{16}\) as a means to effectively engage in a discussion that should help us effectively reflect on the knowledge we’ve constructed and the understandings we’ve gained since the outset of the semester. We’ll morph from this discussion into beginning work—in teams of three or four (preferably three)—on the interactive project that will be jointly undertaken in this course and in ADES 5440 for the remainder of the semester. This final project—which could be broken down into several “micro-” or “mini-projects,” will be undertaken either on behalf of an organization based at DFW International Airport that is attempting to further develop/improve an initial iteration of a virtual “airport information deliverer,” or another type of this on behalf of Denton County-based “Fit-n-Wise” physical and occupational therapy clinics.

The remainder of the course schedule for s23 ADES 5430 will be determined by how teams of two to three students will work with personnel at either the DFW International Airport or Fit-n-Wise to use the knowledge and understandings constructed and cultivated during the first portion of this semester’s coursework to help them realize between three and five ideas-presented-as-prototypes that could benefit particular groups of users/audiences in and across these two different environments.

16. Each student’s array of storyboards should elicit responses of surprise and delight from his, her or their peers (and perhaps even the instructor…). These responses can be expressed simply in brief phrases such as, “Ow Wow!,” and “Of course!”
s23 ADES 5460 “Human-Centered Interaction Design 2” Student Acknowledgement

My dated signature on this document acknowledges that I have read the course syllabus for ADES 5460 in its entirety, and that I understand the ADES 5460 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 5460 “Inception-to-Pitch Capstone Project”—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 5460) in accordance with its requirements. The work is not subject to any grant or restriction that would prevent its use consistent with securing this permission. All aspects of the work are original to me and have not been copied. I understand that as owner of the work, I have the right to control all reproduction, copying, and use of the work in accordance with US copyright laws.

Privacy Release. I hereby authorize and consent to the release, maintenance, and display of my name if necessary, along with any other personally identifiable information that I have provided in connection with the work and its use in accordance with the terms of this agreement.
Signature. By signing below, I hereby grant the permissions indicated above. I understand that this grant of permission relates only to the use of the described work. This is not an exclusive right and I may sell, give, or otherwise transfer the rights to such work to others on a non-exclusive or exclusive basis. However, in the event that I do sell, give or otherwise transfer ownership or the exclusive right to use my work to another party, I will notify UNT immediately in writing through the professor of record for this course (ADES 5460). 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)