



Syllabus/Course Outline
ARTS4333 :: Interactive Design
CRN 20774
Meetings: T Th, 12.30–3.20 PM
Room Number: E101
Spring 2018

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Office: E104
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Office Hours
Th, 8–9 AM
(Appointment preferred)

Sam Houston State University
Department of Art
Graphic Design Program

Class Description

The Interactive Design practice requires young designers to understand and implement research and development techniques, utilize flexible typography and layout, explore Responsive Web Design, and organize information architecture appropriately. The maturation, self discipline, and motivation necessary for designers necessitates challenges beyond those of an introductory interactive course. Designers must become self-motivated in the application of trouble shooting techniques, and are expected to develop a sensitivity to digital media and the attention to detail required in the creation of meaningful digital experiences. This course presents material that builds upon ARTS 3375 Website Development (basic HTML+CSS).

Goals and Objectives Specific to the Class

1. Seamlessly apply advanced typography, (flexible) grids, and color theory to web content through the creative process.
2. Demonstrate advanced understanding of web languages, user experience design, device testing, and other techniques used by front-end web developer/designers.
3. Research, comprehend, discuss, and apply theories about interactive media, the internet, and effective communication.
4. Apply advanced problem solving and trouble-shooting techniques.
5. Discuss and apply human-centered research and interactive techniques.

Methods of Instruction (may include but not limited to)

1. Lecture/Discussions
2. Demonstrations
3. In-class and out of class exercises
4. Reading and research assignments

Work in class days are used for you to get started on your projects and often complete them. It is an opportunity for me to be available to help you as you construct your assignments and is extremely important that you be present for those work in class days. **All assignments will require outside class time to complete.**

Part of being a designer is the ability to talk about design and colleagues' projects. It is mandatory that you contribute to the discussions, critiques and brainstorming sessions.

Required Reading

CSS3 for Web Designers by Dan Cederholm from ABookApart.com

Responsive Web Design by Ethan Marcotte from ABookApart.com

This is Responsive free by Brad Frost bradfrost.github.io/this-is-responsive/

Suggested Reading

HTML5 for Web Designers by Jeremy Keith and Rachel Andrew

Mobile First by Luke Wroblewski

Going Responsive by Karen McGrane

On Web Typography by Jason Santa Maria

Responsive Design: Patterns & Principles by Ethan Marcotte

Undercover User Experience Design by Cennydd Bowles and James Box

100 Things Every Designer Needs to Know About People by Susan M Weinschenk

User Experience practical techniques volume 1 Published by Smashing Magazine

Psychology of Web Design by Andrew Maier

Don't Make Me Think by Steve Krug.

Ordering Disorder Grid Principles for Web Design by Khoi Vinh

Storytelling For User Experience: Crafting Stories for Better Design by Whitney Quensenbery

SHSUGRAPHICDESIGN

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NOTE: There are many fine books in the university library full of helpful examples, tips, and guidelines. The library also carries many annuals specific to the design field including those published by the New York Type Directors Club, Graphis, CA, and many others. Additionally, all students who are enrolled in any art course receive a lynda.com membership which gives them access to a vast online library of courses on the latest software tools and skills taught by recognized industry experts through high-quality instructional videos.

Typography Websites

<https://fonts.google.com/>
<http://webtypography.net>
<http://typecast.com/blog/a-more-modern-scale-for-web-typography>
<http://webdesign.tutsplus.com/series/a-z-of-web-typography--webdesign-11706>
<http://femmebot.github.io/google-type/>
<http://hellohappy.org/beautiful-web-type/>
<http://font-combinator.com>

Required Supplies

16GB or larger USB memory key, external hard drive, and/or cloud based storage
SHSU e-mail address
Graph paper, pencils
Personal domain and hosting from bluehost.com or similar service

Your Brain

Evaluation and Grades

Your grade for each project is determined by taking in to account your design process including: turning in all of the required materials, concept strength, execution quality, participation in class, presentation abilities, and participation in the critique.

1. All projects will be evaluated on the basis of the following criteria:
 - a. Concept. Message development and the clarity and originality of your idea for conveying the message.
 - b. Layout. Composition of the piece to communicate the concept and brand.
 - c. Technique. Ability to research and develop , and document a design strategy.
 - d. Production. Mastery of materials, techniques, tools, and presentation.
 - e. Involvement. Attendance, in-class work time, outside reading, and participation in class discussion.
2. Student involvement and participation this is as important as any of the items listed above. You will be blanketed with new and unfamiliar information through out the semester and your ability to digest, use, and understand this information will determine and improve the quality of your verbal and nonverbal communication. Students are expected to be involved and participate in class discussions and activities.
3. The final course grade will breakdown as follows:

A. Quizzes	5%
B. Exercises	20%
C. Main Projects	75%
4. Grading Standards
 - C: Acceptable.** Complete work with a straightforward or unoriginal concept, appropriate but predictable design approach, solid work ethic, and fair visual resolution and technical skills.
 - B: Very good.** Meets high expectations. Demonstrates clear intentions, conceptual rigor with some complexity, solid composition, prolific work ethic, and polished technical skills.

A: Excellent. Surpasses expectations; surprises yourself and the professor.

Demonstrates original and agile thinking, complexity and depth of concept, clarity of visual communication, prodigious work ethic, and impeccable technical skills. Few students receive this grade.

D: Poor. Work is complete, but is lacking in conceptual basis, displays poor work ethic or unresolved visual composition, and contains technical mistakes.

F: Failure. Insufficient work and commitment to the project.

There is no re-submission of projects for a change of grade.

Class Attendance

Class attendance is absolutely mandatory. Exceeding three absences will result in course failure. Class begins promptly at the scheduled time, and role will be taken at the beginning of each class. If a student arrives late, it is that *student's* sole responsibility to make sure the attendance record is adjusted and every three lates equals one absence. Arriving or leaving up to 10 minutes after class has begun or before it is dismissed will be recorded as a late. Arriving or leaving up to 30 minutes after class has begun or before it is dismissed will be recorded as an absence. Arriving late to a critique after it has begun will result in a 10 point deduction in your project grade. Students that are »absent« or miss an assigned critique/project due date will incur a 25 point deduction on the project however the project must be delivered, by hand, on a USB drive, to the professor listed above no later than 5 PM CST on the project due date. In addition, failure to personally show your work for a critique at any stage of the semester will result in a lowering of the grade on that project.

It is the *student's* sole responsibility to obtain missed information from fellow classmates and catch up on subsequent due materials. The instructor *will not* repeat missed information.

DROPPING CLASSES: University policy states that a student may drop a class with an automatic Q« by 06 APR. Students will not be permitted to drop courses after this date, however they will earn a grade that reflects all gradable materials including ones missed after they dropped.

Assignments

It is expected that students have their materials and/or working files on hand in class for review and work periods. Reviews of on time and complete work will be done first, and the professor reserves the right to not review incomplete or late work in class. Generally, a policy of discussing work outside of class happens only if the student presented in class. There are no make ups for missed process critiques.

A process folder must be kept for all assignments in this class. Keep all materials gathered or created for the project in that folder. Also turn in digital versions of all process and projects to an in-class specified location. Designers are expected to be resourceful and make significant progress on assignments outside the studio setting (aka the classroom).

Class Conduct and Academic Honesty

Surfing the web during class is unacceptable. Any use of any social media sites, cellphones and/or personal e-mail sites during class that are not directly related to the course will be considered disruptive and will lead to dismissal from the classroom after one warning. Being disruptive during your peers' critiques, using any offensive language, racial or sexual orientation intolerance, or other disrespectful acts towards your peers will lead to immediate dismissal from the classroom. Such behavior may result in a »late,« an »absent,« and/or academic discipline.

Please do not bring anything into the classroom (electronic cigarettes or vaping apparatuses) or engage in activities (text messaging, emailing, social networking) which will distract from the learning process. »Vaping« is not an acceptable activity in this class. Drinks in containers with lids are OK. We will have a break during which you may text, check email, and check social media. Please have headphones on hand if you would like to listen to music during studio work time.

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Review the student handbook on the University's Academic Honesty policy in regards to cheating as well as proper conduct in the classroom. The university is committed to enforcing all policies concerning academic honesty, as defined in the student handbook. If necessary, students must submit writing exemplars upon request to verify writing style and level.

Other Policies and Materials

This class and all other graphic design classes follow the basic creative processes and standards set in the WASH program. The WASH experience should be the first reference in addressing any questions regarding the standards for the creative process, presentation, and review.

Students with Disabilities

See <http://www.shsu.edu/dept/academic-affairs/documents/aps/students/811006.pdf>

Student Absences on Religious Holy Days

See <http://www.shsu.edu/dotAsset/0953c7d0-7c04-4b29-a3fc-3bf0738e87d8.pdf>

Concealed Carry on Campus

See <http://www.shsu.edu/katsafe/campus-carry/>

Academic Grievance Procedures Policy (Academic Policy 861001)

See <http://www.shsu.edu/dotAsset/0bb1346f-b8d6-4486-9290-dba24123d0d8.pdf>

Classroom Visitors

Only registered students may attend class. Exceptions can be made on a case-by-case basis by the professor. In all cases, visitors must not present a disruption to the class by their attendance. Students wishing to audit a class must apply to do so through the Registrar's Office.

Department of Art BFA Review

See <http://www.shsu.edu/academics/art/review/>

Defacing University Property

Do not paint on concrete, asphalt, trees, sides of buildings, interior walls or floors of buildings etc. When using any kind of paint use a drop cloth or tarp to protect the surface from overspray. Defacing university property is prohibited by university policy. Students will be held responsible for the cost of damages to the facilities or equipment.

Outreach

Studies at SHSU, as well as life in general, can be stressful, and at times be overwhelming. Should guidance in coping with studies or other situations be needed please bring it to the attention of a professor or an administrator. In most cases, she or he can be of assistance in referring students to the proper services provided on campus to a student's attention.

Your professor reserves the right to change or modify the syllabus based on class progress, and will outline any such changes to the class when needed either verbally or in writing.