Course Syllabus

Jump to Today

SI 699 Mastery User Experience Research and Design

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School of Information
University of Michigan

Winter 2021

Tuesdays, 2-5pm ET
"Location": Remote, on the Internets, with mix of synchronous and asynchronous options
(see "Course Delivery Guidelines" for all the glorious details)

Office Hours, Tuesdays 5:00-6:30pm, Remote. Please sign up here (Links to an external site.).

User Experience Research & Design is an interdisciplinary approach to technology that emerged out of earlier research and design methods and fields including but not limited to Participatory Design, Human-Computer Interaction and User Interface Design. It is often understood as a reaction to and intervention into engineering approaches to technological development. User Experience Research and Design as such can mean a variety of approaches and range of activities – often what is meant is highly dependent on the specific culture of an employer or the institution. Across various instantiations it is always though some form of blend of social scientific, technical, creative, and critical thinking skills, and this course will reflect this interdisciplinary commitment.

Experience design is both fascinating and challenging because of its elusive character and its politics of inclusion. What is experience? Who gets to say so? What makes an experience fun, challenging, novel, or different? Are experiences shared, individual, or collective? How is it that some people are excluded from certain experience spaces? Is it possible to design experiences, or can we only design interactive things? Who is the user in user experience design? And what form can design take in user experience design? The first weeks of the class “Understanding User Experience Design” will help you articulate answers to these questions as well as work out your own approach to user experience design. The second part of the course “Techniques: Design, Use, and Research” will be focused on the techniques of a user experience design and research project to guide you in carrying out your semester project, which I tailored specifically to our current context of the pandemic.

This is a mastery course, i.e. an advanced one-semester course that requires students to demonstrate command of the key methods, theories, approaches, and capabilities that they have acquired in their training at UMSI so far. Unlike other courses with significant faculty-led structure and scaffolding, mastery courses require you to demonstrate initiative and show that you can critically engage with a contemporary societal, technological, economic and/or political issue and conceive of a design project in relation to this issue. I see my role as guiding you through this process. The goal is not to teach you technical or social science methods, but help you think out of the box, think beyond familiar and comfortable frames, and engage with issues of design and use in an ethical and responsible manner.

Course Objectives

Course readings, activities, and assignments were designed to provide students opportunities to achieve the following goals by the end of the semester:

- Complete and document a portfolio-quality concept design using recognized experience design methods
- Choose appropriate methods and theories in practical situations based on an understanding of the strengths and limitations of available approaches
- Articulate your approach to design and user experience design specifically in a clear manner
- Describe popular research and design processes used in UX as well as alternative approaches to UX design
- Implement prototypes common in design including but not limited to photoshop, illustrator, Arduino, 3d printing, proto.io, html, css, sketch, Axure.
- Practice peer design critique

Problem Framing vs. Problem Solving

Bill Buxton makes a distinction between "getting the idea right" and "getting the right idea." Getting the idea right is about refining and iterating on an idea, when you already know what the idea is. Getting the right idea is about exploring and surfacing many ways of addressing a given design opportunity, and selecting the best from among them—in other words, it's what you do when you don't know what you want to do. Example: Many people commute between cities A and B. Getting the idea right might be improving existing highways between those cities. Getting the right idea would be stepping back and considering whether automotive traffic is the best way to address this situation. Perhaps instead it is rail, boat, or air infrastructure that's needed; or perhaps a better communications infrastructure would suffice; or maybe building up the area in the middle, or (etc.)…

My experience is that most students are more comfortable with getting the idea right and tend to jump to it too quickly. In other words, instead of patiently exploring different possible design directions, students tend to jump on the first plausible one and then start iterating on it. Often, they do so because they feel pressure to make progress and are afraid they will fall behind. In this course, I will argue that getting the right idea is an outcome or result of a design process, not the beginning of one. And I will use assignments to disrupt students' tendency to commit to one idea early on—to the point that some of you might even feel frustrated. Sorry in advance for that bad experience, but hey, all doing is accompanied by a corresponding undergoing, which must be suffered, and yet it will all be worth it once it is all infused with an emotional coherence and thereby consummated as an (aesthetic) experience.[1]

In all seriousness, your ability to get the right idea and persuade others to pursue it is arguably your biggest selling point as a designer.

Computational Hardware Is Part of Your Job Description Now, Too

Looking at trends in computing, it is clear that the paradigm of phones/tablets and apps is well established and even past its prime. That means that if you want to look for a job in 2008, you should be focusing on apps. But if you want to get a job in 2018, it's time to look forward, not back.

The energy in the design and HCI communities is on topics such as "smart" spaces (e.g., cars, homes, cities); robotics; the Internet of Things; voice-controlled interfaces (like Apple Siri and Amazon Echo); virtual reality; the maker movement; and so on. Common to all of these is that hardware is part of the design problem space. 15 years ago most interaction designers were limited to software—running on Windows, web servers, etc., but hardware was out of scope. That is changing. So I will challenge you throughout this course to educate yourself about upcoming computing trends, with an emphasis on computational/digital environments, what "smart" can or should mean when applied to cars or cities or whatever, and how users' understandings of the physical/virtual divide will be changing in the next decade. And, of course, what sorts of experiences all of that will afford.

Before the Covid-19 pandemic, this course took place in the Secret Lab, i.e. the makerspace of our local Ann Arbor District Library, which provided students the room and materials to explore hardware design and research. Due to health safety concerns, the Secret Lab will not be open this fall. However, certain resources the Secret Lab typically provides (such as basic hardware prototyping tools and instruments - e.g. Arduino Boards, Seeed Educational Kits, Wearable Electronics Kits) will still be available to you (to rent for free), if you are interested in pursuing this direction. This is not a must, but an optional feature - if you will - of this course.

Course Structure

Course Delivery Guidelines

The terms of this guide are subject to modification as conditions change, in order to provide for flexibility and to optimize course delivery. Course requirements set out in the Course Syllabus will be final.

Class Delivery: This class will be taught entirely remote and will be primarily composed of a weekly combination of synchronous and asynchronous activities that will take place during the allotted class time Tuesdays 2-5pm ET.

- ***Synchronous Activities (on Zoom):*** *S*ynchronous zoom meetings will be recorded for people who live in a different timezone. Every effort will be made to post the recordings within twenty-four hours of the session. As is common for this project-based mastery course, there will not be heavy reliance on lecturing, but we will foreground as much as possible interactive discussion and activities during remote class time. To minimize screen time, **synchronous activities will be limited to 1.5-2 hours and will take place 2:00-4pm ET**.

- ***Asynchronous Activities:*** There are a few weeks where activity will be asynchronous only. I have planned asynchronous activities to fit into the 3hour window of class, so if the 2-5pm ET time frame works best for you, you can chose to carry them out during that time. If another time works better due to personal reasons such as childcare, care of elderly, health reasons, and so on, you can complete the weekly asynchronous activities (if there are any) during a time of your own choosing, but - importantly - they **must be completed by the end of each week Friday 5pm to make sure you don't fall behind.**

Questions/Course Interaction: Students will have the option of asking questions during the synchronous "live" meetings via Zoom /Zoom Chat or by posting questions on a dedicated SI-699 Slack channel (follow the invitation link (Links to an external site.) to get added). You can of course always sign up for my remote office hours (Links to an external site.) - please plan ahead as they often fill up quickly around important milestones.

Guests: I have often been able to feature guest lecturers working in the field of UX Design and Research and they have often been very well received. I have some exciting potential guests but will only move forward if the scheduling works and i can get enough people to show up for a Q & A session.

Textbooks

There are no textbooks for SI 699.

There is a required fiction that is on the reading list, however:

Damian Duffy, Octavia Butler, and John Jennings - **Kindred: A Graphic Novel Adaption** (you can purchase it (Links to an external site.), for instance, at our local Ann Arbor bookstore Literati and have it shipped to you or also on Amazon).

You should purchase the novel at the beginning of the semester, so you will have enough time finishing it by week 5).

Assignments

This mastery course demands student engagement and active participation. I think you will learn a lot, and hone your design practice in lasting ways. But I am also hoping we'll have some fun together.

I expect you to complete all the **readings**. I chose them carefully, and I believe every one of them will strengthen you as a professional. Often, we recognize only weeks, months, or even years later what a particular piece of writing has allowed us to understand differently about this world. What might look confusing or less relevant now will eventually give you the vocabulary of a professional in your field – a learning process that never ends, not even for me. You will notice that the early weeks include more readings and that the readings trail off towards the end. This is on purpose to allow more time for project work as we progress throughout the semester. For each week that has an assigned reading, bring 5-7 key statements/quotes from the readings to class. Write the sentences/paragraphs you would like to share with your peers in a separate document (e.g. word) and have them ready during remote class time. We will use them for in-class activity.

In total, there will be **2 small assignments** and **4 milestones** and one big assignment: the design project.

The **small assignments** are aimed at helping you grasp some of the more complex concepts covered in the texts and put them into practice. These assignments will begin in class and will likely spill over into homework time. These are not busy work, but designed to prep you for the major design project to be completed in this class.

The milestones are designed to guide you to successful completion of your **mastery-level design and research project (see details in the Design Brief Document download)**. The major design project

assignment emphasizes process over product and is based on designing and research in the museum context. Why the museum context?: A museum provides a context that is simultaneously concrete enough and yet open enough to mimic the requirements and constraints a client will inevitably pose to a professional designer and researcher, while at the same time giving you enough room to explore freely and creatively a concept and context completely up to you (there are all kind of museums: science museums, children's museums, art museums, hands-on museums, natural history museum, pop-up museums, etc. and you will pick the context). You will produce a concept proposal, conduct research and design prototyping, will produce a detailed concept design which you document on a website, and present your final project. **You have to work in teams of 3-5.** Team work is not only common in industry and research alike, but will also be crucial to your learning experience in developing a complex mastery-course project that builds on each of your team members' and your collective interests and strengths. **You should begin forming teams in weeks 1-2, and have decided on your team by week 3.**

Grading

In graduate school, grading is (or ought to be) a secondary motivation. I hope you are motivated not by the hope of getting an "A" but because you want to cultivate your skills as a designer and researcher and you recognize this class provides you opportunities to do precisely that. I will use grading to provide feedback that helps you improve your work rather than summative feedback (feedback that tells you how you did).

The **final grade breakdown** is as follows:

Class attendance and participation (includes synchronous participation via zoom as well as active participation in asynchronous activities): 35 points
Small Assignments: 5 points/each
Milestones 1-3: 5 points/each
Final design project (process and product - Milestone 4): 40 points

100pts = 100%

You will have to **submit small assignments individually (grades are based on your individual submission)**. You will have to submit **each milestone as a team** (individual grades for the milestones are based on your team submission). Note that remote class participation is a considerable portion of your grade.

Course Policies

Tolerance, Compassion, Patience, and Forgiveness during a semester shaped by the Covid-19 Pandemic

We are living in very uncertain times and most of our lives, including our teaching and learning environments, had to drastically change due to the context of the Covid-19 pandemic. Each of us is also facing unique challenges brought upon by the pandemic, which has often exacerbated pre-existing issues of various forms of hardship and inequality. I commit to being tolerant, patient, and compassionate as we go through this moment together, and I ask the same of you in how you to treat your peers and your instructor. Just like for many of you, this is the first class I am teaching in this

current mode, and while I have worked hard to make it good, I ask you for forgiveness if there is a mistake, if the technology won't quite live up to our expectations, or if things won't be a smooth as they would normally be. I do believe that there is a lot to learn in and from this current moment (and that design and research in particular can play a central role in that) and I am excited about doing this learning together with you. Collectively, we can accomplish a lot, even in a setting that is far from ideal and that is anxiety producing; we will take care of each other, and we will hopefully find some points of laughter, and we will embrace the fact that we are still learning together.

Timeliness

Timeliness is critical in professional settings and this is the case for remote and online meetings as much as for in-person ones. Managers and clients don't like to pay for work that's turned in late, and they aren't interested in hearing about why something is late. Start early and manage your project so that you have plenty of time at the end to deal with unexpected surprises. While remote instruction gives you flexibility how you engage with the materials and move along with our project work, please be mindful of your colleagues and that you are working in a team with others who are depending on you and your participation in this class.

Your grade on assignments and the semester project will decline one full grade for each day it is late, unless I explicitly approve the delay in advance.

Remote Classroom Behavior

I expect everyone to conduct themselves in a professional manner during remote class. That includes showing up to the synchronous meetings of class on time and to work on the asynchronous activities based on the set deadlines; late arrivals or lack of participation distract everyone, even in a remote/online context. It also means treating others with respect, even if you disagree with them.

Attendance

Your team activities and remote class participation grade both rely on you participating in synchronous and asynchronous portions of the remote class. You are responsible for finding out what you missed in class by referring to the syllabus and to your classmates.

Communication

All course material (e.g., syllabus, schedule, lecture slides, any assignment descriptions, additional resources) will be made available via Canvas. You are responsible for keeping up-to-date with the materials on Canvas, as dates, assignment details, and lecture topics may change as the semester progresses.

Academic Integrity

All assignments in this course are clearly designated at "peer" or "individual" assignments. For the individual assignments, all submitted work must be your own, original work. For peer assignments, all submitted work must be the original work of the group. Any excerpts from the work of others (e.g., books, articles, web pages) must be clearly identified as a quotation, and a proper citation provided. You are expected to understand what plagiarism is and how to avoid it. If you are uncertain about what the boundaries are, you must educate yourself. Plagiarism.org (Links to an external site.) and Purdue's

Online Writing Lab (Links to an external site.) provide excellent materials that can help you avoid trouble in 699 and elsewhere. Any violation of the School's policy on Academic and Professional Integrity (stated in the Master's and Doctoral Student Handbooks) will result in severe penalties, which might range from failing an assignment, to failing a course, to being expelled from the program, at the discretion of the instructor and the Associate Dean for Academic Affairs.

Accommodation for students with disabilities

If you think you need an accommodation for a disability, please let me know at your earliest convenience. Some aspects of this course, the assignments, the in-class activities, and the way we teach may be modified to facilitate your participation and progress. Further, shifting to a largely remote and online classroom environment may cause new accommodation needs. Please let me know as soon as possible if you foresee any challenges you might be facing in this current context. As soon as you make me aware of your needs, we can work with the Office of Services for Students with Disabilities (SSD) to help us determine appropriate accommodations. SSD (734-763-3000; ssd.umich.edu/) (Links to an external site.) typically recommends accommodations through a Verified Individualized Services and Accommodations (VISA) form. I will treat any information that you provide in as confidential a manner as possible.

Student Mental Health and Wellbeing

The University of Michigan is committed to advancing the mental health and wellbeing of its students, while acknowledging that a variety of issues, such as strained relationships, increased anxiety, alcohol/drug problems, and depression, directly impacts students' academic performance.

If you or someone you know is feeling overwhelmed, depressed, and/or in need of support, services are available. For help, contact Counseling and Psychological Services (CAPS) at (734) 764-8312 and https://caps.umich.edu/ (Links to an external site.) during and after hours, on weekends and holidays or through its counselors physically located in schools on both North and Central Campus. You may also consult University Health Service (UHS) at (732) 764-8320 and https://www.uhs.umich.edu/mentalhealthsvcs, or for alcohol or drug concerns, see www.uhs.umich.edu/aodresources (Links to an external site.).

For a more comprehensive listing of the broad range of mental health services available on campus, please visit: http://umich.edu/~mhealth/ (Links to an external site.)"

General rules for Zoom use in this class:

- You must always use your UMich credentials/account to access this course. If you have another Zoom account, it will not work!
- Here is information on how to log into your U-M Zoom account (Links to an external site.) (Links to an external site.)
- If you have already used your UM email to create a non-UM Zoom account, please see this page for information on how to migrate your account (Links to an external site.). (Note that this can take several hours, so please do it well before the first class meeting.)

- Please only connect using a Zoom client, preferably on your laptop/desktop (better than phone or tablet). NEVER on a web browser. It does not work as well.
- Please keep your Zoom client updated to get the newest features.
- Be sure your display name in Wolverine Access actually represents your preferred display name (see "Preferred" name in "Campus Personal Information").
- Have your camera on as much as possible during class meetings (but mute your microphone as much as possible, too) I strongly encourage you to keep your camera on for community-building purposes (but will not require it).
- Please set up a profile photo for your account (for when your camera is off)
- Test your audio and video -- use headphones and a microphone are probably the best thing.
- Please mute when not talking.

Academic Integrity

Abridged version: Unless otherwise specified in an assignment, all submitted work must be the work of each individual student's own, original work. If students are referencing others' work, put it in quotes! If students are directly quoting, or building on others' writing, provide a citation. See the Rackham Graduate policy on Academic and Professional Integrity (Links to an external site.) for the definition of plagiarism, and associated consequences.

Collaboration: UMSI strongly encourages collaboration while working on some assignments, such as homework problems and interpreting reading assignments as a general practice. Active learning is effective. Collaboration with other students in the course will be especially valuable in summarizing the reading materials and picking out the key concepts. Students must, however, write their own homework submission on their own, in the individual student's own words, before turning it in. Students who work with others on the homework must list any and all collaborators on the written submission. Each course and each instructor may place restrictions on collaboration for any or all assignments. Read the instructions careful and request clarification about collaboration when in doubt.

Plagiarism: All written submissions must be the student's own, original work. Original work for narrative questions is not mere paraphrasing of someone else's completed answer: students must not share written answers with each other at all. At most, students should be working from notes taken while participating in a study session. Largely duplicate copies of the same assignment will receive an equal division of the total point score from the one piece of work and are subject to receiving negative credit. Students may incorporate selected excerpts, statements or phrases from publications by other authors, but they must be clearly marked as quotations and must be attributed. Cite any work that may come from or be inspired by the ideas of prior authors. Students may obtain copy- editing assistance, and may discuss ideas with others; however, all substantive writing and ideas must be the ideas of the individual student's own, or be explicitly attributed to another. See the student handbook available on the UMSI intranet for the definition of plagiarism, resources to help you avoid it, and the consequences for plagiarism, whether intentional or unintentional.

Course Schedule

Week	**Date**	**Theme**	**Activities** (synchronous and/or asynchronous)	**Readings**	**Assignments**
Understanding User Experience Design Foundations, Museum Experience during Covid-19 & Getting Started on Project Work					
W 1	01/19	Course Introduction	Welcome! I know everyone is dealing with an avalanche of written or video instructions , so we will keep our synchronous interactions to a minimum this week to reduce stress and workload on your end. Please spend the time allocated for class to complete the following by the end of this week (Friday 5pm ET): 1) read carefully **the whole syllabus (I promise it's worth reading the whole thing as it will save you stress later in the term)** 2) Read the Design Brief download- aka your semester project. 3) Log into our SI 699 dedicated Slack channel by following this invitation link (Links to an external site.). In the #introductions channel add an introduction of yourself by answering the following questions: a) your name, pronouns, and background b) What brought you to UMSI? c) Why are you interested in UX Research and Design? d) What is a question you are currently interested in exploring? 4) If you have questions, please add them to the #questions channel in our SI 699 Slack Channel. **From 4:15-5pm ET on Sep1,** I will be in the zoom room (Links to an external site.) that I created		**DUE NEXT WEEK IN REMOTE CLASS 01/26 (not graded):** In this Google Doc (Links to an external site.) add broad areas and domains of interest for your semester project. This will help you find team mates and/or exciting ideas for what's possible to do this semester.

			specifically for our class to answer any questions and concerns in "virtual" person ;-). ***Synchronous & Asynchronous***		
W 2	01/26	Understanding Experience	1. Observe an experience 2. Brainstorm Semester Ideas - Find Team Mates ***Synchronous & Asynchronous***	Lucy Kimbell. Behaving and Experiencing. download Jeffrey Bardzell and Shaowen Bardzell. From Usability to User Experience. download(their whole book is available through UM Mirlyn (Links to an external site.)) *Additional Resources (Optional):* *Forlizzi and Batterbee. 2004. Understanding Experience in Interactive Systems. download* *John McCarthy & Peter Wright. 2004. Technology as Experience. [Book]*	**Assignment 1:** Analyze an experience in your space of interest. **DUE 02/01, 8pm** **Milestone 1:** Concept Proposal **DUE 02/15, 8pm**
W 3	02/01	Museum Design	1. What is happening in the Remote Museum Design Space? 2. Brainstorm Project Ideas - Find Team Mates ***Synchronous & Asynchronous***	UNESCO Report. Museums Around the World in the face of Covid-19. (Links to an external site.) John Falk & Lynn Dierking, "Understanding the Museum Experience" from: The Museum Experience. download	

W 4	02/09	**The Role & Position of the Designer & Researcher:** Biases, Reflexivity, Accountability, Responsibility	1. Design Noir 2. Share Project Ideas with Instructor and Peers ***Synchronous & Asynchronous***	Seyram Avle, Silvia Lindtner, David Li. Responsible IoT After Techno-solutionism. (Links to an external site.) Thomas Wendt. Empathy as Faux Ethics (Links to an external site.) Rob Girling and Emilia Palaveeva. Beyond the Cult of Human-centered Design (Links to an external site.)	
W 5	02/16	Ethics and Politics of Design	***Synchronous & Asynchronous***	Kindred (to be purchased) Design Justice Zine download	**Milestone 2:** Document Research Results and Design Process **DUE 03/08, 8:00pm**
Techniques: Design, Designers, Use, Users, and Research					

W 6	02/23	Autoethnography: Research during a pandemic	The Self as Instrument ***Asynchronous***	Stefano Bloch. An autoethnographic account of urban restructuring. download Kia Höök. Transferring Qualities from Horseback Riding to Design. download	Pick an object that relates to your current project idea/status. Take a photo of the object and add a one-paragraph description why you picked it. Add the photo and description of your object into this Google Doc. (Links to an external site.) **DUE FOR REMOTE CLASS 03/02.**
W 7	03/02	Object Worlds I	1. Object Implosions 2. Peer Critique ***Synchronous***	Tim Parsons. Thinking Objects. Contemporary Approaches in Product Design. Introduction + Chapter 1 download Laura Forlano. Posthumanism and Design. download Listen to: 99% Invisible – the Drinking Fountain (Links to an external site.)	**Assignment 2:** Write up a one-page reflective account of who you are as a designer **DUE 03/15, 8pm**
W 8	03/09	Silvia at remote conference: NO CLASS	--	--	**Milestone 3:** Implementation Plan

					DUE 03/29, 8:00 pm
W 9	03/16	Values in Design	Values in Design ***Asynchronous***	Schull. Engineering Experience download	
W 10	03/23	Well Being Break: No class	--	--	
W 11	03/30	Design as Inquiry, Design & Utopia	***Synchronous***	Shaowen Bardzell. downloadThrough the "Cracks and Fissures" in the Smart Home to Ubiquitous Utopia. download Halse and Boffi. Design Interventions as a Form of Inquiry. download	
W 12	04/06	Design Fiction & Speculative Fiction	1. Near Future Laboratory	Blythe and Wright. Pastiche scenarios download	**Milestone 4:** Work on presentation, video & finalizing

			2. Peer Critique	Dunne & Raby. Speculative Everything. download	prototype - **DUE 04/20 noon**
W 13	04/13	Practice Final Presentations	Practice Final Presentations	--	
W 14	04/20	Final Presentations	Final Presentations	--	

[1] This is an Experience Design inside joke, which you will get in about 2 weeks, if you don't already.

Course Summary:

Date	Details	Due
Tue Sep 1, 2020	Calendar Event SI 699 F 2020	2pm to 5pm
Tue Sep 8, 2020	Calendar Event SI 699 F 2020	2pm to 5pm
Tue Sep 15, 2020	Calendar Event SI 699 F 2020	2pm to 5pm
Tue Sep 22, 2020	Calendar Event SI 699 F 2020	2pm to 5pm
Tue Sep 29, 2020	Calendar Event SI 699 F 2020	2pm to 5pm
Tue Oct 6, 2020	Calendar Event SI 699 F 2020	2pm to 5pm
Tue Oct 13, 2020	Calendar Event SI 699 F 2020	2pm to 5pm

Date	Details	Due
Tue Oct 20, 2020	Calendar Event SI 699 F 2020	2pm to 5pm
Tue Oct 27, 2020	Calendar Event SI 699 F 2020	2pm to 5pm
Tue Nov 3, 2020	Calendar Event SI 699 F 2020	2pm to 5pm
Tue Nov 10, 2020	Calendar Event SI 699 F 2020	2pm to 5pm
Tue Nov 17, 2020	Calendar Event SI 699 F 2020	2pm to 5pm
Tue Nov 24, 2020	Calendar Event SI 699 F 2020	2pm to 5pm
Tue Dec 1, 2020	Calendar Event SI 699 F 2020	2pm to 5pm
Tue Dec 8, 2020	Calendar Event SI 699 F 2020	2pm to 5pm
Tue Jan 19, 2021	Calendar Event SI 699 002 WN 2021	2pm to 5pm
Tue Jan 26, 2021	Calendar Event SI 699 002 WN 2021	2pm to 5pm
Mon Feb 1, 2021	Assignment Assignment 1	due by 8pm
Tue Feb 2, 2021	Calendar Event SI 699 002 WN 2021	2pm to 5pm
Tue Feb 9, 2021	Calendar Event SI 699 002 WN 2021	2pm to 5pm

Date	Details	Due
Mon Feb 15, 2021	Assignment Milestone 1	due by 8pm
Tue Feb 16, 2021	Calendar Event SI 699 002 WN 2021	2pm to 5pm
Tue Feb 23, 2021	Calendar Event SI 699 002 WN 2021	2pm to 5pm
Tue Mar 2, 2021	Calendar Event SI 699 002 WN 2021	2pm to 5pm
Mon Mar 8, 2021	Assignment Milestone 2	due by 8pm
Tue Mar 9, 2021	Calendar Event SI 699 002 WN 2021	2pm to 5pm
Mon Mar 15, 2021	Assignment Assignment 2	due by 8pm
Tue Mar 16, 2021	Calendar Event SI 699 002 WN 2021	2pm to 5pm
Tue Mar 23, 2021	Calendar Event SI 699 002 WN 2021	2pm to 5pm
Mon Mar 29, 2021	Assignment Milestone 3	due by 8pm
Tue Mar 30, 2021	Calendar Event SI 699 002 WN 2021	2pm to 5pm
Tue Apr 6, 2021	Calendar Event SI 699 002 WN 2021	2pm to 5pm
Tue Apr 13, 2021	Calendar Event SI 699 002 WN 2021	2pm to 5pm

Date	Details	Due
Tue Apr 20, 2021	Assignment Milestone 4	due by 12pm
	Calendar Event SI 699 002 WN 2021	2pm to 5pm