

# INTERACTIVE MEDIA

FINE 3215  
SPRING 2013

ARTS  
ROOM 194

A workshop exploring how interactive media can be used to convey a message and deliver information. Through critiques of projects, discussion and research, students will learn principles of user interface design, aesthetics and structure including their potential cultural impact. Note: priority seating given to Digital Design and Transmedia majors. Prereq: Digital Design majors: passed portfolio review, FINE 2405 and 2415. Digital Design minors: FINE 2405 and 2415. Transmedia: FINE 2405, 2510, 3505 - can be taken concurrently with 3414 and 3438 or permission of instructor.

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to schedule an appointment,  
email the address above

## COLLEGE OF ARTS & MEDIA

**VISION**  
*art changing lives*

### MISSION

The College of Arts & Media exists at the intersection of art, technology, and commerce, and as such, faculty and students use powerful art making, expansive teaching/learning, and strategic service to connect deeply with the arts disciplines and the creative industries—as these currently exist and as they might become.

### VALUES

Experimentation and Innovation  
Excellence and Professionalism  
Community  
Creative Research and Scholarship  
Leadership

Entrepreneurship  
Technological Innovation  
Critical Thinking  
Diversity, Accessibility, and Equity  
Intellectual Freedom and Artistic

Integrity  
Sustainability  
Civic Engagement  
Experiential Learning  
Social Responsibility

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*Cyberspace. A consensual hallucination experienced daily by billions of legitimate operators, in every nation, by children being taught mathematical concepts... A graphic representation of data abstracted from the banks of every computer in the human system. Unthinkable complexity. Lines of light ranged in the nonspace of the mind, clusters and constellations of data. Like city lights, receding...*

—William Gibson, *Neuromancer*

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## COURSE LEARNING OUTCOMES

### KNOWLEDGE

- Understand interactive and web-based technology
- Examine the concept of planning, modeling, content development, usability, visibility and delivery of interactive media
- Develop a technical vocabulary
- Recognize the stages of production
- Identify the importance of audience, demographics and context
- Identify historical and contemporary interactive artists and their role in visual culture
- Identify web designers, dvd designers and interactive artists
- Communicate intent through visual, verbal and literary means
- Recognize the process of web development
- Appreciate the value of deadlines
- Understand professional practice as it relates to interactive and web-based media

### SKILLS

- Explore the Dreamweaver interface

- Investigate CSS
- Utilize DVD Studio Pro interface
- Examine advanced vector and raster based files
- Investigate typography on the web
- Design for devices
- Research blogs
- Develop a fluency in web-based technology
- Understand how to model and design site navigation
- Employ methods of observation and apply them to interactive design problems
- Develop a process-oriented approach to a interactive problems
- Demonstrate aspects of professionalism
- Demonstrate presentation skills and practices

## **DISPOSITIONS**

- Contextualize interactive design as visual culture
- Recognize the relevance and ramifications of aesthetic choices
- Relate art and design history and theory to interactive design practice
- Articulate the value of their work

## **TEXTS AND SUPPLIES**

### **REQUIRED TEXT**

**In addition to required texts, students should purchase a domain name and web space. Ebooks are the recommended version of the course texts, as they are searchable.**

#### **Responsive Web Design**

by Ethan Marcotte

ISBN: 978-0-9844425-7-7

Paperback: 143 pages

#### **CSS3 for Web Designers**

by Dan Cederholm

ISBN: 978-0-9844425-2-2

Paperback: 120 pages

#### **HTML5 for Web Designers**

by Jeremy Keith

ISBN: 978-0-9844425-0-8

Paperback: 85 pages

Supplemental readings will be available on Blackboard.

### **RECOMMENDED TEXTS**

#### **Grid Systems in Graphic Design/Raster Systeme Fur Die Visuele Gestaltung (Hardcover)**

Josef Muller Brockmann (Author)

ISBN 10: 3721201450

ISBN 13: 978 3721201451

Publisher: Arthur Niggli; Bilingual edition (October 2001)

#### **The Elements of Typographic Style [Paperback]**

Robert Bringhurst (Author)

ISBN 10: 0881792063

ISBN 13: 978 0881792065

Publisher: Hartley and Marks Publishers; 3rd edition (October 9, 2004)

### **Moving Type: Designing for Time and Space**

by Matt Woolman and James Bellantoni

Publisher: RotoVision (©2000, is now out of print)

ISBN 2 88046 369 6

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Meggs' History of Graphic Design (Hardcover)

by Philip B. Meggs (Author), Alston W. Purvis (Author)

Publisher: Wiley; 4 edition (December 7, 2005)

ISBN 10: 0471699020

ISBN 13: 978 0471699026

Web Standards Creativity: Innovations in Web Design with XHTML, CSS, and DOM Scripting (Paperback)

by Andy Budd

Publisher: friends of ED (March 19, 2007)

ISBN 10: 1590598032

ISBN 13: 978 1590598030

Type in Motion 2

by Matt Woolman

Publisher: Thames & Hudson (November 1, 2005)

ISBN 10: 0500512434

ISBN 13: 978 0500512432

### **RECOMMENDED ITEMS**

1. Digital camera or equivalent
2. Flash drive
3. Portable Firewire Drive – 60 GB or larger, faster than 7,200 RPM or Solid-state is strongly recommended. If not using for video, USB 2.0 drives are also acceptable.
4. Paper for color printing and presentation

## **COURSE ANNOUNCEMENTS**

All notifications will be sent by email to your official ucdenver.edu email address exclusively. If you do not have a ucdenver.edu address you must activate it in order to get emails and have access to the Blackboard system for discussions and other course materials which will be posted online.

## **CLASS FORMAT**

### **LECTURE**

Presentations will include relevant artists, designers and studios, discussion of readings and detailed scenarios of professional practice, discussion of readings both in class and on-line using Blackboard.

### **RESEARCH**

Much of this class will be devoted to understanding interaction design as applied to web sites and web-based applications. Each project will have a specific goal but should also be considered an opportunity for you to explore constraint, creativity and meaning-making.

### **CRITIQUES**

On the project due date there will be a critical discussion and presentation of the work with fellow students and faculty.

### **PROJECTS**

Five projects will be given that will demonstrate your evolving knowledge of interactive technologies and their appropriate use in when creating websites, application interfaces and motion graphics. The integration of type + image and how it is used to illuminate functional and structural principles of software space is important to each project assignment.

## TESTS

Three tests will be given throughout the semester on the readings and class discussions.

## STUDENTS WITH SPECIAL NEEDS

If you have special needs please contact me during my office hours and be sure that you have registered with Disability Resources and Services (Arts Building, room 177, (303) 556 3450)

## COURSE POLICIES

### HOMework/CLASSWORK EXPECTATIONS

This is a studio class and will be taught as such. Students should prepare and bring the required materials in class to work on each project, significant class time will be available for work and in progress critiques.

### MISSED/LATE ASSIGNMENTS

Projects are due at the beginning of class on the due date. Submitting a project on-time means that you are physically in class on the project due date, submit complete work at the beginning of class, and participate fully in the project critique. Work that is turned in after the beginning of class, or is not complete at the beginning of class is considered late. Any work turned in late will be worth a MAXIMUM of 50% of the specified point value and will be accepted up to the next class session. Any student who misses critiques or fails to turn in all homework and/or papers for the semester will fail the course.

### PROCESS JOURNAL

Students are required to create a journal, akin to a sketchbook, for completion of projects given in class, as well as to record all aspects of your process. Besides a physical sketchbook, you may use Tumblr, Wordpress or other on-line format. For each project, include and complete the following items:

1. 4 to 5 resource images (computer printouts, photos, or images from magazines, newspapers, or museum publications) of various works that demonstrate the design concepts for each project. Images that do not correlate to the project do not count. Label each image with that artist's name, title of work, media/materials used, size of work, and source of image. No duplicates can be used.
2. For static projects: A minimum of 3 color sketches, 4" x 5" in size, of your project's possible design options. For motion projects: a complete storyboard
3. A 2-3 paragraph self critique of your finished product, discussing how well you used the required design elements/principles, and any other positive or negative feedback you would like to give yourself.

The process folio for each project will be checked throughout the semester during class. The best way to create this book is to get a 2-3" binder and fill it with white sketch paper, Bristol board, and/or tracing paper. Journal assessment for each project is equally weighted.

## GRADING

Grades for the semester will be calculated as follows:

Projects = 100 possible points each project

Exercises = 50 possible points each exercise

Journal/Research = 20 possible points each evaluation (evaluated at mid-term and final)

Quizzes and Tests = 50 points each quiz/test

Progress/participation = 10 points for each progress or participation check

Final grades will be based on the standard scale (below), a calculated percent of total possible points for the semester.

GRADE	POINTS PERCENTAGE
A	OVER 92.5%
A-	90 – 92.499%
B+	87.5 – 89.999%
B	82.5 – 87.499%
B-	80 – 82.499%
C+	77.5 – 79.999%
C	72.5 – 77.499%
C-	70 – 72.499%
D	60 – 69.999%
F	UNDER 60%

## BLACKBOARD AND EMAIL

All communication through email will take place exclusively using the [ucdenver.edu](http://ucdenver.edu) official email addresses that you are required to activate this semester. I plan to use the Blackboard system to post grades, make announcements, post the syllabus and to conduct class discussions.

Online Discussions are a required component of this class, you must have access to Blackboard and be able to post to any discussion forums. See “Participation” above for specific grading criteria and weighting.

## COURSE PLAN

- 01/22/13 Introduction and History  
General introduction to course, policies and procedures.  
Assign Exercise 1  
Assign Project 1
- 01/24/13 Personae & Prioritizing Persona Needs  
Who is the audience?  
Read (response on Blackboard forum due 2/07):  
“Modeling Users: Personas and Goals”, Alan Cooper  
Maximize the Message: Tailoring Designs for Your Audience,  
Katherine McCoy  
Persona Constructions
- 01/29/13 Personae, Goals, and Constructing Personae  
continue Project 1
- 01/31/13 The Use-case Scenario  
Read (response on Blackboard due 2/09):  
Taking the “you” out of the User
- 02/05/13 Defining the Problem
- 02/07/13 Diagramming a Process
- 02/12/13 Project 1 Due - Critique
- 02/14/13 Gametrees and Prototyping  
assign Project 2  
Read (response on Blackboard due (2/28):  
“Prototyping for Tiny Fingers”, Marc Rettig  
“Paper Prototyping: A How-To Video”, Nielsen Norman Group

- 02/19/13 Modes of Interaction  
Methods of Experience Design  
Conversations on-line  
Read:  
"Visualizing Conversation", Judith Donath  
"Dangling Conversations", Janelle Brown
- 02/21/13 Studio Day  
Continue Project 2
- 02/26/13 Constructing and Testing Prototypes  
User Testing  
Conducting Successful User Testing  
Read:  
"Usability Testing on 10c a Day", "Usability Testing: The Movie", by  
Steve Krug
- 02/28/13 Project 2 due - Critique
- 03/05/13 Analyzing and Interpreting Test Results
- 03/07/13 Interface Character  
Read:  
Macintosh OSX Human Interface Guidelines  
Macintosh OS8 Human Interface Guidelines  
"Interface Agents: Metaphors with Character" The Art of Human-  
Computer Interface Design, Brenda Laurel  
"Robots say it with feeling", Alfred Hermida
- 03/12/13 An "Interface Character" overview of several sites
- 03/14/13 Midterm  
Workday
- 03/19/13 User testing
- 03/21/13 Project 3 due - Critique
- 03/26/13 Spring Break - no classes
- 03/28/13 Spring Break - no classes
- 04/02/13 Identity and Presence on-line  
Read:  
"A Rape in Cyberspace", Julian Dibbell  
"The Strange Case of the Electronic Lover", Lindsay Van Gelder  
"Bow, Nigger", always\_black
- 04/04/13 Workday  
Group Meetings with Instructor
- 04/09/13 Workday  
Group Meetings with Instructor
- 04/11/13 Workday  
User testing
- 04/16/13 Workday  
User testing
- 04/18/13 Project 4 due - Critique
- 04/23/13 Workday  
Group Meetings with Instructor
- 04/25/13 Workday  
Group Meetings with Instructor
- 04/30/13 Workday
- 05/02/13 Workday
- 05/07/13 Final Exam
- 05/09/13 Workday
- 05/13-05/18/13 Final Project Due (date TBA)

# ISSUES

Interactive Media (1)  
Spring 2012

Art History scholarship and Art Studio practice, along with art teaching and learning, are complex endeavors. They involve the critical exploration of ideas, theories, art-making practices, and art movements, and encompass such things as the human body, sexuality, race, gender, ethnicity, politics, strong languages, religions, and cultures. This course may cover one or more of the above categories and each student will be required to be an active participant in all course assignments, discussions, and tests. Given this information, it is the student's obligation to determine whether the course content and requirements conflict with the student's core beliefs. If a student determines that there is a conflict with his or her core beliefs, one of the following actions must be taken prior to the last day to drop a course without penalty: 1) drop the class; 2) meet with the instructor to determine if an accommodation can be made. Faculty will ascertain if an accommodation can be made; however, faculty are not required to grant content accommodations.

If critiques, discussions, or lectures are not being conducted in a way that is beneficial for you, please come by my office or email me so that we can discuss and make constructive changes.

## ADDITIONAL DOCUMENTS

Additional policies for this course (for the entire Digital Design area) are covered in the following documents:

- Attendance and Course Work.pdf
- CAM Syllabus Addendum Spring 2013 approved Final.docx
- Evaluation of Semester Grades.pdf
- Explanation of Assignment Grading Criteria.pdf

These documents are considered part of this course syllabus, and are found in the "Documents" section of Blackboard".