



Unit Title	Interaction & Participation
FHEQ Level	Level 5
Unit Code	ABD18203
Credit Value	30 credits
Unit Type	Subject

Learning Hours			
Staff – Student Contact Hours		Independent Study Hours	
Classes	75	Independent Study	70
Supervised access to resources	0	Preparation for Assessment	100
		Unsupervised Access to Resources	55
Total			300

Unit Description

Contemporary advertising and branding harnesses audience participation and subtly weaves user input into the creation of experiences that engage in new and exciting ways – building transactional experiences that have value to both the consumer and the client. This unit investigates these new formats for communication, allowing you to utilise both screen-based and physical interactions to evolve narratives that invite contributions from the user. You will explore the creation of digital products, how software platforms are being used as a creative tool and the emergence of technologies that utilise gesture and speech recognised interaction. You will also learn to work in a team and effectively utilise the input of others into the creative process.

The Five Principles underpin the Mindsets and Skillsets Manifesto and are the foundation upon which all course curriculum frameworks and unit specifications are based. The relevant Principles as stated below have been mapped against the Learning Outcomes relevant to each course unit and at each level (see Programme Specifications for full description of the Five Principles):

1. Cultivate / Where the individual thrives.
2. Collaborate / Where disciplines evolve.
3. Integrate / Where education engages industry.
4. Advocate / Where purpose meets practice.
5. Originate / creativity meets technology.

- Unit Indicative Content**
- Prototyping and informed speculative making.
 - Examination of digitally driven workflow models.
 - Iterative development cycles, which utilise systematic testing, evaluation and adaptation.
 - Practical exercises that examine & further explore problem solving, ideas generation and visual analysis.
 - Workshops and exercises to further develop skills in relevant software platforms.

- Experimentation with new and emerging communication technologies.
- Production of semi directed contextual research & industry investigation.
- Practical investigations into interaction and experience design.
- Team working and professional planning.
- Development of dynamic communication narratives.

Unit Aims

- To establish, investigate and utilise Iterative development cycles and utilise systematic testing, evaluation and adaptation.
- To develop an understanding of how to utilise both screen-based and physical interactions to evolve a communication narrative.
- To examine new and emerging formats for communication and audience engagement.
- To develop practical planning and team-working skills.
- To understand new and emerging practice in relation to Advertising and Branding.
- To establish more advanced skills in relevant software and technology platforms.

Unit Learning Outcomes

LO 1 Research/Inspiration

Analyse and interpret information gathering techniques using a wide range of sources, providing visual, contextual and industry case-study research as appropriate.

Related Principle: ORIGINATE

LO 4 (Pre) Production

Employ relevant knowledge of production skills alongside a grasp of the creative potential of a selection of processes, materials and methods that inform creative and academic practice.

Related Principle: COLLABORATE

LO 5 Presentation /Storytelling For Influence

Select and employ effective methods of presentation and communication of projects in considering the audience/client and the purpose of the work, whether in visual, oral or written form.

Related Principle: ADVOCATE

LO 8 Professional Identity

Investigate specific professional contexts to situate your own practice

Related Principle: CULTIVATE

Learning and Teaching Methods

In Level 05, directed learning is facilitated alongside increasingly self-directed activity. Directed activity includes workshop tasks, lectures and problem solving exercises in the studio. Critique, group discussion and tutorial provide opportunities for directed analysis, examination, exploration and evaluation. Students are expected to challenge established

ideas through semi directed experimentation and informed speculation. They will develop an independent viewpoint through the synthesis of independent discovery and guidance provided by staff. Students will work independently, and as part of a team to engage in activities defined by external practitioners and professionals. They receive feedback on their work during critiques, tutorials and group discussion. Feedback will be directed by a tutor and students may be required to present to industry practitioners and professionals. Peer review and feedback continue to be a valuable tool in our assessment strategy and team-working will facilitate additional opportunities for this to happen. Formal feedback against learning outcomes and assessment is provided at the midpoint of the unit, alongside formative guidance. At the end of the unit summative assessment will take place in response to the submission of specified assessment evidence.

Assessment methods and tasks

Brief description of assessment methods

Assessment tasks	Weighting (%) (<i>one grade or multi-grade unit</i>)
<ul style="list-style-type: none"> ● A portfolio of practical outcomes. 	100% (all work marked holistically)
<ul style="list-style-type: none"> ● Research & reference material, tests, prototypes, proofs, refinements & other development material organised and presented in an appropriate format. ● Personal log of contribution to team. 	

Indicative Assessment Criteria

Assessment criteria are the basis on which the judgment of the adequacy of the work is made. A more detailed assessment criteria will be specified in the brief.

<ul style="list-style-type: none"> ● Evidence of the effective use of Iterative development cycles which utilise systematic testing, evaluation and adaptation. (LO1)
<ul style="list-style-type: none"> ● Demonstrate an understanding of how to utilise both screen-based and physical interactions to evolve a communication narrative. (LO4, LO5)
<ul style="list-style-type: none"> ● The examination of new and emerging formats for communication and audience engagement. (LO8)
<ul style="list-style-type: none"> ● Evidence of effective planning and team-working. (LO8)
<ul style="list-style-type: none"> ● Demonstrate an understanding of new and emerging practice in relation to Advertising and branding. (LO8)
<ul style="list-style-type: none"> ● Demonstrate more advanced skills in relevant software and technology platforms. (LO4)

Essential Reading list

1. Armstrong, H. and Stojmirovic, Z., Participate: Designing with User-Generated Content. New York: Princeton Architectural Press, 2011.
2. Dubberly H., Design in the Age of Biology: Shifting from a Mechanical-Object Ethos to an Organic-Systems Ethos, www.dubberly.com/articles/design-in-the-age-of-biology.html, 2008.
3. Dunne, A. and Raby, F., Speculative Everything: Design, Fiction, and Social Dreaming, Cambridge, MA: MIT Press, 2014.
4. Jenkins H., Convergence Culture: Where Old and New Media Collide. New York: New York University Press, 2008.
5. Maurer, L., Paulus, E., Puckey, J., Wouters, R., Conditional Design Manifesto (<http://conditionaldesign.org/manifesto/>)
6. Reas, C., Form+Code in Design, Art, and Architecture. New York: Princeton Architectural Press, 2010.
7. Rushkoff, D., Program or be Programmed: Ten Commands for a Digital Age. Berkeley: Soft Skull Press, 2011.
8. Yates, D. and Price, J., Communication Design: Insights from the Creative Industries, London: Bloomsbury Fairchild, 2015.

***Other reading matter and reference points will be specified within the project briefs that make up this Unit**