

## Liverpool John Moores University

Title: THEMES AND PRINCIPLES OF INTERACTION DESIGN  
Status: Definitive  
Code: **5002IMEDIA** (107087)  
Version Start Date: 01-08-2011

Owning School/Faculty: Liverpool Screen School  
Teaching School/Faculty: Liverpool Screen School

Team	Leader
Sarah Haynes	Y

**Academic Level:** FHEQ5  
**Credit Value:** 24.00  
**Total Delivered Hours:** 72.00  
**Total Learning Hours:** 240  
**Private Study:** 168

### Delivery Options

Course typically offered: Summer

Component	Contact Hours
Lecture	9.000
Online	54.000
Tutorial	9.000

**Grading Basis:** 40 %

### Assessment Details

Category	Short Description	Description	Weighting (%)	Exam Duration
Presentation	AS1	Presentation	30.0	
Essay	AS2	Essay (2,500-3,500 words)	70.0	

### Aims

- 1. To develop student's understanding of the historical, social and cultural context of the development of interactive media.*
- 2. To encourage evaluation of the relationship between theoretical context and interactive media production through dialogue and debate, into research into the practice of interactive design.*

## Learning Outcomes

After completing the module the student should be able to:

- 1 Demonstrate an understanding of the historical, social and cultural context of interaction design practice.
- 2 Demonstrate an ability to evaluate the relevance of contextual issues for the production of their own and others' interactive media work.
- 3 Demonstrate the ability to synthesize material from dispersed and distinct sources in order to support a sustained argument.

## Learning Outcomes of Assessments

The assessment item list is assessed via the learning outcomes listed:

Presentation	1
Essay	2 3

## Outline Syllabus

*Students will be introduced to the dominant themes and issues that relate to the production of interactive entertainment media. The emphasis will be upon the placing of digital work within a contextual framework. The syllabus will explore the history of media and computation (visual culture and information culture) and their convergence in interaction design. This module will also examine parallels between 'old' and 'new' media forms. The nature of interaction will be examined and will move beyond a strictly physical definition of the act.*

## Learning Activities

1. Lectures and presentations.
2. Online material.
3. Group critique.

## References

<b>Course Material</b>	Book
<b>Author</b>	Buxton, B
<b>Publishing Year</b>	2007
<b>Title</b>	Sketching User Experiences
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	San Francisco, USA: Morgan Kaufmann
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Gaver, W.H., Hooker, B., Dunne, A
<b>Publishing Year</b>	2001
<b>Title</b>	The Presence Project
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	RCA CRD Projects Series
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Laurel, B., ed
<b>Publishing Year</b>	2003
<b>Title</b>	Design Research
<b>Subtitle</b>	Methods and Perspectives
<b>Edition</b>	
<b>Publisher</b>	Cambridge MA, USA: The MIT Press
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Lister, M., Dovey, J., Giddings, S., Grant, I., Kelly, K.
<b>Publishing Year</b>	2003
<b>Title</b>	New Media
<b>Subtitle</b>	A Critical Introduction
<b>Edition</b>	
<b>Publisher</b>	London, UK: Routledge
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Meadows, M.
<b>Publishing Year</b>	2002
<b>Title</b>	Pause and Effect
<b>Subtitle</b>	The Art of Interactive Narrative
<b>Edition</b>	
<b>Publisher</b>	Indianapolis, USA: New Riders
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Miller, C.H
<b>Publishing Year</b>	2004
<b>Title</b>	Digital Storytelling
<b>Subtitle</b>	a creators guide to interactive entertainment
<b>Edition</b>	
<b>Publisher</b>	Burlington, MA: Focal Press
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Moggridge, B.

<b>Publishing Year</b>	2007
<b>Title</b>	Designing Interactions
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	Cambridge MA, USA: The MIT Press
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Norman, D.
<b>Publishing Year</b>	1998
<b>Title</b>	The Design of Everyday Things
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	Cambridge MA, USA: The MIT Press
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Parker, L.
<b>Publishing Year</b>	2004
<b>Title</b>	Interplay
<b>Subtitle</b>	Interactive Design
<b>Edition</b>	
<b>Publisher</b>	London, UK: V&A
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Raby, F., and Catterall, C.
<b>Publishing Year</b>	2000
<b>Title</b>	Project #26765
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	USA: Berkely Pub Group
<b>ISBN</b>	

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## Notes

As a discipline in its own right, Interaction design is an evolving field of study; a synthesis of design, psychology, and technical disciplines that aims to satisfy user expectations while, at the same time, challenging these expectations.

Successful interaction design practice requires a good understanding of the relationship between society and technology - the way we live, the way we learn and the way we work. This module will trace the parallel histories of media (visual culture) and of computation (information culture) and their convergence in interaction design. In addition parallels between 'old' and 'new' media forms will be examined.

This module will broaden the student's understanding of the historical, social and

cultural content of interaction design practice. This will be combined with an exploration of the psychology of the individual to provide an insight into the value of context in the practice of interaction design.

This module is intended to encourage participation, through dialogue and debate, into research into the practice of interaction design.

After completing the module students will be better able to evaluate digital media artefacts to better understanding both their own work and that of others with the consequence of improved working practice.