

Department of Arts,
Culture & Media

Gisela Ochoa

Lecturer
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Warren, Room 514

Office hours:
By appointment

Department of Arts,
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Chair: Ned Drew

Course pre-requisites:
As specified by major sequence

*This course is a BFA in
Graphic Design Requirement.

QUOTES

“Each medium, independent of the content it mediates, has its own intrinsic effects which are its unique message.”

MARSHALL MCLUHAN, *The Medium is the Message*

“One of the most essential qualities of digital media is the ability to respond to changing conditions. When the changes in conditions are determined by the user’s input, we call this resource, interactivity.”

MARIE-LAURE RYAN, *Beyond Myth and Metaphor: The Case of Narrative in Digital Media*

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COURSE INTRODUCTION

Building on the foundation established by Interactive Design 1, this course will continue to explore core theory, technologies and processes that are essential to current practice in interactive digital media. Students will further develop their understanding of interface design principles, visual/communication design, user experience, web work-flows, and the unique affordances of designing interactive experiences. Emphasis will be placed on critical thinking, research-based design methodologies, self-initiated research, and the quality of the design process.

The class will be conducted as an intensive studio lab where class critiques, working sessions, lectures, and discussion of professional work examples will be essential components of the learning process.

Questions we will explore:

- + How is designing for interactive experience similar to / different from developing other design solutions?
- + When communication / graphic design has as a core element interactivity, what is unique about what it can achieve?
- + What is the nature of a designed experience that includes participation of an audience or user?
- + How do we integrate user testing into the design process?
- + How are the artifacts and systems we design “experiences?”
- + Notions of “experience design” (design of form, content, and behavior)

OBJECTIVES

- + Further develop a vocabulary for web/interactive design and the tools and processes used in the design process
- + Use a rigorous research process to develop design concepts for interactive experiences
- + Synthesize and translate research into visualized work
- + Further develop independence in decision-making, and ability to self-criticise
- + Explore the potential of an interactivity and user participation on designed experiences
- + Understand and evaluate design solutions based on principles of: visual design, user interface design (UI), and user experience design (UX)
- + Hone research and organizational skills
- + Discuss and critique work (your classmates and your own) using appropriate vocabulary and criteria
- + Implement sketching, storyboarding, wireframing, and creation of functional prototypes in the creation of design solutions
- + Utilize online reference material for solving problems and getting answers for specific questions, as well as furthering learning
- + Set high technical standards

CLASS FORMAT

This course will operate as an experimental “laboratory,” and will be grounded in collaborative learning. Individual projects will be realized both through outside efforts and directed experiments within the classroom laboratory. Students should be prepared for each class session with appropriate materials and completed outside assignments. They are expected to work diligently throughout the duration of each session. Students will also be responsible for the overall success of the studio through participation in peer reviews and peer tutoring.

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COURSE DELIVERABLES

- + Large-scale interaction design project presented as a functional prototype
- + Thorough documentation of a rigorous research and sketch process presented in a Process Book
- + Archive Disk of all work

REQUIRED READING

Readings will be assigned over the course of the semester, and will be posted to our class website. In addition, a bibliography of additional sources will be provided for further reference. Our class site is: <http://acmgd.info/interactive2/>

MATERIALS

Students should have materials for sketching and idea-generation for all class sessions, and a device for backing up their work on a source other than their computer (USB drives, etc). A sketchbook should also be kept for the class throughout the semester to record ideas, draw, write notes, etc. Sketchbooks will be reviewed periodically, and handed in with other class Final Deliverables at the end of the semester.

PREPARATION FOR CLASS

Students are to be prepared at the start of each class with assigned work and supplies. This includes the presentation of sketches and comps for projects, in required form, for class critiques. Students who are not prepared and do not participate in class critiques or individual discussions with faculty when scheduled to do so should not expect private critiques at a later date. Students are also responsible for the knowledge and practice of tools, materials and methods previously covered in class. Students who miss lectures and class discussion due to absences must obtain notes and assignments for subsequent classes from a responsible student prior to the next class period. While I will be happy to clarify information for students who are confused, I cannot repeat lectures or elaborate project descriptions on an individual basis. Students should make every attempt to obtain general information from classmates before discussing details with me. For students who need to reach me outside of class time, my email address is listed above on the front page of this handout.

DEADLINES

This course is structured so that all work can be completed during a normal semester. There will be no incomplete grades given without a serious, documented excuse. Completion of ALL required projects is mandatory to pass the course. Any project not completed by the deadline must be turned in by the beginning of the next class at which time it will automatically receive one grade lower. All projects must be handed in at the deadline but may be further developed and refined for the final review. The new grade assigned will be the average of the original and new project.

ATTENDANCE

Consistent and prompt attendance develops responsible professional behavior and ensures that students have access to the full range of experiences and information necessary to complete class assignments and acquire the skills and knowledge emphasized in a university education.

Attendance is required during the scheduled class periods. Punctual arrival, effective use of the full studio period, and participation in assigned work is required. For this course, **only two excused**

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absences for the semester are acceptable. Allotted absences are to accommodate illness only. Doctor appointments, advisor conferences, trips to supply stores and labs, employment, etc., should not be scheduled to conflict with class. All students are expected to attend class on a regular basis. Prolonged illness should be verified by a physician and may require the student to withdraw from class if he/she cannot complete work in a comprehensive and timely manner. In some instances, unsatisfactory attendance may result in a failing grade.

Excessive lateness, early departures, excessive break time, lack of participation in assigned studio activities and not having homework will count as equivalent to an absence (2=1 absence). Lateness is defined as being ten minutes late for class or departing before the class has been formally dismissed by the instructor. Lateness that exceeds one hour will be counted as one absence. **More than two unexcused absences equals a lower letter grade** (without a note from the Doctor or a pre-arranged excuse).

DIGITAL POLICY

The responsibility for backing up digital files lies solely with the individual student. Corruption of files containing coursework will not be considered a valid excuse for missing a deadline. It is each student's responsibility to consistently back up work on multiple devices in case of file corruption, disk or computer failure.

EVALUATION AND ASSESSMENT

Throughout the semester we will use a combination of formative assessment (discussion and critique) leading to summative evaluation (a grade). You are expected to play an active role in this process. Final grades will be determined using the following criteria:

The quality of your design process, including PROCESS & REALIZATION:

- + Quality of Research
- + Conceptual Strength
- + Conceptual Development (sketches, roughs, drafts)
- + Attention to Detail / Craft / Presentation of Work
- + Syntactic Quality of Work (form, composition, interactivity)
- + Semantic Quality of Work (message, communication)
- + Pragmatic Quality of Work (function)
- + Successful completion of all Final Deliverables

Your role as a member of the studio and conduct, including PROFESSIONALISM:

- + Participation in Critiques / Discussions
- + Written Articulation
- + Verbal Articulation
- + Overall Attitude
- + Class Attendance / Punctuality
- + Deadlines / Class Preparation
- + Respect for your work and the work of others
- + Meeting Objectives of Assignments
- + Mastery of the objectives of the course
- + Motivation

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GRADING

This course follows the grading system established by the University:

- A Excellent without exception.
- B+ Well above average
- B Above average
- C+ Average
- C Satisfactory
- D Poor
- F Failure
- INC Incomplete

A grade of incomplete may be given if due to non-academic reasons the student finds it impossible to complete all assignments. If a student wishes to receive an incomplete for a course, they must request it in writing no later than the last scheduled meeting for the course. Failure to meet this deadline will result in a failing grade for the course.

HOW TO BE SUCCESSFUL IN THIS CLASS

- + Self-advocate. If you do not understand something, or need help, make your project advisors and classmates aware of the situation. This is part of the collaborative approach to a “learning community.”
- + Set individual progress milestones as well as meeting those held in common within the class.
- + Be flexible in your problem-solving approaches.
- + Develop project management and organizational strategies or seek out help to do so, if you are not strong enough in these skills.
- + Be willing to tutor another student if you have knowledge or skills that would be useful to help them progress in their project. They will do the same for you.
- + Be specific in your critique, and always critique constructively, but do not offer false praise.

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ACADEMIC INTEGRITY

Academic Integrity is a commitment to the core values of honesty, trust, fairness, respect and responsibility and their role in ensuring the health and vigor of the academic and creative community. Please note that students are encouraged to contact their instructors and/or the University librarians for guidance in maintaining academic integrity in their work. Violations of academic integrity are considered to be acts of academic dishonesty and include (but are not limited to) cheating, plagiarizing, fabrication, denying others access to information or material, and facilitating academic dishonesty, and are subject to University policies and procedures.

You may consult the University integrity website for a complete description of policies and procedures at: http://academicintegrity.rutgers.edu/files/documents/AI_Policy_9_01_2011.pdf

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ACCOMMODATION AND SUPPORT

Rutgers University-Newark (RU-N) is committed to the creation of an inclusive and safe learning environment for all students and the University as a whole. RU-N has identified the following resources to further its mission of access and support:

For Individuals Experiencing Disability: The Office of Disability Services (ODS) works with students with medical, physical, and/or mental conditions who encounter disabling barriers to determine reasonable and appropriate accommodations for access. Students who have completed the process with ODS and have approved accommodations are provided a Letter of Accommodation (LOA) specific to each course. To initiate accommodations for their course students must both provide the LOA and have a conversation with the course instructor about the accommodations. This should occur as early in the semester as possible.

More information can be found at the RU-N ODS website (ods.newark.rutgers.edu). Contact ODS at (973) 353-5375 or via email at ods@newark.rutgers.edu.

For Individuals who are Pregnant: The Office of Title IX and ADA Compliance is available to assist with any concerns or potential accommodations related to pregnancy.

Students may contact the Office of Title IX and ADA Compliance at (973) 353-5063

or via email at TitleIX@newark.rutgers.edu.

For Short-term Absence Verification: The Office of the Dean of Students can help with absences related to religious observance, emergency or unavoidable conflict (illness, personal or family emergency, etc.). Students should refer to University Policy 10.2.7 for information about expectations and responsibilities.

The Office of the Dean of Students can be contacted by calling (973) 353-5063

or emailing deanofstudents@newark.rutgers.edu.

For Individuals with temporary conditions/injuries: The Office of the Dean of Students can assist students who are experiencing a temporary condition or injury (broken or sprained limbs, concussions, recovery from surgery, etc.).

Students experiencing a temporary condition or injury should submit a request using the following link:

<https://temporaryconditions.rutgers.edu>.

For Gender or Sex-Based Discrimination or Harassment: The Office of Title IX and ADA Compliance can assist students who are experiencing any form of gender or sex-based discrimination or harassment, including sexual assault, sexual harassment, relationship violence, or stalking.

Students can report an incident to the Office of Title IX and ADA Compliance by calling (973) 353-1906 or emailing TitleIX@newark.rutgers.edu. Incidents may also be reported by using the following link: tinyurl.com/RUNReportingForm. For more information, students should refer to the University's Title IX Policy and Grievance Procedures located at <https://uec.rutgers.edu/wp-content/uploads/60-1-33-current-1.pdf>

For support related to Interpersonal Violence: The Office for Violence Prevention and Victim Assistance (VPVA) can provide any student with confidential support. VPVA is a confidential resource and does not have a reporting obligation to Title IX.

Students can call the office at (973) 353-1918 or email run.vpva@rutgers.edu. VPVA also maintains a confidential text-based helpline available to students; students can text (973) 339-0734 for support.

Students do not need to be a victim/survivor of violence to receive assistance; any student can receive services, information, and support.

For Crisis and Concerns: The Campus Awareness Response and Education (CARE) Team works with students in crisis to develop a plan of support plan and address personal situations that might impact their academic performance.

Connect with the CARE Team by using the following link: tinyurl.com/RUNCARE or emailing careteam@rutgers.edu.

For Psychological Support (Stress, Mood, Family Issues, Substance Use concerns and other personal challenges):

The Rutgers University-Newark Counseling Center provides individual therapy and support groups for students dealing with psychological issues. To schedule an appointment, email counseling@newark.rutgers.edu or call (973) 353-5805.

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BIBLIOGRAPHIC RESOURCES

Reference books and
articles on narrative
and media:

Scott McCloud
Understanding Comics
William Morrow Paperbacks;
Reprint edition (April 27, 1994)

McLuhan, Marshall
Understanding Media:
The Extensions of Man
Cambridge: MIT
Press, 1964

McLuhan, Marshall
The Medium Is The Message
Corte Madera: Gingko
Press, 1967

Mcquillan, Martin (editor)
The Narrative Reader
New York & London:
Routledge, 2000

Ryan, Marie-Laure (editor)
Narrative across Media:
The Languages of
Storytelling
Lincoln and London:
University of Nebraska
Press, 2004

Reference books on visual
interpretation & image
strategy:

Arnheim, Rudolf
Visual Thinking
Berkeley and Los Angeles:
University of California
Press, 1969

Barthes, Roland
Image–Music–Text
New York: Hill & Wang, 1976

Berger, John
Ways of Seeing
New York: Viking Press, 1995

Reference books on
information design:

Tufte, Edward
Envisioning Information
Cheshire, Connecticut
Graphis Press, 1990

Tufte, Edward
The Visual Display of
Quantitative Information
Cheshire, Connecticut
Graphis Press, 2001

Tufte, Edward
Visual Explanations: Images
and Quantities, Evidence
and Narratives.
Cheshire, Connecticut
Graphis Press, 1997

Reference books on the
creative process

DeBono, Edward
Lateral Thinking
New York:
Harper & Row, 1970

McAlhone, Beryl
A Smile in the Mind
London: Phaidon, 1988

Noble, Ian and
Bestley, Russel
Visual Research
Lausanne: AVA Academia,
2005

Michalko, Michael
Thinkertoys
Berkeley, CA: Ten Speed
Press, 1991, 2006

References on semiotics:

Chandler, David
Semiotics for Beginners
(online)
[www.aber.ac.uk/media/
Documents/S4B/semiotic.html](http://www.aber.ac.uk/media/Documents/S4B/semiotic.html)

[www.aber.ac.uk/media/
Documents/S4B/sem02.html](http://www.aber.ac.uk/media/Documents/S4B/sem02.html)

Pictorial Semiotics
[www.arthist.lu.se/kultsem/
sonesson/pict_sem_1.html](http://www.arthist.lu.se/kultsem/sonesson/pict_sem_1.html)