

# Principles of Design for Smart Phone Digital Photography

e-portfolio

visual  
glossary

intro

subject &  
content

compose  
frame

cognitive  
focus

audience  
effect

resources

USF EME 6284  
Dr. Smith / Oct 24, 2018  
Desiree Henderson  
Lacey Triplett  
Mike Thornton



main menu

## Storyboard Template for Multimedia Product Development

last update Oct 22, 2018 page 2/52 (to update for this project)

**client name / tel / email:** Tampa/St. Pete community

**product / project working title:** CBI / Principles of Design for Smart Phone Digital Photography

**designers / tel / email:** Desiree Henderson / Lacey Triplett / Mike Thornton

**design summa:** full visual layout / title page: cover

**layout color specs:** text: ...; background: "Habitat" Powerpoint theme

**font, color, size:** H1: Museo slab, Levenim, 20pt

body: Handwriting, Earth, 18 & 26pt

navigation bar: Chalkduster, pumpkin, 10 pt

### 1 text & imagery

Title: (top right): Principles of Design for Smart Phone Digital Photography

Body: (left aligned)

Ancient Egyptians used barley, their main crop, for bread & beer. The Romans ate various colors of bread — depending on social class — along with wine, grapes, olives, & cheese. In Medieval times, the staple diet was bread, fish, & meat.

2 Planet Earth is one big, hungry place.

One thing that unites so many of us is the breaking of bread.

6 It's also true for my Dutch wife & myself. We love our home-made leaven bread.

Navigation Bar template all pages: (left side, lower case)

8 breaking bread, global wonder, leavening, baking prep, ingredients, step1, step 2, step 3, enjoy!, contact us

3 Wanna learn? (bottom right, graphical text box)

#### imagery

background: "Habitat" Powerpoint theme

photos: bread globe in hand, man & woman breaking bread

nav images: (lower right) < > arrows, pdf, music, audio, AV

small bread orb: free element & nav menu motif repeat (10)

### user features & multimedia

#### user interactions / hyper links: text, audio/music, AV

user clicks "Wanna learn?" or fwd arrow; full left panel nav bar of 10 pp

Brief History of Bread article

<https://www.history.com/news/a-brief-history-of-bread>

Brief History of Bread: History Channel AV

<https://www.youtube.com/watch?v=awSusUcGp1M>

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audio-only link active: more detailed narration option

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#### learning theories: analysis/applications Mayer's principles

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## Main Menu

- 📷 **Welcome**
  - objectives
  - principles
  - applications
- 📷 **Subject & Content**
  - process
  - tabula rasa
  - visual glossary
  - 4x4 matrix
- 📷 **Compose Frame**
  - process
  - terms/constructs
  - design unity
  - design harmony
- 📷 **Cognitive Focus**
  - process
  - design balance
  - design variety
  - visual projection
- 📷 **Audience Effect**
  - process
  - field trip
  - assessment
  - digital visume
- 📷 **Resources**

# Principles of Design for Smart Phone Digital Photography

click to begin



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- 📷 **Welcome**
  - objectives
  - principles
  - applications
- 📷 **Subject & Content**
  - process
  - tabula rasa
  - visual glossary
  - 4x4 matrix
- 📷 **Compose Frame**
  - process
  - terms/constructs
  - design unity
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# Principles of Design



I'll be adding in some basic  
text here & editing pix,  
shadows, layout etc

[click to begin](#)



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  - principles
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- 📷 **Subject & Content**
  - process
  - tabula rasa
  - visual glossary
  - 4x4 matrix
- 📷 **Compose Frame**
  - process
  - terms/constructs
  - design unity
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  - process
  - design balance
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  - assessment
  - digital visume
- 📷 **Resources**

# objectives

How about a nice winding, hilly road pict for objectives? Or similar concept?

Google images easy. Pls upload image options to our group 4 files folder.

To fill whole frame like existing one.

I have text to add in.

click to begin



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- 📷 **Welcome**
  - objectives
  - **principles**
  - applications
- 📷 **Subject & Content**
  - process
  - tabula rasa
  - visual glossary
  - 4x4 matrix
- 📷 **Compose Frame**
  - process
  - terms/constructs
  - design unity
  - design harmony
- 📷 **Cognitive Focus**
  - process
  - design balance
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  - visual projection
- 📷 **Audience Effect**
  - process
  - field trip
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  - digital visume
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# principles

How about a nice pict of 4 (or just multiple)  
ancient pillars for principles? Or similar concept?

Google images easy.

To fill whole frame like existing one.

I'll add text.

click to begin





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- 📷 **Welcome**
  - objectives
  - principles
  - **applications**
- 📷 **Subject & Content**
  - process
  - tabula rasa
  - visual glossary
  - 4x4 matrix
- 📷 **Compose Frame**
  - process
  - terms/constructs
  - design unity
  - design harmony
- 📷 **Cognitive Focus**
  - process
  - design balance
  - design variety
  - visual projection
- 📷 **Audience Effect**
  - process
  - field trip
  - assessment
  - digital visume
- 📷 **Resources**

## applications

How about a collage for applications echoing the 4 modules? Stuff like camera or pict of person taking a pict, empty picture frame, focus/depth of field, & a large crowd? Or similar concepts?

Google images easy.

I have brief text to add in.

click to begin



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- 📷 **Welcome**
  - objectives
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  - process
  - tabula rasa
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- 📷 **Compose Frame**
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  - process
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# subject & content

How about a collage for subject & content echoing the 3 topics (tabula rasa, visual glossary, 4x4 matrix)? Stuff like distant galaxy, a listing of images or any colorful repetitive pattern, & colorful 4x4 grid? Or similar concepts?

I'll use actual flow schematic from each top part of each module = process overview.

Each of those same images can be a singular full-screen image within the subsection.

Google images easy.

click to begin





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process

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Brief text I'll add in.

click to begin



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music: "Gladiator" wheat field <https://www.youtube.com/watch?v=zr43qIn88zM>

#### learning theories: analysis/applications Mayer's principles

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## Main Menu

- 📷 **Welcome**
  - objectives
  - principles
  - applications
- 📷 **Subject & Content**
  - process
  - **tabula rasa**
  - visual glossary
  - 4x4 matrix
- 📷 **Compose Frame**
  - process
  - terms/constructs
  - design unity
  - design harmony
- 📷 **Cognitive Focus**
  - process
  - design balance
  - design variety
  - visual projection
- 📷 **Audience Effect**
  - process
  - field trip
  - assessment
  - digital visume
- 📷 **Resources**

tabula rasa

Nice big galaxy pict; same one used in chpt menu.

Brief text I'll add in.

click to begin





## Storyboard Template for Multimedia Product Development

last update Oct 22, 2018    page 18/52 (to update for this project)

**client name / tel / email:** Tampa/St. Pete community

**product / project working title:** CBI / Principles of Design for Smart Phone Digital Photography

**designers / tel / email:** Desiree Henderson / Lacey Triplett / Mike Thornton

**design summa:** full visual layout / title page: tabula rasa

**layout color specs:** text: ...; background: "Habitat" Powerpoint theme

**font, color, size:** H1: Museo slab, Levenim, 20pt

body: Handwriting, Earth, 18 & 26pt

navigation bar: Chalkduster, pumpkin, 10 pt

### 1 text & imagery

Title: (top right): Principles of Design for Smart Phone Digital Photography

Body: (left aligned)

Ancient Egyptians used barley, their main crop, for bread & beer. The Romans ate various colors of bread — depending on social class — along with wine, grapes, olives, & cheese. In Medieval times, the staple diet was bread, fish, & meat.

2 Planet Earth is one big, hungry place.

One thing that unites so many of us is the breaking of bread.

6 It's also true for my Dutch wife & myself. We love our home-made leaven bread.

Navigation Bar template all pages: (left side, lower case)

8 breaking bread, global wonder, leavening, baking prep, ingredients, step1, step 2, step 3, enjoy!, contact us

3 Wanna learn? (bottom right, graphical text box)

#### imagery

background: "Habitat" Powerpoint theme

photos: bread globe in hand, man & woman breaking bread

nav images: (lower right) < > arrows, pdf, music, audio, AV

small bread orb: free element & nav menu motif repeat (10)

### user features & multimedia

#### user interactions / hyper links: text, audio/music, AV

user clicks "Wanna learn?" or fwd arrow; full left panel nav bar of 10 pp

Brief History of Bread article

<https://www.history.com/news/a-brief-history-of-bread>

Brief History of Bread: History Channel AV

<https://www.youtube.com/watch?v=awSusUcGp1M>

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- 📷 **Welcome**
  - objectives
  - principles
  - applications
- 📷 **Subject & Content**
  - process
  - tabula rasa
  - **visual glossary**
  - 4x4 matrix
- 📷 **Compose Frame**
  - process
  - terms/constructs
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  - process
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  - process
  - field trip
  - assessment
  - digital visume
- 📷 **Resources**

## visual glossary

a listing of images or any colorful repetitive pattern; color swatches for paint options etc, SAME one used in chpt menu.

Brief text I'll add in.

click to begin



## Storyboard Template for Multimedia Product Development

last update Oct 22, 2018    page 20/52 (to update for this project)

**client name / tel / email:** Tampa/St. Pete community

**product / project working title:** CBI / Principles of Design for Smart Phone Digital Photography

**designers / tel / email:** Desiree Henderson / Lacey Triplett / Mike Thornton

**design summa:** full visual layout / title page: visual glossary

**layout color specs:** text: ...; background: "Habitat" Powerpoint theme

**font, color, size:** H1: Museo slab, Levenim, 20pt

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One thing that unites so many of us is the breaking of bread.

6 It's also true for my Dutch wife & myself. We love our home-made leaven bread.

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nav images: (lower right) < > arrows, pdf, music, audio, AV

small bread orb: free element & nav menu motif repeat (10)

### user features & multimedia

#### user interactions / hyper links: text, audio/music, AV

user clicks "Wanna learn?" or fwd arrow; full left panel nav bar of 10 pp

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- 📷 **Welcome**
  - objectives
  - principles
  - applications
- 📷 **Subject & Content**
  - process
  - tabula rasa
  - visual glossary
  - **4x4 matrix**
- 📷 **Compose Frame**
  - process
  - terms/constructs
  - design unity
  - design harmony
- 📷 **Cognitive Focus**
  - process
  - design balance
  - design variety
  - visual projection
- 📷 **Audience Effect**
  - process
  - field trip
  - assessment
  - digital visume
- 📷 **Resources**

## 4x4 matrix

colorful 4x4 grid etc,  
SAME one used in chpt menu.  
Brief text I'll add in.

click to begin





## Storyboard Template for Multimedia Product Development

last update Oct 22, 2018 page 22/52 (to update for this project)

**client name / tel / email:** Tampa/St. Pete community

**product / project working title:** CBI / Principles of Design for Smart Phone Digital Photography

**designers / tel / email:** Desiree Henderson / Lacey Triplett / Mike Thornton

**design summa:** full visual layout / title page: 4x4 matrix

**layout color specs:** text: ...; background: "Habitat" Powerpoint theme

**font, color, size:** H1: Museo slab, Levenim, 20pt

body: Handwriting, Earth, 18 & 26pt

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small bread orb: free element & nav menu motif repeat (10)

### user features & multimedia

#### user interactions / hyper links: text, audio/music, AV

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- 📷 **Welcome**
  - objectives
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- 📷 **Subject & Content**
  - process
  - tabula rasa
  - visual glossary
  - 4x4 matrix
- 📷 **Compose Frame**
  - process
  - terms/constructs
  - design unity
  - design harmony
- 📷 **Cognitive Focus**
  - process
  - design balance
  - design variety
  - visual projection
- 📷 **Audience Effect**
  - process
  - field trip
  - assessment
  - digital visume
- 📷 **Resources**

## compose frame

How about a collage for compose frame echoing the 3 topics (terms/constructs, unity, harmony)? Stuff like close up angle of lots of words in visual dictionary, a pict where one element dominates (like a shape or color or pattern), & graceful pict of fluid relationship (yin yang etc)? Or similar concepts?

I'll use actual flow schematic from each top part of each module = process overview.

Each of those same images can be a singular full-screen image within the subsection.

Google images easy.

click to begin



## Storyboard Template for Multimedia Product Development

last update Oct 22, 2018    page 24/52 (to update for this project)

**client name / tel / email:** Tampa/St. Pete community

**product / project working title:** CBI / Principles of Design for Smart Phone Digital Photography

**designers / tel / email:** Desiree Henderson / Lacey Triplett / Mike Thornton

**design summa:** full visual layout / title page: compose frame

**layout color specs:** text: ...; background: "Habitat" Powerpoint theme

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- 📷 **Welcome**
  - objectives
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- 📷 **Subject & Content**
  - process
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  - 4x4 matrix
- 📷 **Compose Frame**
  - **process**
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  - digital visume
- 📷 **Resources**

## compose frame process

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Google images easy.

click to begin



## Storyboard Template for Multimedia Product Development

last update Oct 22, 2018    page 26/52 (to update for this project)

**client name / tel / email:** Tampa/St. Pete community

**product / project working title:** CBI / Principles of Design for Smart Phone Digital Photography

**designers / tel / email:** Desiree Henderson / Lacey Triplett / Mike Thornton

**design summa:** full visual layout / title page: compose frame

**layout color specs:** text: ...; background: "Habitat" Powerpoint theme

**font, color, size:** H1: Museo slab, Levenim, 20pt

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- 📷 **Welcome**
  - objectives
  - principles
  - applications
- 📷 **Subject & Content**
  - process
  - tabula rasa
  - visual glossary
  - 4x4 matrix
- 📷 **Compose Frame**
  - process
  - **terms/constructs**
  - design unity
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  - process
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  - process
  - field trip
  - assessment
  - digital visume
- 📷 **Resources**

## terms & constructs

Stuff like close up angle of lots of words in visual dictionary

Google images easy.

Ill add in text

click to begin





## Storyboard Template for Multimedia Product Development

last update Oct 22, 2018    page 28/52 (to update for this project)

**client name / tel / email:** Tampa/St. Pete community

**product / project working title:** CBI / Principles of Design for Smart Phone Digital Photography

**designers / tel / email:** Desiree Henderson / Lacey Triplett / Mike Thornton

**design summa:** full visual layout / title page: terms & constructs

**layout color specs:** text: ...; background: "Habitat" Powerpoint theme

**font, color, size:** H1: Museo slab, Levenim, 20pt

body: Handwriting, Earth, 18 & 26pt

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small bread orb: free element & nav menu motif repeat (10)

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  - assessment
  - digital visume
- 📷 **Resources**

# unity of design

Pix where one element dominates (like a shape or color or pattern)

Google images easy.

Ill add in text

click to begin



## Storyboard Template for Multimedia Product Development

last update Oct 22, 2018    page 30/52 (to update for this project)

**client name / tel / email:** Tampa/St. Pete community

**product / project working title:** CBI / Principles of Design for Smart Phone Digital Photography

**designers / tel / email:** Desiree Henderson / Lacey Triplett / Mike Thornton

**design summa:** full visual layout / title page: unity of design

**layout color specs:** text: ...; background: "Habitat" Powerpoint theme

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  - objectives
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  - process
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  - digital visume
- 📷 **Resources**

# harmony of design

graceful pix of fluid relationship (yin yang etc)

Google images easy.

Ill add in text

click to begin



## Storyboard Template for Multimedia Product Development

last update Oct 22, 2018 page 32/52 (to update for this project)

**client name / tel / email:** Tampa/St. Pete community

**product / project working title:** CBI / Principles of Design for Smart Phone Digital Photography

**designers / tel / email:** Desiree Henderson / Lacey Triplett / Mike Thornton

**design summa:** full visual layout / title page: harmony of design

**layout color specs:** text: ...; background: "Habitat" Powerpoint theme

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Title: (top right): Principles of Design for Smart Phone Digital Photography

Body: (left aligned)

Ancient Egyptians used barley, their main crop, for bread & beer. The Romans ate various colors of bread — depending on social class — along with wine, grapes, olives, & cheese. In Medieval times, the staple diet was bread, fish, & meat.

2 Planet Earth is one big, hungry place.

One thing that unites so many of us is the breaking of bread.

6 It's also true for my Dutch wife & myself. We love our home-made leaven bread.

Navigation Bar template all pages: (left side, lower case)

8 breaking bread, global wonder, leavening, baking prep, ingredients, step1, step 2, step 3, enjoy!, contact us

3 Wanna learn? (bottom right, graphical text box)

#### imagery

background: "Habitat" Powerpoint theme

photos: bread globe in hand, man & woman breaking bread

nav images: (lower right) < > arrows, pdf, music, audio, AV

small bread orb: free element & nav menu motif repeat (10)

### user features & multimedia

#### user interactions / hyper links: text, audio/music, AV

user clicks "Wanna learn?" or fwd arrow; full left panel nav bar of 10 pp

Brief History of Bread article

<https://www.history.com/news/a-brief-history-of-bread>

Brief History of Bread: History Channel AV

<https://www.youtube.com/watch?v=awSusUcGp1M>

Modern Marvels: History of Bread

<https://www.history.com/shows/modern-marvels/season-14/episode-9>

audio-only link active: more detailed narration option

music: "Gladiator" wheat field <https://www.youtube.com/watch?v=zr43qIn88zM>

#### learning theories: analysis/applications Mayer's principles

- 1) multimedia: deeper learning from words & pictures/eyes & ears > words solo.
- 2) contiguity: deeper learning from presenting words & pix simultaneously > serially.
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- 4) modality: deeper learning when words are narration & not on-screen text (transcript).
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- 7) interactivity: deeper learning when learners control presentation rate.
- 8) signaling: deeper learning when key steps in narration are signaled rather than not.

We'll submit 1<sup>st</sup> 32/52 pp Wednesday oct 24

- I'm working on more simple text from idp & flows
- Will update textual/programming slides (it's really just copy & paste after text in); the slide I have (see last page of this pdf for same template) is what I created for solo storyboard assignment (baking bread), so that content will change; I edited his schematic flow cuz it was just a bunch of non-grouped text boxes that make data entry a pain; now it's just 4 core boxes logically organized to capture workflow (will take out mayer stuff lower right)
- Any other pix/image ideas, pls holler!
- Other pages after this are wip for oct 28 & place for possible elements etc. lots more in folders here.



## Main Menu

- 📷 **Welcome**
  - objectives
  - principles
  - applications
- 📷 **Subject & Content**
  - process
  - tabula rasa
  - visual glossary
  - 4x4 matrix
- 📷 **Compose Frame**
  - process
  - terms/constructs
  - design unity
  - design harmony
- 📷 **Cognitive Focus**
  - process
  - design balance
  - design variety
  - visual projection
- 📷 **Audience Effect**
  - process
  - field trip
  - assessment
  - digital visume
- 📷 **Resources**





Intro

Subject &  
Content

Compose &  
Frame

Audience  
Effect

Cognitive  
Focus

Resources



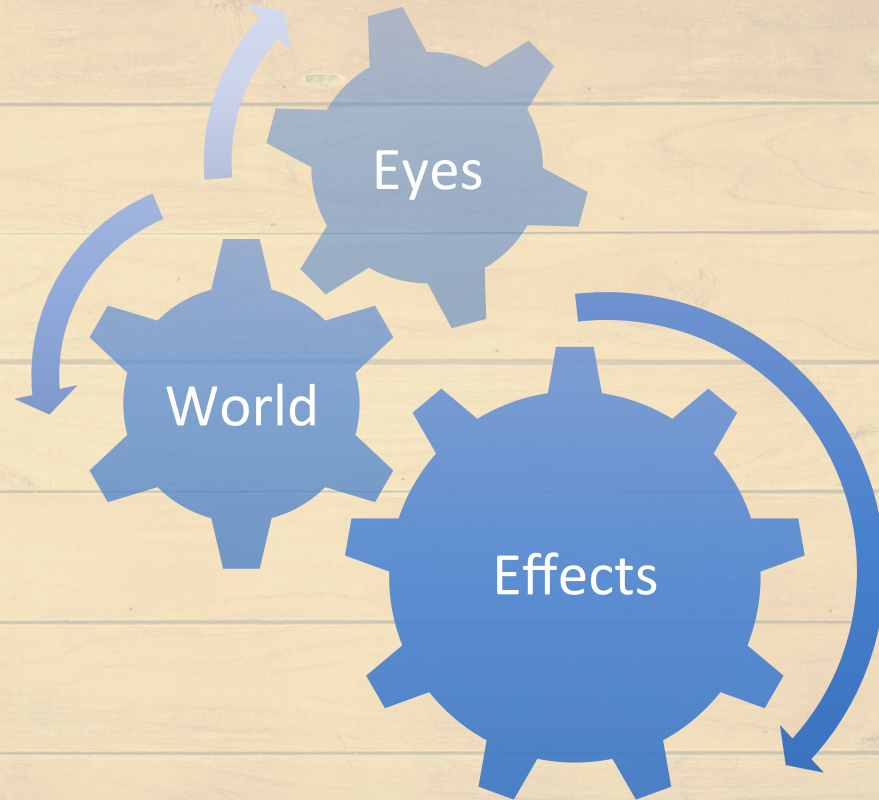
Keep swimming!



- 📷 Introduction
- 📷 Subject & Content
- 📷 Compose Frame
- 📷 Cognitive Focus
- 📷 Audience Effect
- 📷 Resources



EXI  
T



CONTINU  
E



resources



a

b

c

d

e

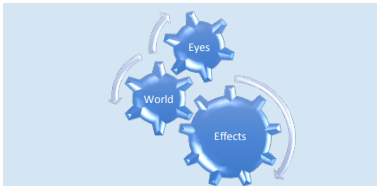
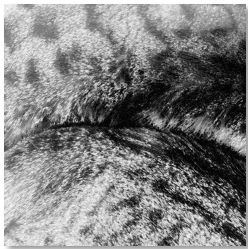
f

 EXIT

## Principles of Design for Smart Phone Digital Photography

This can work well for  
resources page; we'll fill in  
for oct 28

Elements for possible use



Keep swimming!



Keep going!

**client name / tel / email:** Leaven Bakery / 555.EAT.LOAF / yum@leavenloaf.com

**product / project working title:** CBI / How to bake home-made Dutch bread

**designer / tel / email:** Mike Thornton / 800.600.arts / 407.614.8004 / cyprof@aol.com / designarts.com

**design summa:** full visual layout / title page: Planet Earth's Hungry Mouths

**layout color specs:** text: auburn, Earth, pumpkin; background: "Habitat" Powerpoint theme

**font, color, size:** H1: Handwriting, Earth, 34pt  
body: Handwriting, Earth, 18 & 26pt  
navigation bar: Chalkduster, pumpkin, 10 pt

## 1 text & imagery

Title: (top centered): Planet Earth's hungry mouths.

Body: (left aligned)

Ancient Egyptians used barley, their main crop, for bread & beer. The Romans ate various colors of bread — depending on social class — along with wine, grapes, olives, & cheese. In Medieval times, the staple diet was bread, fish, & meat.

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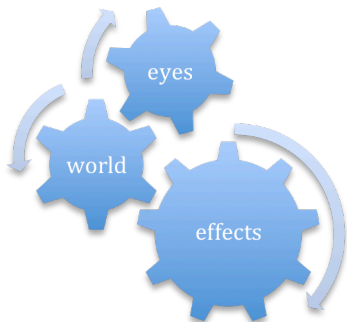
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- 8) signaling: deeper learning when key steps in narration are signaled rather than not.





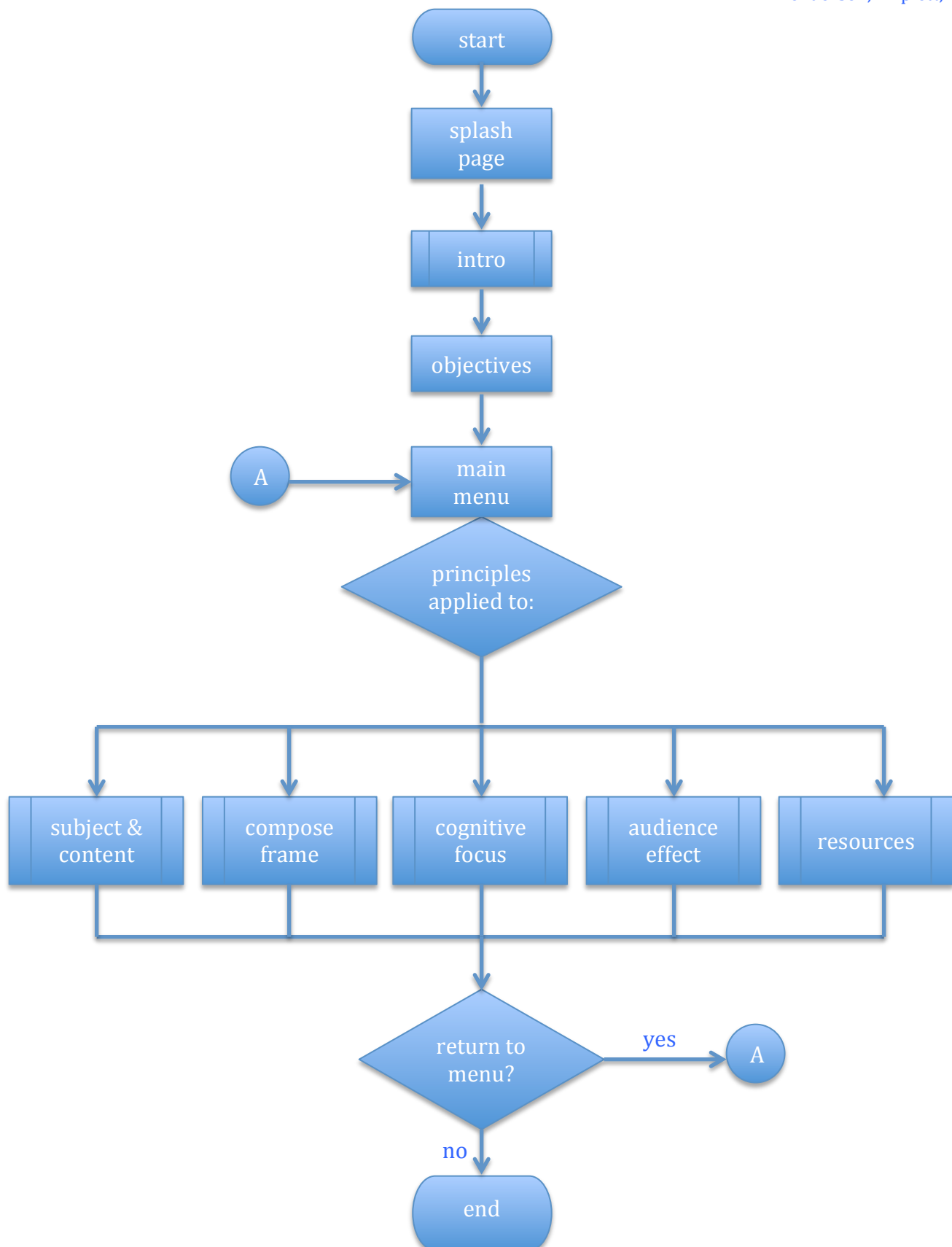
## **ID Flow Charts: Principles of Design for Smart Phone Digital Photography**



**Group 4: Lacey Triplett, Desiree Henderson, Mike Thornton  
USF EME 6284 / Problems In Instructional Design With Computers  
Dr. Glenn Smith / Oct 17, 2018**

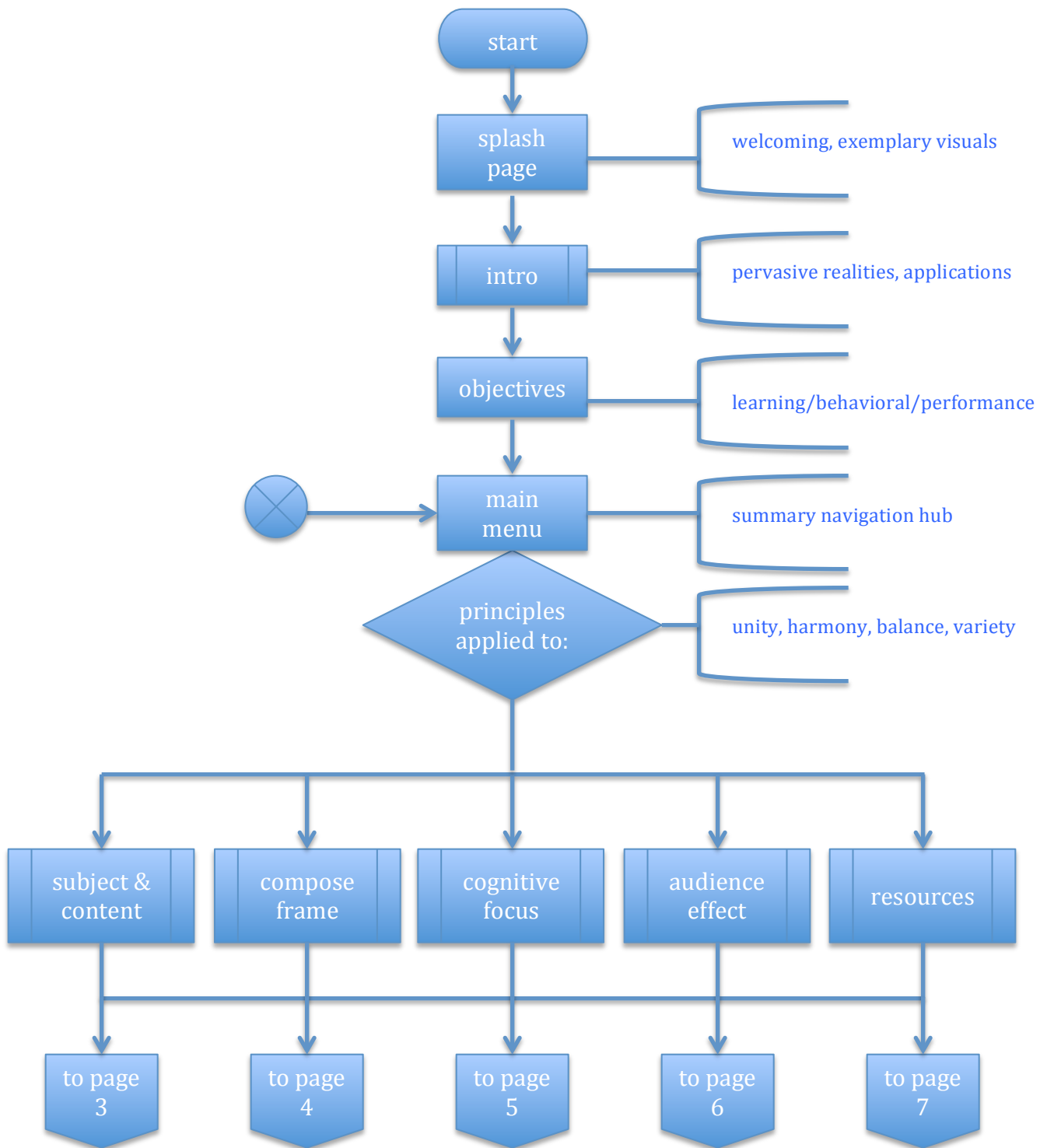
## High-Level Flow Chart: Principles of Design for Smart Phone Digital Photography

IDP: Henderson, Triplett, Thornton



## Low-Level Flow Chart: Principles of Design for Smart Phone Digital Photography

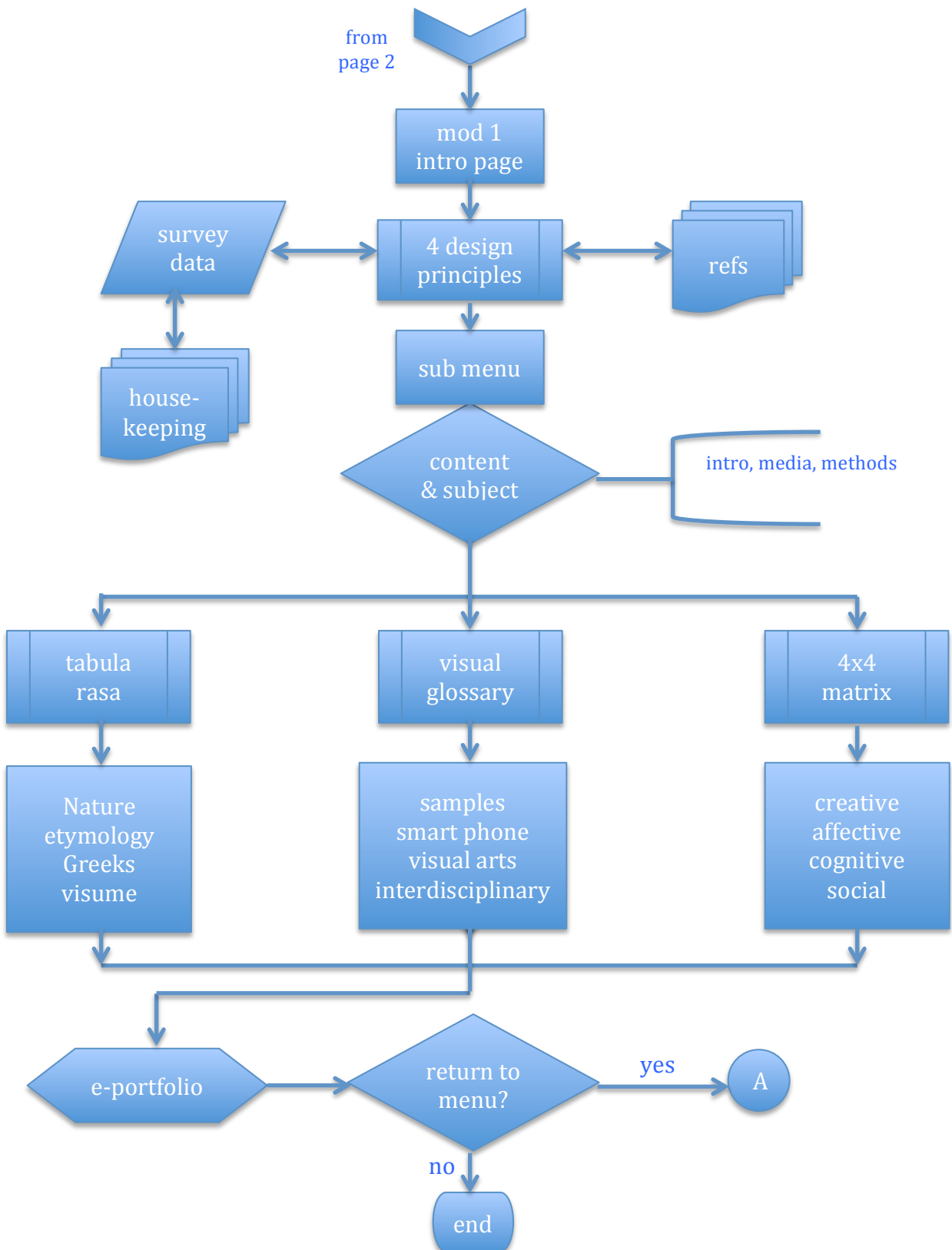
IDP: Henderson, Triplett, Thornton





## Low-Level Flow Chart: Principles of Design for Smart Phone Digital Photography

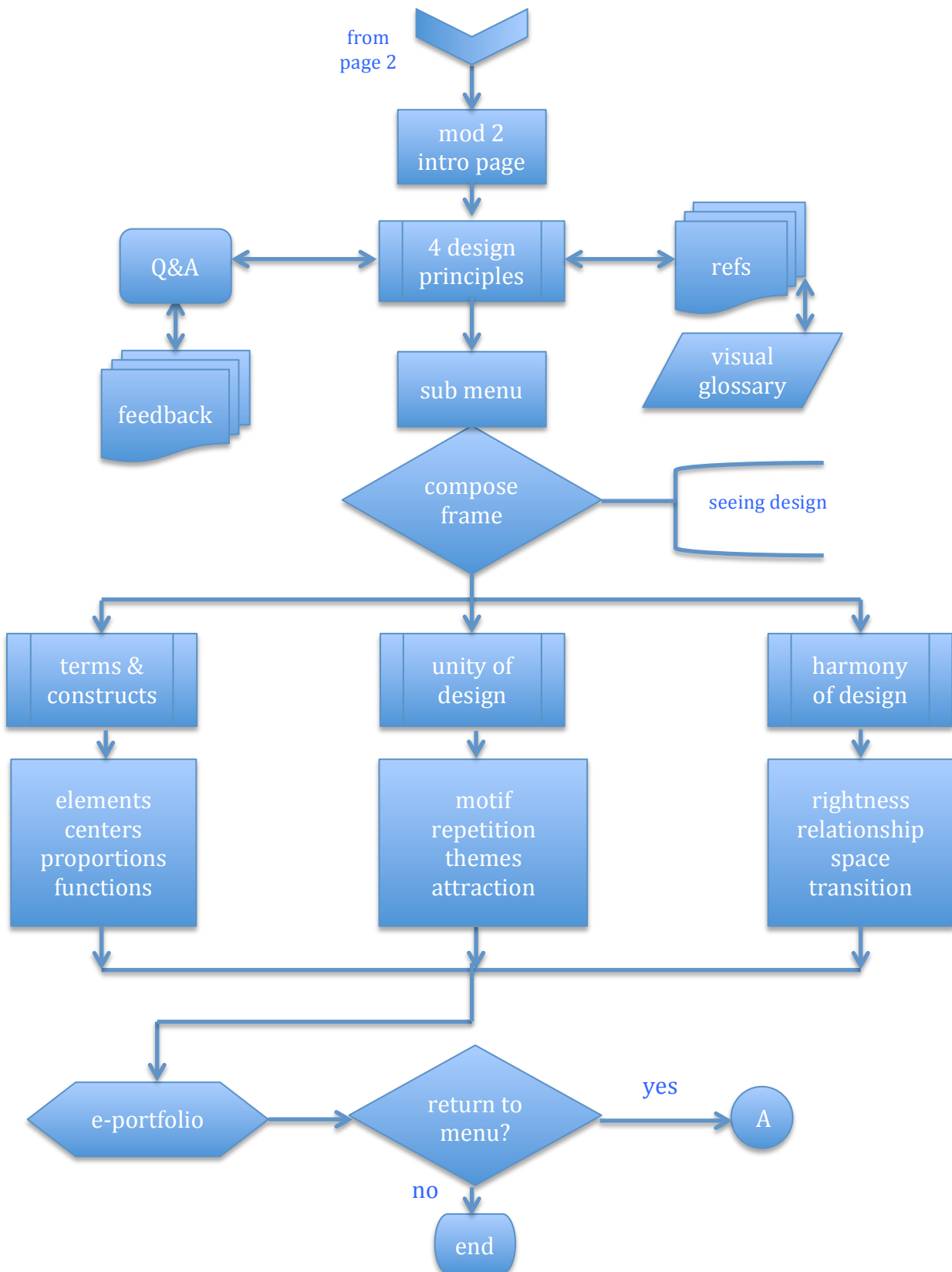
IDP: Henderson, Triplett, Thornton



User will have access to full menu on every page.

## Low-Level Flow Chart: Principles of Design for Smart Phone Digital Photography

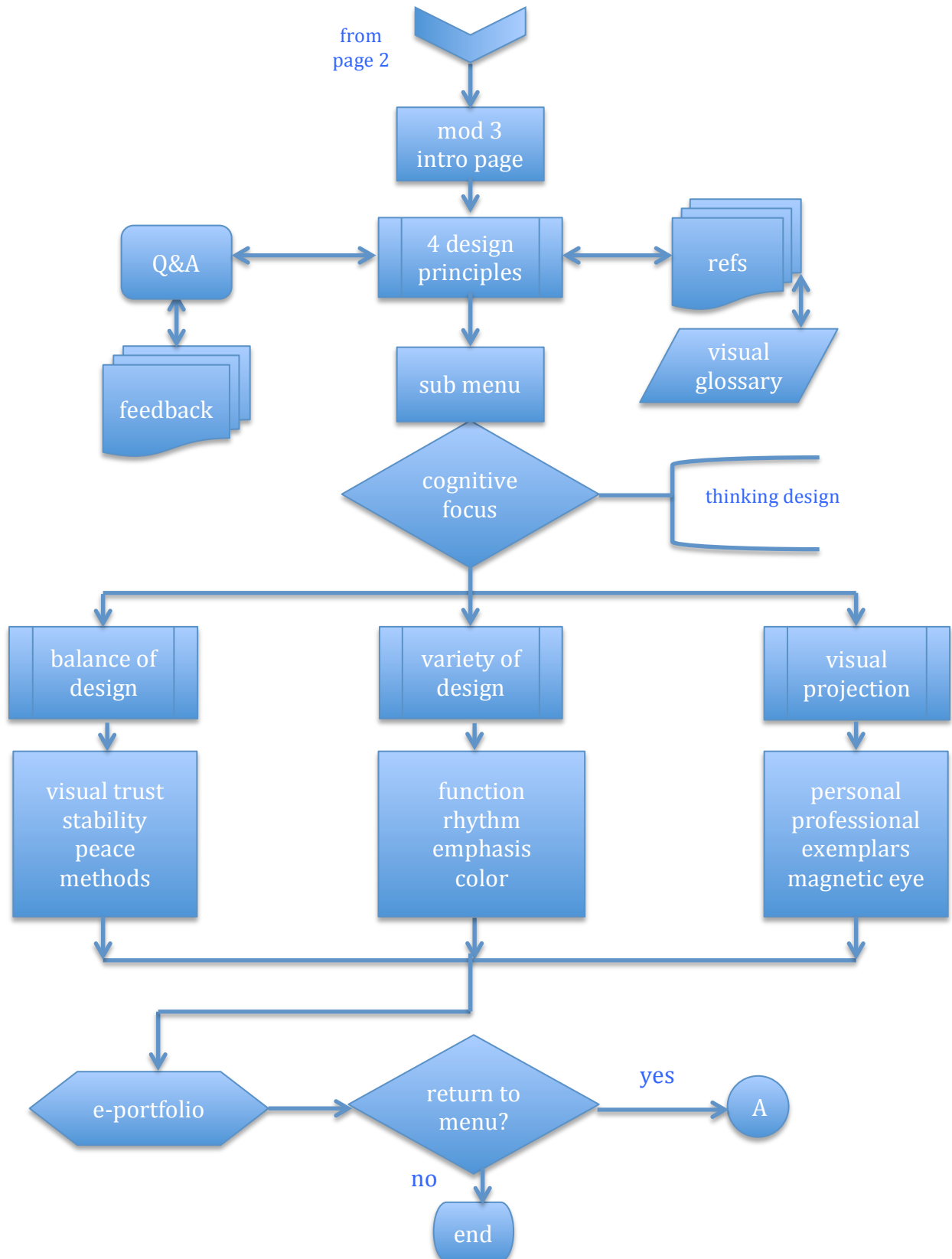
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User will have access to full menu on every page.

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IDP: Henderson, Triplett, Thornton

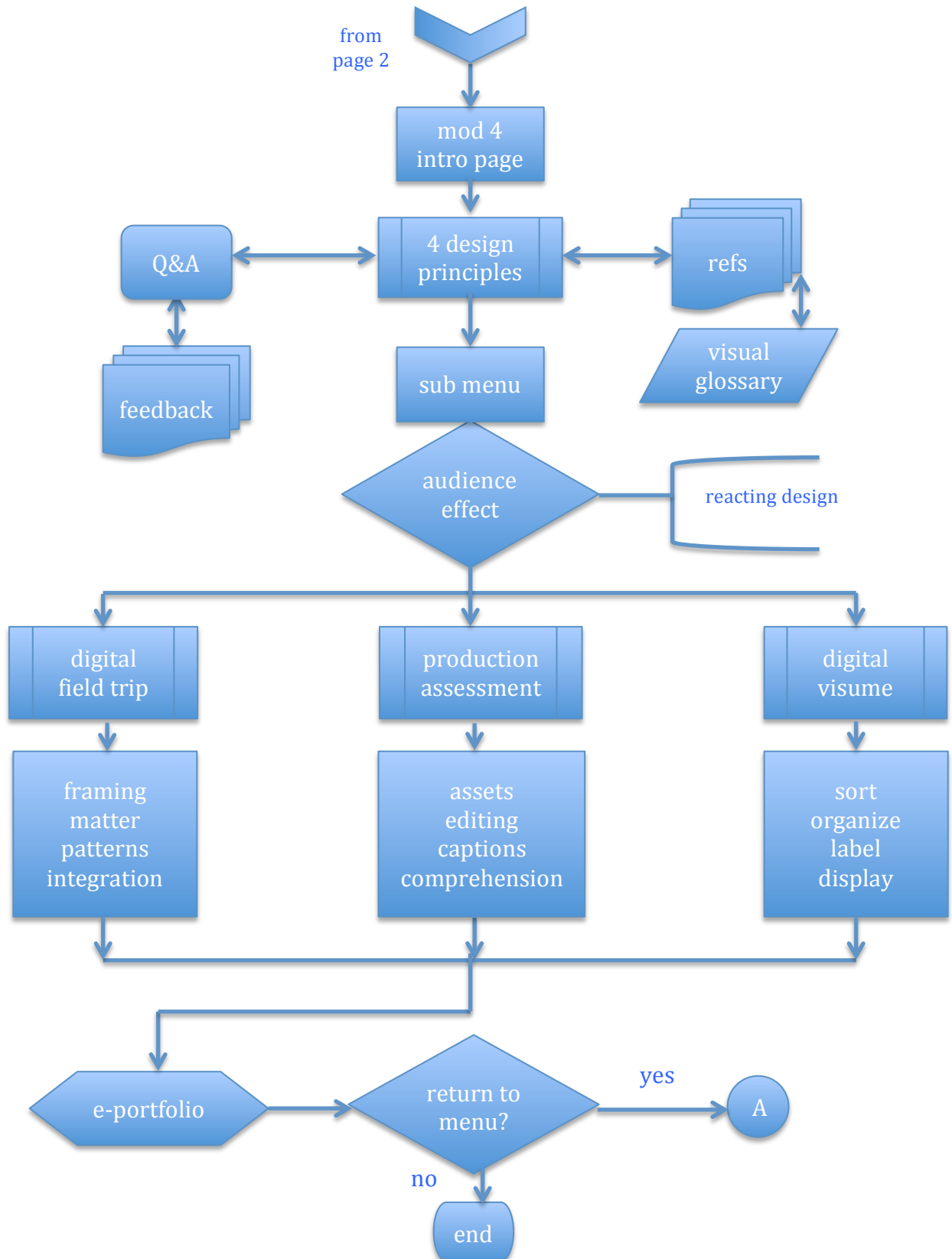


User will have access to full menu on every page.



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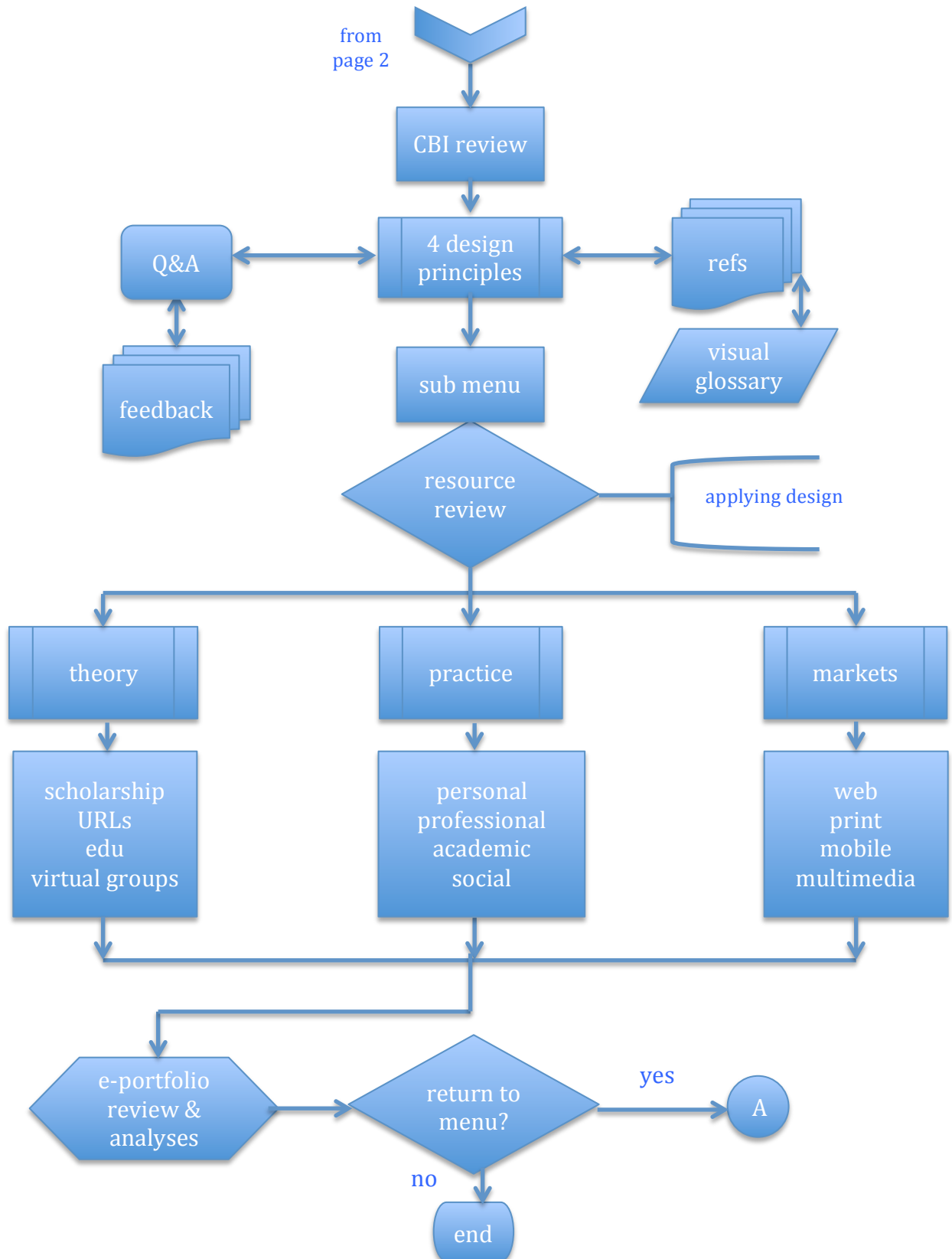
IDP: Henderson, Triplett, Thornton



User will have access to full menu on every page.

## Low-Level Flow Chart: Principles of Design for Smart Phone Digital Photography

IDP: Henderson, Triplett, Thornton



User will have access to full menu on every page.

## **Flow Charts: Principles of Design for Smart Phone Digital Photography** **L. Triplett, D. Henderson, M. Thornton**

### **Instructional Design Project Overview**

Existing online tutorials, workshops, & forums on best practices in photography within familiar environments show a complex array of jargon, methods, & strategies both unnecessary & counter-productive for many markets. This IDP project focuses upon a simplified, condensed, & highly pragmatic CBI/CBT that relies upon fundamental principles of design (unity, harmony, balance, & variety) applied across creative, affective, social, & cognitive factors (subject/content, composition, focus, & audience effect). Both online & in-person demographics were surveyed to assess needs analysis. The response is clear: high-quality, rapid-application instruction is highly desired for improved photograph creation. Our solution is a 4x4 matrix of related applied variables.

### **Project Needs Analysis per FEA**

Virtual photography & visual composition e-curriculum indicated resources with ample information, methods, & strategies, but many obstacles for effective & on-demand potential users/consumers. Our IDP rests upon high-quality instruction with rapid application opportunity of concepts into practice; that is, a brief learning curve focusing on simple, pragmatic principles for effective procedures & quality outcome. Our multiplex surveying took place during a window from Sept 23 - Oct 1, 2018. The target number for an actual CBT/CBI was 20 maximum; 56 responses green-lit development.

### **Target Audience**

Potential learners for this CBT/CBI are a diverse collective approached in-person, by phone & email, & through online groups. The common denominator is a desire to enhance photography skills for smart phones or digital cameras in an intense four-week course. From total numbers (56) amassed as of Oct 1, 2018 in the St. Pete/Tampa area, 41 individuals expressed preferences for CBT/CBI (local/non-local); 37 for a hybrid version; & 7 in-person only. For safety concerns, this target group was narrowed down to those personally known by at least one group member; thus, 17 were selected. Their demographic profiles & objectives are in the appendix.

### **Roles/Resources**

Role distribution: SMEs: Mike & Lacey; technical: Mike, Desiree; text & research: all; brainstorming & flow chart "topography": all; cover photography: all; graphics: Desiree; template development: Mike, Lacey; editing & proofreading: all; cover layout: Lacey.

Technical equipment: smart phone, connectors, laptop/tower, wifi access; sketch pad

### Main Menu

- Welcome
  - objectives
  - principles
  - applications
- Subject & Content
  - process 1
  - tabula rasa
  - visual glossary
  - 4x4 matrix
- Compose & Frame
  - process 2
  - terms/constructs
  - design unity
  - design harmony
- Cognitive Focus
  - process 3
  - design balance
  - design variety
  - visual projection
- Audience Effect
  - process 4
  - field trip
  - assessment
  - digital visume
- Resources

11 sample screens:

### Introductory Content

- 1) cover
- 2) main menu
- 3) welcome
- 4) objectives
- 5) principles
- 6) applications

### Modules

- 7) Subject & Content
- 8) Compose & Frame
- 9) Cognitive Focus
- 10) Audience Effect

- 11) Resources



**notes:** Main menu is 1<sup>st</sup> accessible from cover & then all pages; it includes left full navigation panel on 25/27 pages (except cover & resources), so that the menu itself = foundational literal structure & repeating design element.

- Text portions remain in templates as design elements in themselves.
- Active page shows red in main menu navigation; most also titled on screen.
- Multimedia options are built into the lower right navigation cluster.
- Seashell icon denotes the cover/home page, accessible throughout.
- Within each module's template, the 4 submenus (16 pp) will use fully visible imagery & text for the active page with ghosted images & labels of the other 3 for design continuity, clarity, & efficiency among modules. See single example of "process 1" submenu introducing initial CBT setup/housekeeping.
- The "objectives" represent linear, cumulative CBT topics achieved by the 4x4 matrix of the 4 principles of design applied to 4 human factors.
- The sketchpad & smart phone are simple tools used to apply the 4x4 matrix.
- The key process: transfer of conceptual awareness of design principles to simple sketches, then to smart phone photography, labels, & e-portfolios.
- Core assessments as produced outcomes aligning with objectives & applied design principles are multiple & layered: photographs, graphics, notes, sketches, personalized visual glossary, multimedia, visume, & e-portfolios.



# Principles of Design for Smart Phone Digital Photography

e-portfolio

visual  
glossary

intro

subject &  
content

compose  
& frame

cognitive  
focus

audience  
effect

resources

USF EME 6284  
Dr. Smith / Oct 28, 2018  
Desiree Henderson  
Lacey Triplett  
Mike Thornton



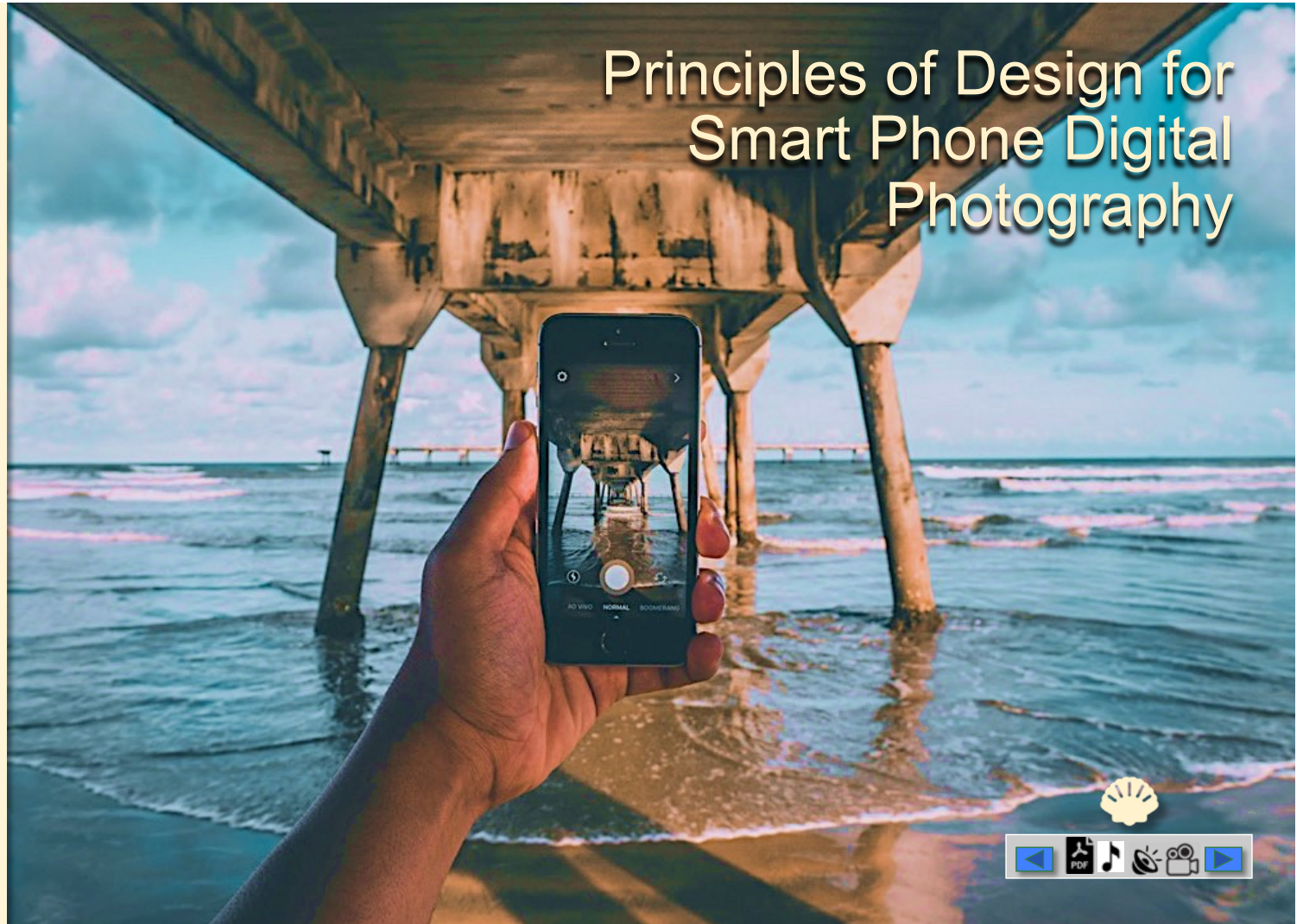
main menu



## Main Menu

- 📷 **Welcome**
  - objectives
  - principles
  - applications
- 📷 **Subject & Content**
  - process 1
  - tabula rasa
  - visual glossary
  - 4x4 matrix
- 📷 **Compose & Frame**
  - process 2
  - terms/constructs
  - design unity
  - design harmony
- 📷 **Cognitive Focus**
  - process 3
  - design balance
  - design variety
  - visual projection
- 📷 **Audience Effect**
  - process 4
  - field trip
  - assessment
  - digital visume
- 📷 **Resources**

# Principles of Design for Smart Phone Digital Photography





## Main Menu

- 📷 **Welcome**
  - objectives
  - principles
  - applications
- 📷 **Subject & Content**
  - process 1
  - tabula rasa
  - visual glossary
  - 4x4 matrix
- 📷 **Compose & Frame**
  - process 2
  - terms/constructs
  - design unity
  - design harmony
- 📷 **Cognitive Focus**
  - process 3
  - design balance
  - design variety
  - visual projection
- 📷 **Audience Effect**
  - process 4
  - field trip
  - assessment
  - digital visume
- 📷 **Resources**

# Principles of Design



More than 40% of our brain's power  
is dedicated to visual processing.  
We've evolved to see patterns...





## Main Menu

- 📷 **Welcome**
  - objectives
  - principles
  - applications
- 📷 **Subject & Content**
  - process 1
  - tabula rasa
  - visual glossary
  - 4x4 matrix
- 📷 **Compose & Frame**
  - process 2
  - terms/constructs
  - design unity
  - design harmony
- 📷 **Cognitive Focus**
  - process 3
  - design balance
  - design variety
  - visual projection
- 📷 **Audience Effect**
  - process 4
  - field trip
  - assessment
  - digital visume
- 📷 **Resources**

# Patterns to Predict



For millennia, natural patterns have shown us rhythms of meaning. Our eyes comprehend.





## Main Menu

- 📷 **Welcome**
  - objectives
  - principles
  - applications
- 📷 **Subject & Content**
  - process 1
  - tabula rasa
  - visual glossary
  - 4x4 matrix
- 📷 **Compose & Frame**
  - process 2
  - terms/constructs
  - design unity
  - design harmony
- 📷 **Cognitive Focus**
  - process 3
  - design balance
  - design variety
  - visual projection
- 📷 **Audience Effect**
  - process 4
  - field trip
  - assessment
  - digital visume
- 📷 **Resources**

# Neural Power, Visible



Our own eyes are extraordinary tools of perception:  
color, contrast, motion, proximity, relation.  
We already have a camera to use.



## Main Menu

- 📷 **Welcome**
  - **objectives**
  - principles
  - applications
- 📷 **Subject & Content**
  - process 1
  - tabula rasa
  - visual glossary
  - 4x4 matrix
- 📷 **Compose & Frame**
  - process 2
  - terms/constructs
  - design unity
  - design harmony
- 📷 **Cognitive Focus**
  - process 3
  - design balance
  - design variety
  - visual projection
- 📷 **Audience Effect**
  - process 4
  - field trip
  - assessment
  - digital visume
- 📷 **Resources**





## Main Menu

- 📷 **Welcome**
  - objectives
  - principles
  - applications
- 📷 **Subject & Content**
  - process 1
  - tabula rasa
  - visual glossary
  - 4x4 matrix
- 📷 **Compose & Frame**
  - process 2
  - terms/constructs
  - design unity
  - design harmony
- 📷 **Cognitive Focus**
  - process 3
  - design balance
  - design variety
  - visual projection
- 📷 **Audience Effect**
  - process 4
  - field trip
  - assessment
  - digital visume
- 📷 **Resources**

Recognize, identify, &  
describe both chaos &  
order as mutually  
inclusive entities.



chaos + order



objective #1



## Main Menu

- 📷 **Welcome**
  - objectives
  - principles
  - applications
- 📷 **Subject & Content**
  - process 1
  - tabula rasa
  - visual glossary
  - 4x4 matrix
- 📷 **Compose & Frame**
  - process 2
  - terms/constructs
  - design unity
  - design harmony
- 📷 **Cognitive Focus**
  - process 3
  - design balance
  - design variety
  - visual projection
- 📷 **Audience Effect**
  - process 4
  - field trip
  - assessment
  - digital visume
- 📷 **Resources**

Recognize, identify, &  
describe both chaos &  
order as mutually  
inclusive entities.



chaos + order



objective #1





## Main Menu

- 📷 **Welcome**
  - objectives
  - principles
  - applications
- 📷 **Subject & Content**
  - process 1
  - tabula rasa
  - visual glossary
  - 4x4 matrix
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  - process 2
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  - process 4
  - field trip
  - assessment
  - digital visume
- 📷 **Resources**

Observe, categorize, &  
infer innumerable  
natural designs &  
patterns from which all  
human design flows.



natural design

objective #2





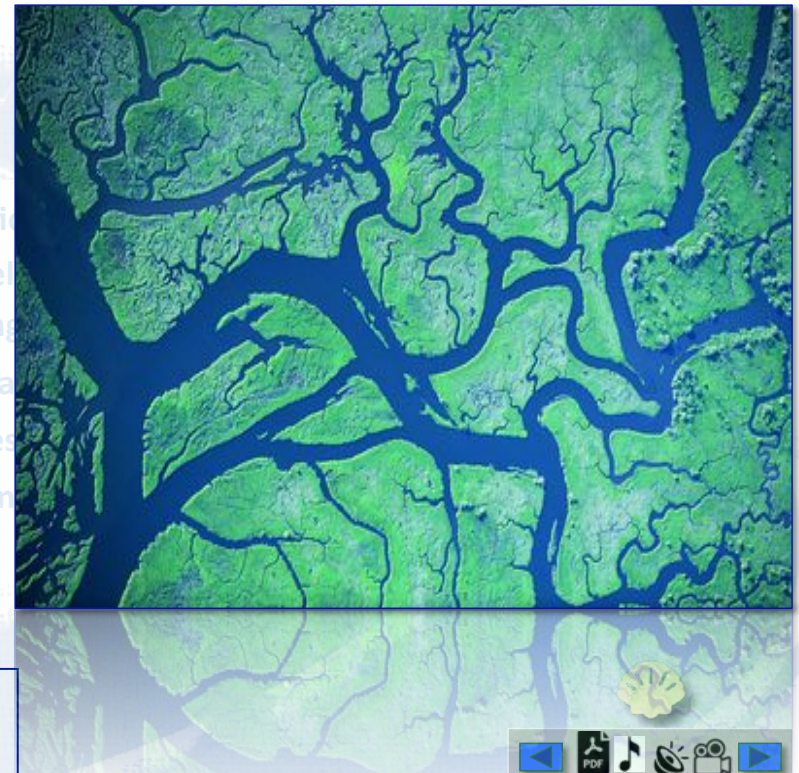
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  - process 3
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  - process 4
  - field trip
  - assessment
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Trace, identify, & comprehend various roots & descendants of the term, "design."



etymology



objective #3

## Main Menu

- 📷 **Welcome**
  - objectives
  - principles
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- 📷 **Subject & Content**
  - process 1
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  - 4x4 matrix
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  - process 2
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  - design unity
  - design harmony
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  - process 3
  - design balance
  - design variety
  - visual projection
- 📷 **Audience Effect**
  - process 4
  - field trip
  - assessment
  - digital visume
- 📷 **Resources**

Examine, compare/  
contrast, & illustrate  
the numerous visual  
effects of the ancient  
Greek civilization.



Greek gifts



objective #4





## Main Menu

- 📷 **Welcome**
  - objectives
  - principles
  - applications
- 📷 **Subject & Content**
  - process 1
  - tabula rasa
  - visual glossary
  - 4x4 matrix
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  - process 2
  - terms/constructs
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  - process 3
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  - visual projection
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  - process 4
  - field trip
  - assessment
  - digital visume
- 📷 **Resources**

Identify, differentiate,  
& illustrate the four  
classic principles of  
design.



four design principles

objective #5





## Main Menu

- 📷 **Welcome**
  - objectives
  - principles
  - applications
- 📷 **Subject & Content**
  - process 1
  - tabula rasa
  - visual glossary
  - 4x4 matrix
- 📷 **Compose & Frame**
  - process 2
  - terms/constructs
  - design unity
  - design harmony
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  - process 3
  - design balance
  - design variety
  - visual projection
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  - process 4
  - field trip
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  - digital visume
- 📷 **Resources**

Examine, compare, &  
reproduce various  
visual framing  
techniques & effects.



objective #6

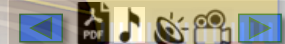
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  - objectives
  - principles
  - applications
- 📷 **Subject & Content**
  - process 1
  - tabula rasa
  - visual glossary
  - 4x4 matrix
- 📷 **Compose & Frame**
  - process 2
  - terms/constructs
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  - process 3
  - design balance
  - design variety
  - visual projection
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  - process 4
  - field trip
  - assessment
  - digital visume
- 📷 **Resources**

Identify, explain, &  
generate major  
concepts & components  
of abstract art.



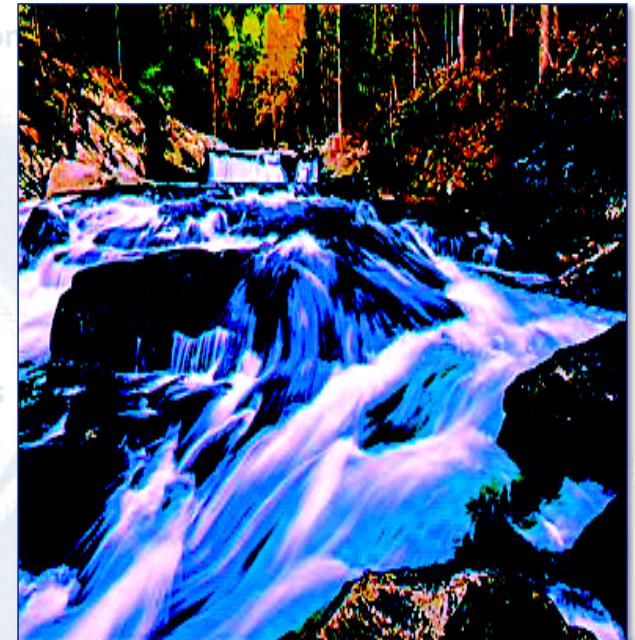
objective #7



## Main Menu

- 📷 **Welcome**
  - objectives
  - principles
  - applications
- 📷 **Subject & Content**
  - process 1
  - tabula rasa
  - visual glossary
  - 4x4 matrix
- 📷 **Compose & Frame**
  - process 2
  - terms/constructs
  - design unity
  - design harmony
- 📷 **Cognitive Focus**
  - process 3
  - design balance
  - design variety
  - visual projection
- 📷 **Audience Effect**
  - process 4
  - field trip
  - assessment
  - digital visume
- 📷 **Resources**

Discover, describe, sort,  
& visually reproduce  
diverse patterns &  
rhythms of nature.



objective #8





## Main Menu

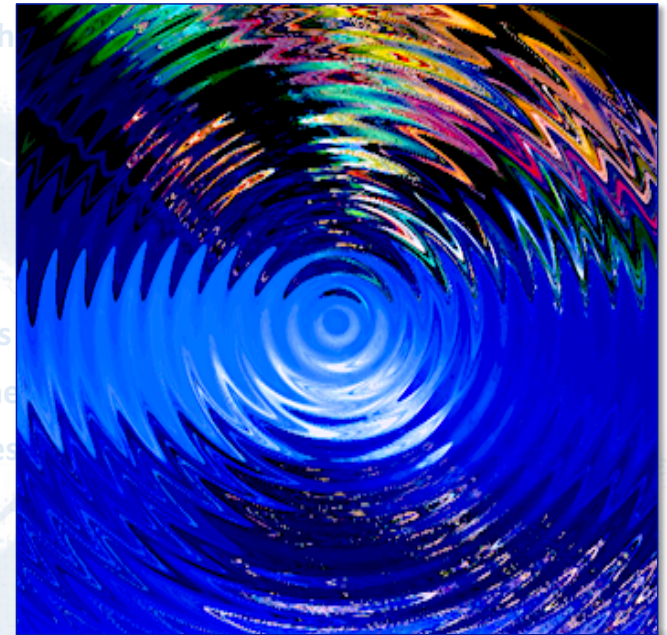
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  - **objectives**
  - principles
  - applications
- 📷 **Subject & Content**
  - process 1
  - tabula rasa
  - visual glossary
  - 4x4 matrix
- 📷 **Compose & Frame**
  - process 2
  - terms/constructs
  - design unity
  - design harmony
- 📷 **Cognitive Focus**
  - process 3
  - design balance
  - design variety
  - visual projection
- 📷 **Audience Effect**
  - process 4
  - field trip
  - assessment
  - digital visume
- 📷 **Resources**

Examine nature for a repertoire of elements such as lines, colors, shapes, proportions, textures, & values; recreate each visually.



compositional elements

objective #9



## Main Menu

- 📷 **Welcome**
  - objectives
  - principles
  - applications
- 📷 **Subject & Content**
  - process 1
  - tabula rasa
  - visual glossary
  - 4x4 matrix
- 📷 **Compose & Frame**
  - process 2
  - terms/constructs
  - design unity
  - design harmony
- 📷 **Cognitive Focus**
  - process 3
  - design balance
  - design variety
  - visual projection
- 📷 **Audience Effect**
  - process 4
  - field trip
  - assessment
  - digital visume
- 📷 **Resources**

Collect, analyze, sort, & label a variety of graphic imagery according to visual elements & the four classic design principles.



sample discrimination



objective #10

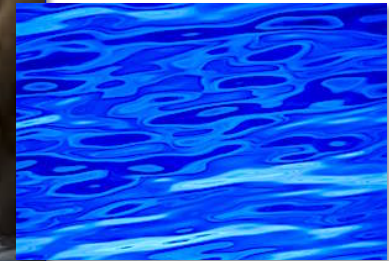


## Main Menu

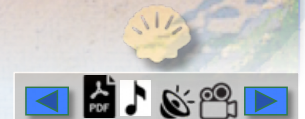
- 📷 **Welcome**
  - objectives
  - principles
  - applications
- 📷 **Subject & Content**
  - process 1
  - tabula rasa
  - visual glossary
  - 4x4 matrix
- 📷 **Compose & Frame**
  - process 2
  - terms/constructs
  - design unity
  - design harmony
- 📷 **Cognitive Focus**
  - process 3
  - design balance
  - design variety
  - visual projection
- 📷 **Audience Effect**
  - process 4
  - field trip
  - assessment
  - digital visume
- 📷 **Resources**

Examine, predict, & label  
secondary design elements  
such as emphasis, contrast,  
dominance, rhythm,  
hierarchy, & movement.

secondary design elements



objective #11



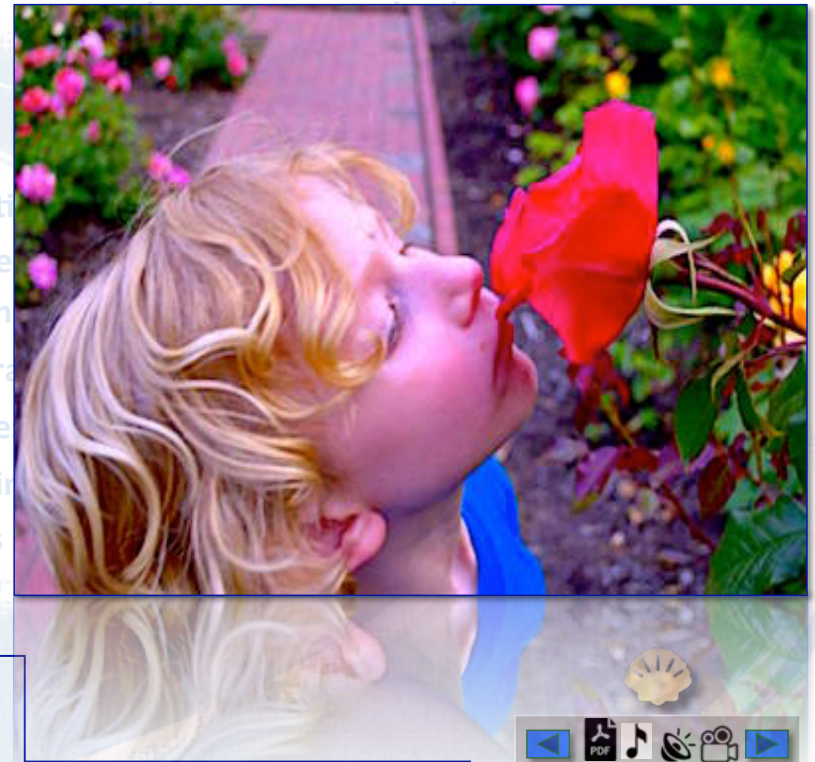


## Main Menu

- 📷 **Welcome**
  - objectives
  - principles
  - applications
- 📷 **Subject & Content**
  - process 1
  - tabula rasa
  - visual glossary
  - 4x4 matrix
- 📷 **Compose & Frame**
  - process 2
  - terms/constructs
  - design unity
  - design harmony
- 📷 **Cognitive Focus**
  - process 3
  - design balance
  - design variety
  - visual projection
- 📷 **Audience Effect**
  - process 4
  - field trip
  - assessment
  - digital visume
- 📷 **Resources**

Outline, describe, &  
apply the procedures  
for composition with  
any camera.

photographic design



objective #12

## Main Menu

- 📷 **Welcome**
  - objectives
  - principles
  - applications
- 📷 **Subject & Content**
  - process 1
  - tabula rasa
  - visual glossary
  - 4x4 matrix
- 📷 **Compose & Frame**
  - process 2
  - terms/constructs
  - design unity
  - design harmony
- 📷 **Cognitive Focus**
  - process 3
  - design balance
  - design variety
  - visual projection
- 📷 **Audience Effect**
  - process 4
  - field trip
  - assessment
  - digital visume
- 📷 **Resources**

Review principles of design & apply to visual composition with smart phone technology.



objective #13

smart phone camera technology



## Main Menu

- 📷 **Welcome**
  - objectives
  - principles
  - applications
- 📷 **Subject & Content**
  - process 1
  - tabula rasa
  - visual glossary
  - 4x4 matrix
- 📷 **Compose & Frame**
  - process 2
  - terms/constructs
  - design unity
  - design harmony
- 📷 **Cognitive Focus**
  - process 3
  - design balance
  - design variety
  - visual projection
- 📷 **Audience Effect**
  - process 4
  - field trip
  - assessment
  - digital visume
- 📷 **Resources**

Experiment, analyze, &  
synthesize diverse  
framing techniques &  
capture methods.

framing & capture



objective #14





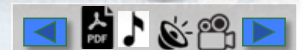
## Main Menu

- 📷 **Welcome**
  - objectives
  - principles
  - applications
- 📷 **Subject & Content**
  - process 1
  - tabula rasa
  - visual glossary
  - 4x4 matrix
- 📷 **Compose & Frame**
  - process 2
  - terms/constructs
  - design unity
  - design harmony
- 📷 **Cognitive Focus**
  - process 3
  - design balance
  - design variety
  - visual projection
- 📷 **Audience Effect**
  - process 4
  - field trip
  - assessment
  - digital visume
- 📷 **Resources**

Identify, experiment, &  
apply in-phone text  
editing features & effects.



objective #15

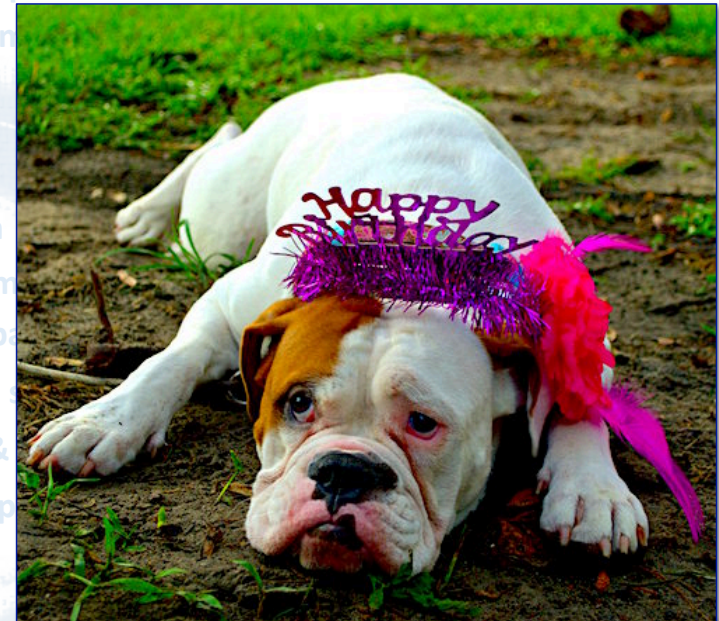


## Main Menu

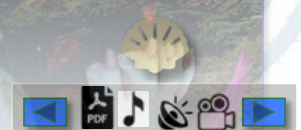
- 📷 **Welcome**
  - objectives
  - principles
  - applications
- 📷 **Subject & Content**
  - process 1
  - tabula rasa
  - visual glossary
  - 4x4 matrix
- 📷 **Compose & Frame**
  - process 2
  - terms/constructs
  - design unity
  - design harmony
- 📷 **Cognitive Focus**
  - process 3
  - design balance
  - design variety
  - visual projection
- 📷 **Audience Effect**
  - process 4
  - field trip
  - assessment
  - digital visume
- 📷 **Resources**

### photojournalism pov

Research, identify,  
experiment, & assess  
numerous simple methods  
of aware photojournalism.



objective #16



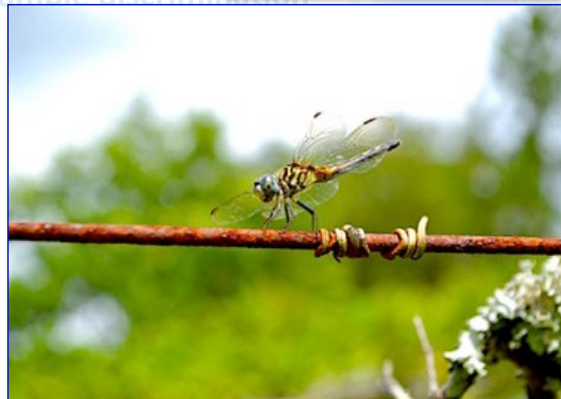


## Main Menu

- 📷 **Welcome**
  - objectives
  - principles
  - applications
- 📷 **Subject & Content**
  - process 1
  - tabula rasa
  - visual glossary
  - 4x4 matrix
- 📷 **Compose & Frame**
  - process 2
  - terms/constructs
  - design unity
  - design harmony
- 📷 **Cognitive Focus**
  - process 3
  - design balance
  - design variety
  - visual projection
- 📷 **Audience Effect**
  - process 4
  - field trip
  - assessment
  - digital visume
- 📷 **Resources**

## e-portfolios

Produce, compile,  
categorize, review, label, &  
publish your own work  
product via visual glossary  
& e-portfolio interplay.



objective #17





## Main Menu

- 📷 **Welcome**
  - objectives
  - **principles**
  - applications
- 📷 **Subject & Content**
  - process 1
  - tabula rasa
  - visual glossary
  - 4x4 matrix
- 📷 **Compose & Frame**
  - process 2
  - terms/constructs
  - design unity
  - design harmony
- 📷 **Cognitive Focus**
  - process 3
  - design balance
  - design variety
  - visual projection
- 📷 **Audience Effect**
  - process 4
  - field trip
  - assessment
  - digital visume
- 📷 **Resources**



## 4 design principles

### unity

~ oneness, integrity, whole  
*motif monopoly*

### harmony

~ relational, rhythmic  
*connective appeal*

### balance

~ control, equality, justice  
*stable, dependable*

### variety

~ uniqueness, perspective  
*functional flavor*



## Main Menu

- 📷 **Welcome**
  - objectives
  - **principles**
  - applications
- 📷 **Subject & Content**
  - process 1
  - tabula rasa
  - visual glossary
  - 4x4 matrix
- 📷 **Compose & Frame**
  - process 2
  - terms/constructs
  - design unity
  - design harmony
- 📷 **Cognitive Focus**
  - process 3
  - design balance
  - design variety
  - visual projection
- 📷 **Audience Effect**
  - process 4
  - field trip
  - assessment
  - digital visume
- 📷 **Resources**



# 4 design principles

## unity

~ oneness, integrity, whole  
*motif monopoly*

- *motif, repetition, themes, attraction*
- sketches, pictures, effects;
- terminology & constructs;
- links/resources & research;
- e-portfolio assignment
- organic, inorganic matter
- natural & human patterns



## Main Menu

- ⌂ **Welcome**
  - objectives
  - **principles**
  - applications
- ⌂ **Subject & Content**
  - process 1
  - tabula rasa
  - visual glossary
  - 4x4 matrix
- ⌂ **Compose & Frame**
  - process 2
  - terms/constructs
  - design unity
  - design harmony
- ⌂ **Cognitive Focus**
  - process 3
  - design balance
  - design variety
  - visual projection
- ⌂ **Audience Effect**
  - process 4
  - field trip
  - assessment
  - digital visume
- ⌂ **Resources**



# 4 design principles

## harmony

~ relational, rhythmic  
*connective appeal*

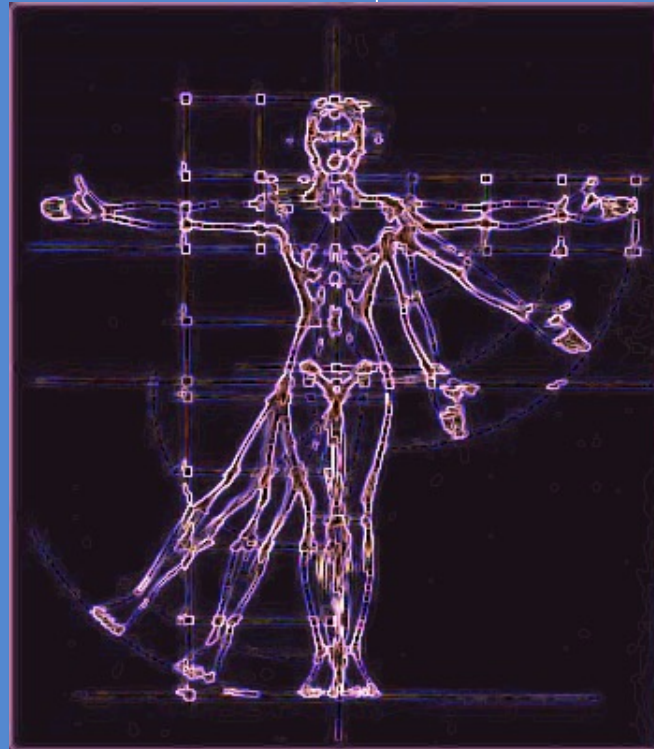
- *artist, function, design, space*
- sketches, pictures, effects;
- terminology & constructs;
- links/resources & research;
- e-portfolio assignment
- organic, inorganic matter
- natural & human patterns





## Main Menu

- Welcome
  - objectives
  - **principles**
  - applications
- Subject & Content
  - process 1
  - tabula rasa
  - visual glossary
  - 4x4 matrix
- Compose & Frame
  - process 2
  - terms/constructs
  - design unity
  - design harmony
- Cognitive Focus
  - process 3
  - design balance
  - design variety
  - visual projection
- Audience Effect
  - process 4
  - field trip
  - assessment
  - digital visume
- Resources



# 4 design principles

## balance

~ control, equality, justice  
*stable, dependable*

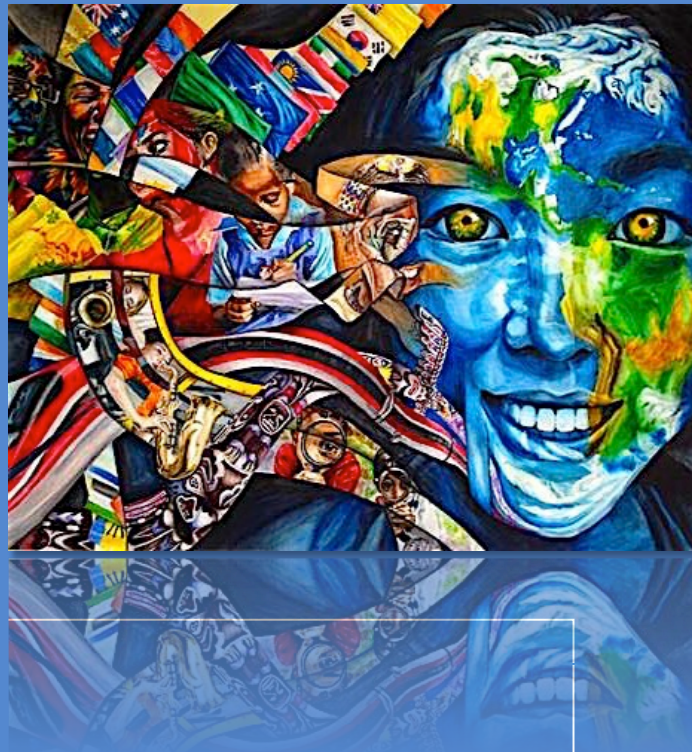
- *formal, informal, methods, proportions*
- sketches, pictures, effects;
- terminology & constructs;
- links/resources & research;
- e-portfolio assignment
- organic, inorganic matter
- natural & human patterns



## Main Menu

- ⌂ **Welcome**
  - objectives
  - **principles**
  - applications
- ⌂ **Subject & Content**
  - process 1
  - tabula rasa
  - visual glossary
  - 4x4 matrix
- ⌂ **Compose & Frame**
  - process 2
  - terms/constructs
  - design unity
  - design harmony
- ⌂ **Cognitive Focus**
  - process 3
  - design balance
  - design variety
  - visual projection
- ⌂ **Audience Effect**
  - process 4
  - field trip
  - assessment
  - digital visume
- ⌂ **Resources**

# 4 design principles



## variety

~ uniqueness, perspective  
*functional flavor*

- function, rhythm, quantity, colors
- sketches, pictures, effects;
- terminology & constructs;
- links/resources & research;
- e-portfolio assignment
- organic, inorganic matter
- natural & human patterns





## Main Menu

- 📷 **Welcome**
  - objectives
  - principles
  - **applications**
- 📷 **Subject & Content**
  - process 1
  - tabula rasa
  - visual glossary
  - 4x4 matrix
- 📷 **Compose & Frame**
  - process 2
  - terms/constructs
  - design unity
  - design harmony
- 📷 **Cognitive Focus**
  - process 3
  - design balance
  - design variety
  - visual projection
- 📷 **Audience Effect**
  - process 4
  - field trip
  - assessment
  - digital visume
- 📷 **Resources**

# applications



*subject & content*



*compose & frame*



*cognitive focus*



*audience effect*

**4x4**  
principles x modules





## Main Menu

- 📷 **Welcome**
  - objectives
  - principles
  - **applications**
- 📷 **Subject & Content**
  - process 1
  - tabula rasa
  - visual glossary
  - 4x4 matrix
- 📷 **Compose & Frame**
  - process 2
  - terms/constructs
  - design unity
  - design harmony
- 📷 **Cognitive Focus**
  - process 3
  - design balance
  - design variety
  - visual projection
- 📷 **Audience Effect**
  - process 4
  - field trip
  - assessment
  - digital visume
- 📷 **Resources**

# applications



subject & content

subject & content

compose & frame

cognitive focus

audience effect

4x4  
principles x modules

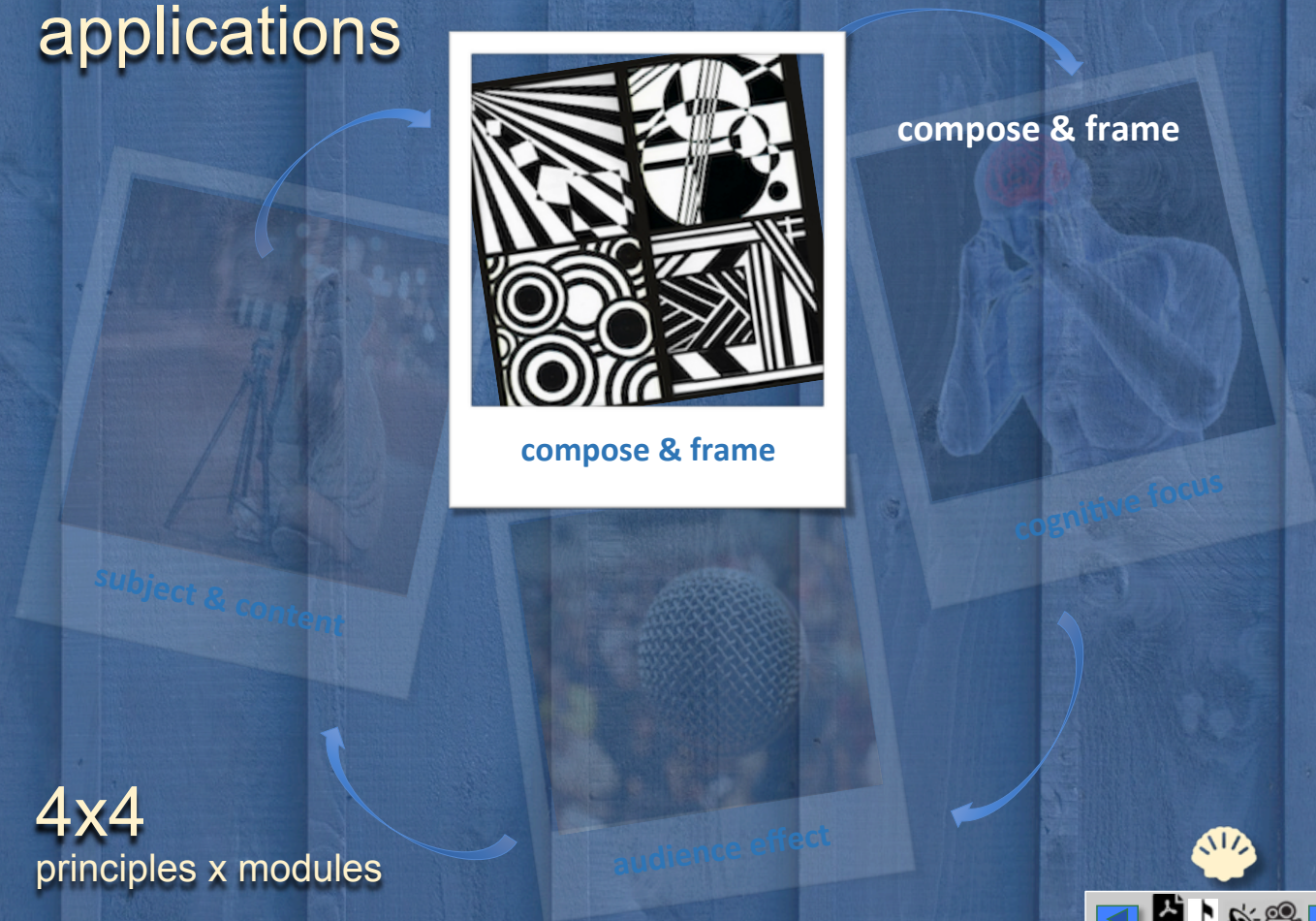




## Main Menu

- 📷 **Welcome**
  - objectives
  - principles
  - **applications**
- 📷 **Subject & Content**
  - process 1
  - tabula rasa
  - visual glossary
  - 4x4 matrix
- 📷 **Compose & Frame**
  - process 2
  - terms/constructs
  - design unity
  - design harmony
- 📷 **Cognitive Focus**
  - process 3
  - design balance
  - design variety
  - visual projection
- 📷 **Audience Effect**
  - process 4
  - field trip
  - assessment
  - digital visume
- 📷 **Resources**

# applications





## Main Menu

- 📷 **Welcome**
  - objectives
  - principles
  - **applications**
- 📷 **Subject & Content**
  - process 1
  - tabula rasa
  - visual glossary
  - 4x4 matrix
- 📷 **Compose & Frame**
  - process 2
  - terms/constructs
  - design unity
  - design harmony
- 📷 **Cognitive Focus**
  - process 3
  - design balance
  - design variety
  - visual projection
- 📷 **Audience Effect**
  - process 4
  - field trip
  - assessment
  - digital visume
- 📷 **Resources**

# applications

cognitive focus

compose & frame

subject & content

audience effect

**4x4**  
principles x modules

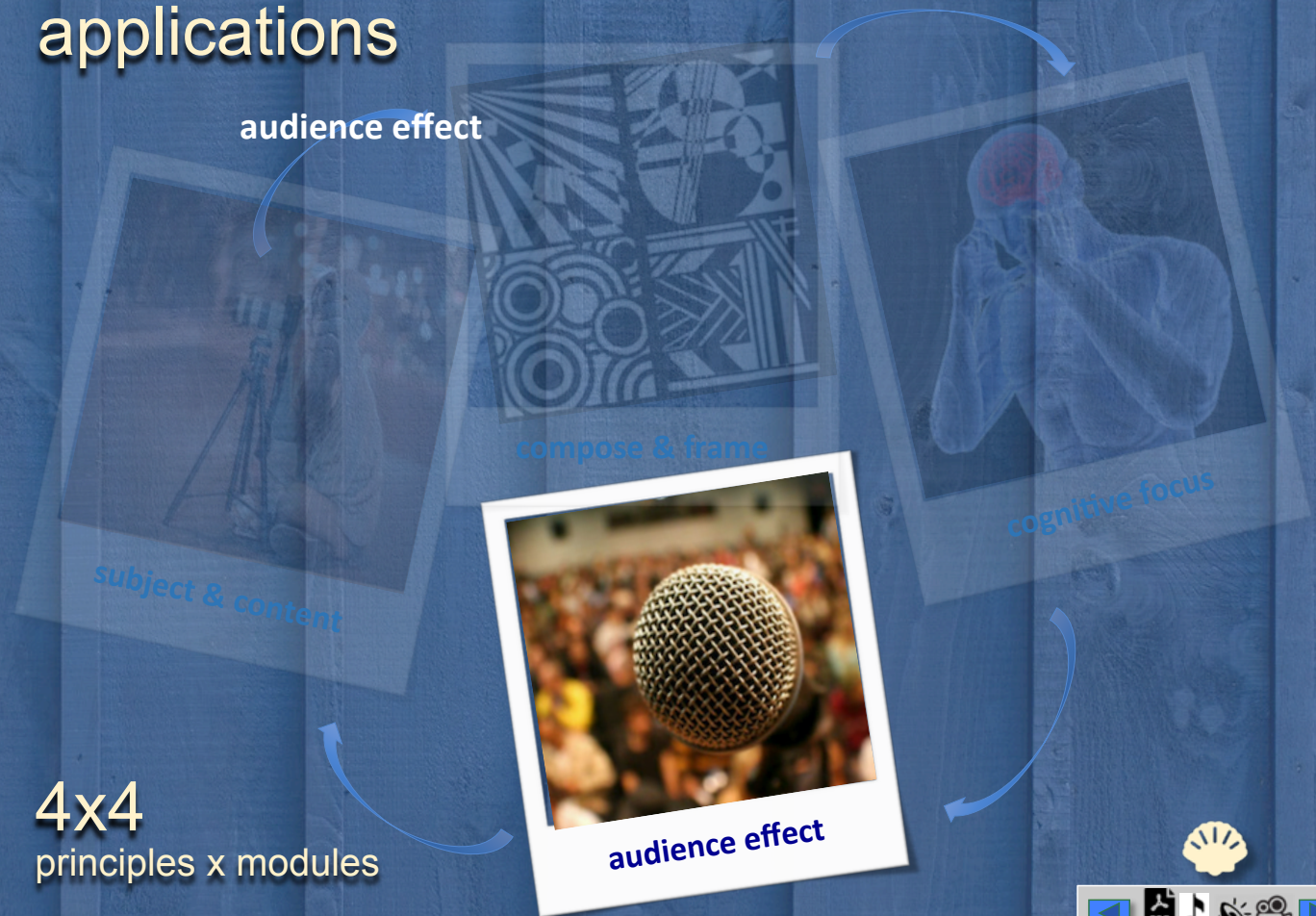




## Main Menu

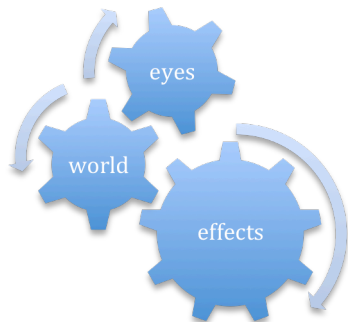
- 📷 **Welcome**
  - objectives
  - principles
  - **applications**
- 📷 **Subject & Content**
  - process 1
  - tabula rasa
  - visual glossary
  - 4x4 matrix
- 📷 **Compose & Frame**
  - process 2
  - terms/constructs
  - design unity
  - design harmony
- 📷 **Cognitive Focus**
  - process 3
  - design balance
  - design variety
  - visual projection
- 📷 **Audience Effect**
  - process 4
  - field trip
  - assessment
  - digital visume
- 📷 **Resources**

# applications





## **ID Proposal: Principles of Design for Smart Phone Digital Photography**



**Group 4: Lacey Triplett, Desiree Henderson, Mike Thornton  
USF EME 6284 / Problems In Instructional Design With Computers  
Dr. Glenn Smith / Oct 10, 2018**

## **Abstract: Principles of Design for Smart Phone Digital Photography Instructional Design Proposal**

Existing online tutorials, workshops, & forums on best practices in photography within familiar environments show a complex array of jargon, methods, & strategies both unnecessary & counter-productive for many markets. This IDP project focuses upon a simplified, condensed, & highly pragmatic CBI/CBT that relies upon fundamental principles of design (unity, harmony, balance, & variety) applied across creative, affective, social, & cognitive factors (subject/content, composition, focus, & audience effect). Both online & in-person demographics were surveyed to assess needs analysis. The response is clear: high-quality, rapid-application instruction is highly desired for improved photograph creation. Our solution is a 4x4 matrix of related applied variables.

### **Project Needs Analysis per FEA**

Virtual photography & visual composition e-curriculum indicated resources with ample information, methods, & strategies, but many obstacles for effective & on-demand potential users/consumers. Our IDP rests upon high-quality instruction with rapid application opportunity of concepts into practice; that is, a brief learning curve focusing on simple, pragmatic principles for effective procedures & quality outcome. Our multiplex surveying took place during a window from Sept 23 - Oct 1, 2018. The target number for an actual CBT/CBI was 20 maximum; 56 responses green-lit development.

### **Target Audience**

Potential learners for this CBT/CBI are a diverse collective approached in-person, by phone & email, & through online groups. The common denominator is a desire to enhance photography skills for smart phones or digital cameras in an intense four-week course. From total numbers (56) amassed as of Oct 1, 2018 in the St. Pete/Tampa area, 41 individuals expressed preferences for CBT/CBI (local/non-local); 37 for a hybrid version; & 7 in-person only. For safety concerns, this target group was narrowed down to those personally known by at least one group member; thus, 17 were selected. Their demographic profiles & objectives are in the appendix.

### **Goals/Tasks & Learning/Behavioral/Performance Objectives:**

What specifically will be learned? Learners will be able to

- understand basic philosophical relationships between chaos & order
- discuss the etymological history of “design” & related terms
- define basic relevant terminology through focused use of eyes, brain, & hands
- identify & demonstrate basic components of any picture plane or setting
- explain & illustrate the basic principles of advanced visual communications
- describe the basic elements of good design: unity, harmony, balance, variety
- visually reproduce/draw/diagram the features & functions of these
- recognize fundamental elements of design, including lines, shapes, colors, textures, proportions, spacing, direction, attitude, etc.; parallel to principles of geometry & many



other disciplines

- generate examples of good & bad design employing these same elements
- describe & discuss secondary elements of design, such as emphasis or dominance, rhythm (motif/pattern/repetition), contrast, hierarchy, & movement
- identify components & functions of smart phone technology, including generic camera operating instructions
- utilize camera technology guided by creative, affective, social, & cognitive factors of subject/content, composition, focus, & audience effect
- assemble a template of photographic work as rubric for a portfolio
- be able to explain to a novice photographer essential & secondary design elements, camera components, framing & capture, & visual synthesis within photojournalistic techniques

### **IDP Content/Courseware, Logistics, & Structure: Principles of Design for Smart Phone Digital Photography**

Course structure follows a series of 12 singular, intense, sequential online modules over four weeks with three production milestone syntheses per week (Mon, Wed, Fri pacing) of approximately two hours each. Total time investment is expected to range from at least 6 hours per week to possibly 12-15 hours/week. Each week embodies a group of three topics relevant to the overall (4x4 matrix) heading of the four design principles applied to four categories of creative subject/content, affective composition, cognitive focus, & social audience effect.

#### **Week 1. principles x creative subject/content**

**1a. Tabula Rasa:** introductions; Earth, anatomy, physiology, neurology, physics & rainbows; brief surveys (5+ advantages of visual communications, 5+ fears of communicating visually); housekeeping: materials, sketch pad, avatar/personal logo, smart phone technology & surrogates, community platform hosts & private digital uploads, strategies, rules, processes, products, IP, e-portfolios & visumes; multiple language etymology of “design”; similar roots; Greek Gifts: Cosmos, philosophy, drama, mythology, architecture; purposes of design & contemporary applications; links/resources & research; e-portfolio assignment;

**1b. Visual Glossary:** numerous visual examples of four principles; discussion, intuitive analyses, labeling; smart phone roughed framing, experimentation, eye control; submission of examples of pleasing design in any visual art form (illustration/drawing, painting, ceramics, sculpture, printmaking, architecture, photography, memes, video/film, animation, graphic design, mixed media, futurism); interdisciplinary applications; links/resources & research; e-portfolio assignment;

**1c. 4x4 Matrix Perspective:** core design principles (unity, harmony, balance, variety) applied to creative, affective, cognitive, & social factors (subject/content, composition, focus, & audience effect); links/resources & research; e-portfolio assignment;

## Week 2. principles x affective composition

**2a. Design Terminology & Constructs:** picture plane (lines, shapes, textures, colors, values, 2D vs 3D, etc.), conceptual proportions, centers (mathematical, visual, aesthetic), objects, surfaces & space, orientation, mathematical proportions (2:3, 3:5, golden sections), line functions & effects; links/resources & research; e-portfolio assignment;

**2b. Unity:** dominant *motif*; “theme” parallel; religion/anthropology/law/hierarchies; creation methods/characteristics (size, line quality, color, direction, texture, value; sketches, pictures, effects); *repetition* of elements (magic 3, beyond 7; sketches, pictures, effects); polygons (sketches, pictures, effects); *themes*: major & minor (sketches, pictures, effects); *attraction* (relationships, distance, diameters, parallels, gravity); sketches, pictures, effects; terminology & constructs; links/resources & research; e-portfolio assignment;

**2c. Harmony:** feeling of “rightness”; applies to each element, their relationship, and entire design; harmonies of artist (persona), function (unified purpose), design (structure & flow of plane), & space (intuitive equalities); Golden Mean; harmonized diverse spaces vs. harmonized identical ones (sketches, pictures, effects); harmonic rules & examples; *Parthenon*: harmonious spaces 5:7:11 ratio; *transitions*: tools to lead eye flow from one object to another; natural harmony; sketches, pictures, effects; terminology & constructs; links/resources & research; e-portfolio assignment;

## Week 3. principles x cognitive focus

**3a. Balance:** sense of stability, dependability; *formal*: mirror images/bisect; sketch, pictures, effects; *informal*: objects equidistant from “fulcrum” of plane; sketches, pictures, effects; informal balance *methods* (natural cycles/engines, sociological trends, current values); large area of weak value + smaller area of strong value; large area of faint color + small area of intense color; large simple shape + small complex shape; large inanimate object + small animate one; sketches, pictures, effects; terminology & constructs; links/resources & research; e-portfolio assignment;

**3b. Variety:** relieves monotony through size, shape, color, value, texture, spacing, direction, attitude; *function*: impact dynamics, create movement; *rhythm*: metered pace of exploration/patterns/motifs; nature’s infinite e.g.s. - clouds, mountains, waves, ripples, cells, shells, fingerprints, hair, etc.; *emphasis*: via line weight/shadow; *colors*: infinite combinations; primary; complementary; sketches, pictures, effects; terminology & constructs; links/resources & research; e-portfolio assignment;

**3c. Pointing Outward: Discovery/Exploration for Concept Recognition & Application:** check: 5+ relevant terms needing clarification & 5+ key terms of visual literacy/design applicable to one’s own personal needs; cast the net: 1) print media examples of good & bad design; 2) 3+ personal photographs/drawings/artwork with good/excellent compositional qualities; 3) online well-designed compositions; explain

why your choices represents the 4 characteristics of good design; 4) 3+ “attractive” objects from nature, inorganic or organic; sketches, pictures, effects; terminology & constructs; links/resources & research; e-portfolio assignment;

#### **Week 4. principles x social audience effect**

**4a. Digital Field Trip:** using smart-phone framing & capture, find picture planes representative of the following categories: a) inorganic matter, b) organic matter, c) natural patterns, d) man-made patterns, & compose photographs according to a variety of design principles & terminology/construct exemplars; sketches, pictures, effects; terminology & constructs; links/resources & research; e-portfolio assignment;

**4b. Production Assessment Via Visual Concept Glossary:** duplicate all photographs; label from within your smart phone’s photo editing features existing photographs, photographs of sketches, & new photographs with appropriate captions that include your name, date, photograph title, & design principle or construct represented; sketches, pictures, effects; terminology & constructs; links/resources & research; e-portfolio assignment;

#### **4c. Visume & e-Portfolio: Gallery Showcase**

Sort, organize, label, & display your digital portfolio as your course visual glossary product; celebrate your vision!

#### **Activities, Strategies, & Settings**

All activities in this CBT/CBI revolve around procedural outcomes, which are embodied within a set of internal & external tasks. Good visual composition principles IN PRACTICE are informed by & also inform critical thought: “seeing” a good composition already framed is one skill; creating an aesthetically pleasing frame — if that is the purpose — is another. The core strategy is one of perceiving perfect design in nature; identifying & analyzing the components that create design; recreating those components by hand in simple sketches; taking photographs of those same sketches as well as objects representative of the constructs; studying the effects of these components; studying design principles & their best representations; transferring comprehension of these principles from natural phenomena to sketches to the composition of photographs; continuously building a knowledge base of concrete examples of abstractions via sketches & photographs; &, finally, labeling original photographs within one’s smart phone to show that comprehension has been grasped through observation & reproduction of design principles.

The setting is primarily the choice of the learner, since this is distributed as a virtual set of modules. The independent, creative portions of the production, however, can be set at any location the learner chooses for subject matter & desired effects.

[ Note: the four classic principles of design — unity, harmony, balance, & variety — can be expanded to also include emphasis or dominance, rhythm (motif/pattern/repetition),



contrast, hierarchy, & movement, but these are often included within the classic four as characteristic subsets. ]

We have identified possible non-procedural outcomes in the categories noted, essentially representing cognitive, affective, social, & ethical considerations of benefit.

**Knowledge outcome:** Essential terminology of design principles, evolutionary marvels, human visual processing, & camera parts & their relative functions.

**Attitudinal outcome:** Heightened appreciation & respect of patterns & designs in nature, & an awareness of the miraculous complexity & elegant functioning of our eyes in relation to massive neural processing power, emotional impact of colors, & expectations of visual technological innovations.

**Application outcome:** The applied use of knowledge is the end game for us in this project, no doubt. We want others to absorb content, gain insights & connections, understand procedural aspects & rationale behind visual design, then APPLY all in actual production mode.

**Synthesis outcome:** Our ultimate goal in this CBT/CBI is a hybrid experience in which learners ingest principled theories, numerous examples, relevant vocabulary, interdisciplinary connections (neural functioning, evolutionary biology, light & perception, technical innovation), & real-world impact.

## Assessment

There are at least two cycles of assessment continuously:

1) The chorus of [ sketches, pictures, effects; terminology & constructs; links/resources & research; e-portfolio assignment; ] after each module emphasizes this interplay among skills, abilities, knowledge, & application.

2) The portfolio (or visume) become a learner's own personalized, cumulative, & reflective textbook, replete with visual & aesthetic theory & technical & artistic practice.

## Resources

Technical equipment: smart phone, connectors, laptop/tower, wifi access; sketch pad  
Role distribution: SMEs: Mike & Lacey; technical: Lacey, Desiree; text & research: all; brainstorming & content development: all; photography: all; graphics: Desiree; learner profile tabulation: Desiree; editing & proofreading: all; cover layout: Lacey.

## Target Audience Profiles

Learner 1

Age: 49 / Gender: Female / Occupation: Assistant Director, USF HR / Relationship to me: direct supervisor / Photography experience: self-described intermediate, uses smartphone to capture moments. Wants to learn more advanced techniques.

Learner 2

Age: 31 / Gender: Female / Occupation: Sr HR Specialist / Relationship to me: coworker / Photography experience: self-described intermediate, uses smartphone to post on social media, reference information

later (class or meeting notes, serial numbers, etc) and to capture moments. Wants to learn how to compose a shot that is more interesting than having the subject centered.

#### Learner 3

Age: 27 / Gender: Female / Occupation: Sr HR Analyst (Information Systems) / Relationship to me: coworker / Photography experience: self-described novice, uses smartphone to preserve memories of family, to reference information later (class or meeting notes, serial numbers, etc), and to capture moments. Wants to learn the best way to capture/document a moment to get the best candid shot

#### Learner 4

Age: 37 / Gender: Male / Occupation: HR Manager / Relationship to me: coworker, friend / Photography experience: self-described novice, uses smartphone camera to post on social media, to reference information later (class or meeting notes, serial numbers, etc), to capture moments. Wants to learn how to improve the quality of his photos.

#### Learner 5

Age: 44 / Gender: Female / Occupation: HR Director / Relationship to me: boss's boss / Photography experience: self-described intermediate, uses smartphone camera to post on social media, preserve memories of family, to reference information later (class or meeting notes, serial numbers, etc), and to capture moments. Is interested in computer-based class, but to quote, "I don't know what I don't know."

#### Learner 6

Age: 52 / Gender: Female / Occupation: Nurse / Relationship to me: Mother / Photography experience: Self-described beginner. Uses an iPhone 7 to take photos of grandchildren and at events. Tends to not use all available tools. Never edits photos. Would like to learn how to take photos that look better.

#### Learner 7

Age: 38 / Gender: Male / Occupation: Management / Relationship to me: Husband / Photography experience: Self-described intermediate skills. Uses smartphone for pictures and doesn't take photos often, when does uses them for future reference or to post on social media. Prefers action or natural photos over posed images. Would like to learn to use editing tools available on android devices.

#### Learner 8

Age: 16 / Gender: Male / Occupation: Student / Relationship to me: Son / Photography experience: Self-described intermediate skills. Uses smartphone most often. Has taken an entry level photography class in high school. Uses photography most often to take pictures of family. Would like to learn more ways to improve image quality.

#### Learner 9

Age: 37 / Gender: Female / Occupation: Nutrition Services / Relationship to me: Cousin / Photography experience: Self-described intermediate skills. Uses smartphone most often, does own older point and shoot. Enjoys taking photos with unique perspectives. Mostly, uses images to post on social media or for personal use. Would like to learn how to edit pictures better.

#### Learner 10

Age: 55 / Gender: Male / Occupation: Self-Employed (Agricultural Management) / Relationship to me: Father / Photography experience: Self-described novice. Uses smartphone phone to take photos. Used to take photos with film and develop them on own but is out of touch with digital photography and editing techniques. Would like to learn how to take quality images on smartphone and possibly begin taking pictures with DSLR. Takes pictures of animals and for work to post on social media business page.

#### Learner 11

Age: 57 / Gender: Female / Occupation: Attorney / Relationship to me: neighbor / Photography experience: Self-described intermediate skills. Uses an iPhone 8 for photos of nieces and nephews as

well as client work. Open mind about hardware and software upgrades. Would like to learn how to take better photos for cases and courtroom displays.

#### Learner 12

Age: 39 / Gender: Male / Occupation: Management / Relationship to me: in-law / Photography experience: Self-described intermediate skills. Uses several devices for photographs of work product visual inventory. Wants to update composition skills on new devices.

#### Learner 13

Age: 43 / Gender: Male / Occupation: Computer Scientist, Programmer / Relationship to me: neighbor, client / Photography experience: Self-described beginner skills. Uses high-end DSLR, but very dissatisfied with “picture appeal.” Claims to have no creative talents. Large library of pet photographs he wants to make into digital movies. Wants to improve confidence and speed of framing subjects.

#### Learner 14

Age: 26 / Gender: Female / Occupation: Photographer, Videographer, Illustrator / Relationship to me: Daughter / Photography experience: Self-described highly advanced skills. Uses a variety of professional equipment. Agreed to assess IDP.

#### Learner 15

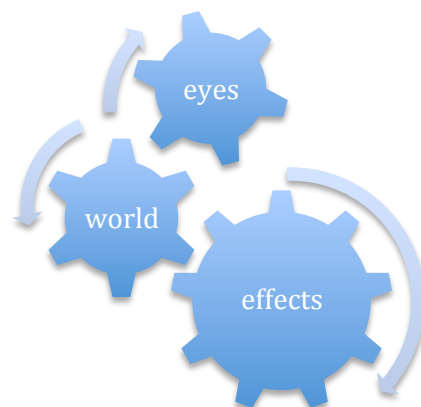
Age: 73 / Gender: Female / Occupation: Retired Accountant / Relationship to me: Wife’s Aunt / Photography experience: Self-described “no-nothing.” Uses iPad for camera, email, music, and FaceTime. No cell phone. Uses film 35mm camera on occasion. Looking for review she can pursue at her own pace. Wants to learn good composition and digital media handling to forward family pictures.

#### Learner 16

Age: 67 / Gender: Male / Occupation: Federal Judge / Relationship to me: brother / Photography experience: Self-described “minimal talent.” Uses a cell phone randomly for photographs. Wants reliable advice on picture framing, digital storage, and travel photography. Wants help sorting digital archives from family phones.

#### Learner 17

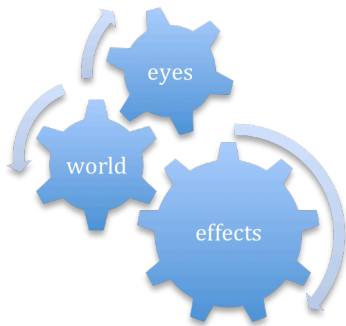
Age: 19 / Gender: Female / Occupation: Student / Relationship to me: son’s friend / Photography experience: Self-described intermediate skills. Uses a variety of older digital and film equipment from her dad. Wants to digitize many family prints for multimedia gifts.







**Formative  
Evaluation Summary:**  
**Principles of Design for Smart  
Phone Digital Photography**



**Group 4: Lacey Triplett, Desiree Henderson, Mike Thornton**  
**USF EME 6284 / Problems In Instructional Design With Computers**  
**Dr. Glenn Smith / Nov 20, 2018**

## Overview: “Principles of Design for Smart Phone Digital Photography” CBI/CBT’s Formative Evaluation Summary

Existing online tutorials, workshops, & forums on best practices in photography within familiar environments show a complex array of jargon, methods, & strategies both unnecessary & counter-productive for many markets. This project focuses upon a simplified though thorough, condensed, & highly pragmatic CBI/CBT that relies upon fundamental principles of design (unity, harmony, balance, & variety) applied across creative, affective, social, & cognitive factors (subject/content, composition, focus, & audience effect). Our solution is a 4x4 matrix of related applied variables.

### Formative Evaluation Plan & Summary Target Audience(s)

Potential learners for this CBT/CBI are a diverse collective approached in-person, by phone & email, & through online groups. The common denominator is a desire to enhance photography skills for smart phones or digital cameras in an intense four-week course. From total numbers (56) amassed as of Oct 1, 2018 in the St. Pete/Tampa area, 41 individuals expressed preferences for CBT/CBI (local/non-local); 37 for a hybrid version; & 7 in-person only. For safety concerns, this target group was narrowed down to those personally known by at least one group member; thus, 17 were selected. Their demographic profiles & objectives were included in the IDP’s appendix.

Our Formative Evaluation Plan (FEP) was designed to elicit efficiently & quickly both generic & detailed feedback from a variety of stakeholders: the FEA targets above, others interested since that group was selected, fellow class members in other groups, & relevant educational, design, & marketing professionals.

### Data-gathering Methods, Projections, & Ultimate ROI

A variety of methods were considered, such as direct observation, focus groups, think-aloud streams of consciousness, informal interviews, & simple surveys that include both closed & open questions. Due to time constraints in a semester course, we relied almost entirely on informal interviews for *reactions* to the prototype & *inferences* upon presumed learning, *possible* behavioral transfers, & *projected* return on investment.

Our main tool for in-person &/or telephone informal interviews? Our FEP instrument has a respondent profile section, a matrix/grid table for quick reactions to visual & structural data, & a brief set of questions related to perceived activities, strategies, & settings; potential knowledge, attitudinal, application, & synthesis outcomes; & assessments.

After a fully-developed product is delivered & tested over several months, additional testing & assessments can be pursued for iterative version improvements.

Learner work product via a visual glossary & e-portfolios remains the clearest indicator.

## Formative Evaluation Plan (& Summary) / Individual Respondent Profile:

Name: \_\_\_\_\_ Gender: f\_\_ m\_\_ na\_\_ Age: \_\_\_\_

Professional Role (please check all that apply):

USF graduate student \_\_ program \_\_\_\_\_ USF employee \_\_

professional part-time \_\_ professional full-time \_\_ n/a \_\_

familiarity with subject matter (1 highest to 5 lowest): \_\_

intended use (check all that apply): personal \_\_ professional \_\_ academic \_\_

### Matrix Closed Questions

These questions focus upon the prototype's content, aesthetics, navigation, logic, visuals, text, instructional & confidence & motivating values, satisfaction, & overall effect. These values/weights are applied to Introductory Content covered in this prototype: splash/cover, main menu, welcome, 17 learning objectives, four design principles submenu & overview, & generic applications introduction.

Please rate each of these sections according to the quality values in rows. Use a scale of 1 = high quality, 2 = medium quality, & 3 = low quality.

Value >	aesthetics	navigation	logic	visuals	text	instructional	confidence	motivating	all
content:									
<b>Splash</b>									
<b>Main Menu</b>									
<b>Welcome</b>									
<b>Objective submenu</b>									
<b>17 objectives</b>									
<b>Principles submenu</b>									
<b>4 principles</b>									
<b>Applications submenu</b>									

**Open Response Questions:** Please offer brief feedback. Thank you.

1. Do you consider yourself a visual learner \_\_ or mainly textual \_\_?
2. Do you enjoy photography, movies, or other visual arts? Why or why not?

3. Do you believe your own perceptual "mind's eye" can be trained? Why/why not?

4. Are you comfortable creating rough sketches? yes \_\_ no \_\_ maybe \_\_
5. Do you frequently use your smart phone as a camera? yes \_\_ no \_\_
6. Is there anything in this prototype you would change? If so, please describe.



**Results & Proposed Changes:** Some general observations of what we learnt from the Formative Evaluation Plan (FEP) & our solutions to be implemented within our Final Project (FP):

1. Many were hesitant about the content delivery & interchange of information until they realized an instructor/SME leads this course. Some assumed it was strictly an online independent study tutorial or an independent educational resource such as a film, textbook, or software program. Explanatory pages had clarified this, & it will be even more explicit in our FP: instructor-led, for sure.
2. The visuals were very broadly praised (“gorgeous, “stunning, “intriguing”) & it seemed the better the imagery, the higher the presumed confidence & motivation. It was said we also should note that we *can* see, & our vision itself is too often taken for granted. We will add that into our “Neural Power, Visible” portion within the Welcome. An ADA version for low-vision persons was suggested, & we will address that in our FP, even though that’s not our expertise.
3. Very few were concerned about “how this would show on their computer screen.” Optimizing the user end experience will be addressed further in the FP.
4. Several were unclear if there was any narration or additional supporting materials to explain each slide. When it was explained an audio narration &/or a tutorial guide (depending on total file sizes) would be included to assist the SME, it made more sense. This will be a part of our FP.
5. It was asked, “How flexible is the order?” We will address the pros & cons of that within our FP, & how one’s visual glossary & e-portfolios are organic & dynamic.
6. Some had technical issues with PowerPoint playback/pause until we helped them use controls. The SME will control the presentation at her/his own discretion. In the FP, all controls will be fully manual, no automated playback.
7. “What will the navigation cluster give us?” was also asked. As noted, it’s a multimedia option grouping throughout, to be further addressed in our FP.
8. The use of tools was questioned: “Do you mean that I can use my smart phone just like a colored pencil?” Yes, or a picture frame. Individual applications is our paramount concern & goal. This will be further emphasized in the FP.
9. The menu appearing on every page was unclear to some, but when explained a) this wasn’t being developed into a fully functional & interactive website & b) full navigation visuals are just as important as individual images for this topic, it was accepted better. No changes now. If developed into a website at some point, that could occur, but a website now is *not* helpful for the SME who will instruct both synchronously & asynchronously. Consistent, frequent *human* feedback is crucial for these visual principles of design with unlimited ideations & applications.
10. The “objectives” submenu seemed daunting to some, & believed sections should be presented; when it was noted they are in each of the subsequent four key content modules (not included in prototype), it was realized the “objectives” serves as a visual table of contents covering the entire process. Each page within those pages is a “visual glossary” sample of what they’ll be learning & producing as actual course benefits. (It’s also our checklist for “sales perks.”)
11. Some feared “cognitive overload” & hoped we could “chunk sections.” They are, & we will address depth, breadth, & pacing in our FP.

12. Some thought the course was focusing on Smart Phone Digital Photography, but when more of it was presented, it became clear the focus is upon the Principles of Design; the smart phone is but one tool, & we will emphasize further that part of the “objectives” pages in the FP.
13. Some felt four weeks was too short a time period to cover the content, even if meeting 3x/week for 2 hours each meeting. Options will be offered in our FP for 4-week, 6-week, & 8-week courses of this same content in which pacing varies.
14. Many wanted to pursue the original discussion of an in-person application: “Can we meet to do our field trip?” We will address that option in more detail in our FP.
15. Older respondents were concerned about the use of a sketchpad. We will clarify uses & focus on smart phone applications as primary tool in our FP (the concern was both “shaky hands” & “I can’t draw worth a darn.”)
16. A few asked for specific section repeats if they weren’t clear on it & to expand specific parts of visume/e-portfolios. This will be addressed further in the FP.
17. Many wished for a hybrid curriculum (as an initial possibility) that included as much as two online sessions per week & one in-person one to practice skills. Those options also will be addressed in our FP.
18. Some asked about privacy with their own pictures. “I like what you have, but I’m not sure I want to share my photographs with strangers.” Options & privacy as well as intellectual property rights will be addressed further in our FP.

## Appendix: raw data fields

Total known learners in formative evaluation plan: 17; total known learners assessed via informal interviews in-person &/or phone &/or email follow-up: 14. Additional professional input: 7 (free-lance artist, employed videographer, art gallery owner, retired faculty, multimedia investor, professional graphic designer, web design instructor); academic feedback: 3 class peers, faculty; online forum: 8. Total feedback sources: 33. Total complete profiles: 26 (what our % scores are based upon) x 8 sections = 208.

Value >	aesthetics	navigation	logic	visuals	text	instructional	confidence	motivating	all
content: 8									
<b>Splash</b>	23,3,0	21,4,1	22,4,0	25,1,0	25,1, 0	19,6,1	23,3 0	24,1,1	22, 4,0
<b>Main Menu</b>	22,4,0	25,1,0	25,1,0	23,3,0	24,2,0	21,4,1	23,3,0	24,2,0	21,5,0
<b>Welcome</b>	25,1,0	24,1,1	24,2,0	25,1,0	22,4,0	19,5,2	21,4,1	22,3,1	23,3,0
<b>Objective submenu</b>	18,4,4	20,3,3	22,3,1	17,8,3	19,4,3	15,7,4	18,5,3	17,8,1	19,6,1
<b>17 objectives</b>	24,2,0	23,2,1	24,2,0	25,1,0	22,3,1	21,4,1	22,3,1	23,3,0	21,5,0
<b>Principles submenu</b>	19,4,3	23,3,0	24,2,0	20,3,3	19,4,3	18,5,3	19,5,2	18,7,1	19,6,1
<b>4 principles</b>	22,4,0	24,2,0	25,1,0	23,2,1	18,6,2	21,2,3	19,4,3	23,3,0	21,4,1
<b>Applications submenu</b>	21,4,1	22,3,1	24,2,0	23,2,1	18,4,4	19,5,2	20,3,3	19,7,0	23,2,1
8x26 = 208									
<b>Totals (/208)</b>	174,26,8	182,19,7	190,17,1	181,19,8	167,28,13	153,38,17	165,30,13	170,34,4	169,35,4
<b>% score</b>	84,13,4	88,9,3	91,8,.4	87,9,4	80,13,6	74,18,8	79,14,6	82,16,2	81,17,1

Results are listed in descending order from 1 = high quality to 2 = medium quality to 3 = low quality; numbers rounded.