

Course Syllabus

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SI 699 Mastery User Experience Research and Design

Professor [Silvia Lindtner \(mailto:lindtner@umich.edu\)](mailto:lindtner@umich.edu)

School of Information
University of Michigan

Winter 2018

Fridays, 1-4pm

Secret Lab – Ann Arbor District Library

Office Hours: Tuesdays, 3:30-5pm. Sign up [here](#) to schedule a meeting.

User Experience Design emerged as an interdisciplinary research and design program in the 2000s, expanding from earlier approaches such as Participatory Design, Human-Computer Interaction and User Interface Design. It has often been understood as a reaction to and intervention into earlier approaches of usability design and engineering. Today, one of the most common job titles of graduates of our UMSI Master's program is some variation of "user experience designer." The title is broad enough to mean a range of activities – often what is meant is highly dependent on the institutional culture of the employer. Most such positions blend social scientific, technical, creative, and critical thinking skills – and this course will reflect this interdisciplinary approach.

Course Structure:

Experience design is challenging because of the nature of experience itself. What is experience? What makes an experience fun, challenging, novel, or cool? Is it possible to design experiences, or can we only design interactive products? 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 major part of the course "Prototyping and Hacking User Experience Design" will be focused on the hands-on engagement with a user experience design project.

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.

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 in this program 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); 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.

The lab space of the Secret Lab will allow you to explore the space of hardware, offering a myriad of resources and prototyping tools to experiment with if you chose to do so.

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 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

Textbooks

There are no textbooks for SI 699.

There is a required fiction that is on the reading list, however, which has been pre-ordered for purchase: Gary Shteyngart – Super Sad True Love Story (it's probably what inspired Black Mirror!).

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. Print the materials and highlight (or cut out) the paragraphs you would like to share with your peers. 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 a **major design project**. The major design project assignment emphasizes process over product and is based on a museum exhibit. Why a museum exhibit?: A museum exhibit 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, while at the same time given you enough room to explore freely and creatively a concept and implementation completely up to you. You will submit a concept proposal, conduct research and prototyping, and will document your process and outcome in a video, and present the final project. You can work individually or in pairs.

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: 40%

2 Small Assignments: 20%

Final design project (process and product): 40%

Policies

Timeliness

Timeliness is critical in professional settings. 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 projects so that you have plenty of time at the end to deal with unexpected surprises, failed disks, blackouts, cord-eating cats, misfiring romances, persistent coughs, Michigan winter, appointments for a facial, PlayStation injuries, unstable roommates, flat tires, religious conversions, and jury duty. Please don't be the source of the next excuse (pedestrian or bizarre) to add to the above list.

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.

Classroom Behavior

I expect everyone to conduct themselves in a professional manner during class. That includes showing up to class on time; late arrivals distract everyone. It also means treating others with respect, even if you disagree with them.

Attendance

Your group activities and class participation grade both rely on you being in 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 as "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](http://plagiarism.org) (<http://plagiarism.org/>) and [Purdue's Online Writing Lab](http://owl.english.purdue.edu/owl/resource/589/01/) (<http://owl.english.purdue.edu/owl/resource/589/01/>) 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. 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/) (<http://ssd.umich.edu/>) 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/> (<https://caps.umich.edu/>) 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 (<http://www.uhs.umich.edu/aodresources>).

For a more comprehensive listing of the broad range of mental health services available on campus, please visit: <http://umich.edu/~mhealth/> (<http://umich.edu/~mhealth/>)”

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](http://spg.umich.edu/pdf/303.03.pdf) (<http://spg.umich.edu/pdf/303.03.pdf>) 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 carefully 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	Studio	Readings	Assignments
<p>Understanding User Experience Design</p> <p>Foundations, Recap & Getting Started on Project Work</p>					
W 1	01/5	Course Introduction	Understanding Experience	--	
W 2	01/12	Understanding Experience	Observe an experience	<p>Lucy Kimbell. Behaving and Experiencing.</p> <p>Bardzell and Bardzell. From Usability to User Experience.</p> <p><i>Additional Resources (Optional):</i></p> <p>Forlizzi and Batterbee. 2004. <i>Understanding Experience in Interactive Systems.</i></p>	<p>Assignment 1: Analyze an experience in your space of interest.</p> <p>DUE 01/19 8am</p>

*John McCarthy & Peter Wright. 2004.
Technology as Experience*


				<i>John McCarthy & Peter Wright. 2004. Technology as Experience</i>	
W 3	01/19	Design: Thinking tools and Inquiry	Museum Design	<p>Tim Parsons. Thinking Tools.</p> <p>Halse and Boffi. Design Interventions as a Form of Inquiry.</p> <p>John Falk & Lynn Dierking, "Understanding the Museum Experience" from: The Museum Experience.</p>	<p>Milestone 1: Concept Proposal</p> <p>DUE 02/09 – 8:00am</p>
W 4	01/26	The Designer: Empathy vs. Accountability	Design Noir	<p>Shteyngart – Super Sad True Love Story</p> <p>Short reads:</p> <p>Design Justice Zine  </p> <p>IDEO. Empathy on the Edge.</p> <p>Thomas Wendt. Empathy as Faux Ethics</p> <p>Rob Girling and Emilia Palaveeva. Beyond the Cult of Human-centered Design (https://www.fastcodesign.com/90149212/beyond-the-cult-of-human-centered-design)</p>	<p>Assignment 2: Write up a one-page reflective account of who you are as a designer</p> <p>DUE 02/02 8:00 am</p>
Prototyping and Hacking User Experience Design					






W 5	02/02	The User: Individual vs. Societal, cultural, socio-economic, political	From Creating Personas to Creating Storyworlds Bodystorming & Experience Prototyping	Tim Parsons. Participation Chapter. Co-design Buchenau & Suri "Experience Prototyping"  	
W 6	02/09	Object Worlds	Object Implosions	Tim Parsons. Thinking Objects. Contemporary Approaches in Product Design. Introduction + Chapter 1 Laura Forlano. Posthumanism and Design.   Listen to: 99% Invisible – the Drinking Fountain (https://99percentinvisible.org/episode/fountain-drinks/)	Milestone 2: Document Research Results and Design Process DUE 02/23 – 8:00 am
W 7	02/16	NO CLASS – SILVIA OUT OF TOWN			Work offline on your projects
W 8	02/23	Critical Breaking	Critical Breaking & Making	Rebekah Modrak. Learning to Talk like an urban Woodsman: an artistic intervention   Garnet Hertz. Critical Making	Milestone 3: Implementation Plan DUE 03/30 8:00 am
Winter Break					
W 9	03/09	Design Fiction & Speculative Fiction	Near Future Laboratory	Blythe and Wright. Pastiche scenarios   Dunne & Raby. Speculative Everything.	

W 10	03/16	Values in Design	Values at Play	Schull. Engineering Experience  	
W 11	03/23	STUDIO TIME		--	
W 12	03/30	STUDIO TIME		--	Milestone 4: Work on presentation, video & finalizing prototype DUE 04/13 noon
W 13	04/06	STUDIO TIME: Peer Critique		--	
Week 14	04/13	STUDIO TIME: 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	
Fri Jan 19, 2018	 Assignment 1 https://umich.instructure.com/courses/213840/assignments/441613	due by 8am

Date	Details	
Fri Feb 2, 2018	 Assignment 2 (https://umich.instructure.com/courses/213840/assignments/441614)	due by 8am
Fri Feb 9, 2018	 Milestone 1 (https://umich.instructure.com/courses/213840/assignments/441649)	due by 8am
Fri Feb 23, 2018	 Milestone 2 (https://umich.instructure.com/courses/213840/assignments/441650)	due by 8am
Fri Mar 30, 2018	 Milestone 3 (https://umich.instructure.com/courses/213840/assignments/441654)	due by 8am
Fri Apr 13, 2018	 Milestone 4 (https://umich.instructure.com/courses/213840/assignments/441655)	due by 12pm

SI 699: Digital Curation Mastery Winter 2018

Meets: Thursday 1-4 PM, 2185 North Quad

Instructor: Margaret Hedstrom

Office: 4443 North Quad

Office hours: Thursday 9-11 AM or by appointment (4443 NQ)

Email: hedstrom@umich.edu

Syllabus subject to change. Most current version always available on Canvas.

COURSE OVERVIEW

Mastery Courses:

Mastery courses are **advanced** one-semester courses that require students to demonstrate command of the key theories, methods, approaches, and capabilities required for entry into a specific class of information professions. Unlike other courses with significant faculty-led structure and scaffolding, mastery courses require you to demonstrate initiative and show that you can independently **design, implement, evaluate, and complete a sizable project**, with faculty *primarily in the role of advisor and mentor*. Successful completion of a mastery course **implies a level of proficiency comparable to or exceeding a well-launched employee in a field**.

This mastery course prepares students for careers in data management, access, and preservation in many different venues: research libraries as data services librarians and digital collections managers, digital archives and domain repositories (e.g. ICPSR, NOAA and NASA data centers, NCAR), the publishing and entertainment industry as digital product managers, corporations and not-for-profits as internal data management specialists, and as consultants.

This mastery course is designed for students to demonstrate their knowledge and skills in digital curation through completion of a client-based project with a specific outcome.

Each student will work with one client on a specific digital curation problem, such as:

- developing and implementing a data management plan
- designing methods and tools to curate and transfer data to a repository
- analyzing and improving an existing collection
- developing tools that help users discovery and use a digital collection, etc.

The quality of the work will be evaluated on user acceptance of the solution, effectiveness and efficiency of the proposed curation processes, and the completeness of the final product. Each student will be assigned a project and a client prior to the beginning of the course. Projects will be assigned based on prior discussion with the instructor balancing a combination of student interests, prior experience, client needs and availability of projects.

Course Prerequisites:

SI 501: Contextual Inquiry and Consulting Foundations or prior experience with client-focused project management

SI 506 Programming 1 and 507 Intermediate Programming or demonstration of ability to write simple programs and manipulate data

SI 622: Needs Assessment and Usability Evaluation

SI 623: Research Methods of Information Professionals (or prior coursework in statistics, research methods, or demonstrated research experience)

625: Digital Preservation

Students lacking these formal requirements should contact the instructor for permission to enroll based on demonstration of required competencies which may have been achieved through some combination of UMSI coursework, appropriate coursework prior to matriculating at UMSI, internships, documentable work experiences, or other structured learning.

Learning Objectives:

This course will draw on existing knowledge and skills (including ability to search for and evaluate existing policies, practices, and tools) that may be relevant to the project.

Students must demonstrate the following competencies to successfully complete this course:

1. Identify and translate digital curation and data management needs of individuals and organizations into a specific set of systems and services. These needs may include guiding data producers in making their data archive-ready, advising on data formats and metadata, preparing data for deposit into a repository, evaluating repository options, finding or customizing software and workflow tools that support specific curation processes, and improving the accessibility and usability of a collection of digital content.
2. Recommend viable options for long-term curation of digital information.
3. Design, select and evaluate a solution based on trial implementations and assessment.
4. Develop a sustainability plan.

REQUIREMENTS AND ASSIGNMENTS

This course will not present formally structured new material. There are no specific course readings. You are expected (with guidance from the instructor and others) to identify gaps in your specific knowledge (about the digital content, research methods, current or potential users, policy environment, formats, metadata standards, available

tools, repository options, etc.), identify potential solutions, and evaluate their relevance and feasibility for your project).

There are 5 **milestones** for this project designed to keep you on track and on schedule:

1. Client Requirements: A formal statement of your client's requirements
Due: January 26 at noon
2. Formal Problem Statement and Proposed Approaches: A statement of the problem and two or three strategies that you will investigate as possible solutions.
Due: February 19 at noon
3. Proposed Approach: A statement of your proposed solution
Due: March 9
4. Formal Implementation Proposal: A proposal for implementing your solution, including statements of responsibility and cost estimates
Due: March 23
5. Evaluation Criteria and Metrics: A framework for evaluating the feasibility and effectiveness of your solution based on feedback from your client.
Due: March 30

Project Journal

You are required to keep a journal of your activities for this project, including:

1. All meetings with clients
2. Consultation with experts
3. Sources consulted
4. Possible solutions, assessment, and reasons for pursuing or rejecting a particular approaches
5. Tests and experimentation (including failures, blind alleys, and rabbit holes.
6. Lessons learned

You will submit this journal with your final project report.

Final Project Report

You will submit a final project report, similar to the type of report that might be required of sponsor or funding agency for your project.

Due: April 16.

COURSE SCHEDULE

Class Session	Topic	Milestones
1: Jan. 4	Orientation and Projects Overview	FINAL PROJECT ASSIGNMENTS
2: Jan. 11	Project Scoping	
3: Jan. 18	Evaluating Needs & Requirements	
4: Jan. 25	Articulating Requirements	Client Requirements
5: Feb. 1	Problem Assessment	
6: Feb. 8	Project Proposal	Formal Problem Statement and Proposed Approach
7: Feb. 15	Solutions: Research & Assessment	
8: Feb. 22	Solutions: Research & Assessment	
March 1: Winter Break		
9: March 8	Solutions: Research & Assessment	Proposed Approach
10: March 15	Implementation	
11: March 22	Implementation	Formal Implementation Proposal
12: March 29	Evaluation and Assessment	Evaluation Criteria and Metrics
13: April 5	User Acceptance/Sustainability	
14: April 12	Project Presentations	Poster Session

ACADEMIC INTEGRITY

Original work: Unless otherwise specified in an assignment all submitted work must be your own, original work. Any excerpts, statements, or phrases from the work of others must be clearly identified as a quotation, and a proper citation provided. Any violation of the School's policy on Academic and Professional Integrity (stated in the Master's and Doctoral Student Handbooks) will result in serious penalties, which might range from failing an assignment, to failing a course, to being expelled from the program. Violations of academic and professional integrity will be reported to UMSI Student Affairs. Consequences impacting assignment or course grades are determined by the faculty instructor; additional sanctions may be imposed by the assistant dean for academic and student affairs.

Accommodations 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. 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/) 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.

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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/> 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.

For a more comprehensive listing of the broad range of mental health services available on campus, please visit: <http://umich.edu/~mhealth/>

SI 699: LEARNING AND THE LEARNER
Winter 2018: Thursdays, 5:30 – 8:30pm, 2185 North Quad
Last updated 1/4/2017

THE BASICS

Instructor

Kristin Fontichiaro, Clinical Assistant Professor

4427 North Quad | 734.647.3593 | font@umich.edu

Office hours by appointment: please schedule at <http://bit.ly/officehours-kf>

Office hours are a way for us to touch base, chat about course content, your concerns, questions you have, jobs you're interested in, or anything else that's on your mind. If the appointment slots at the link above don't work for you, please let me know so we can find a time.

Online Resources

<http://canvas.umich.edu>

Class email

si699learning2018@umich.edu

Course Description

Students build on the foundational skills in planning for, facilitating, and evaluating learning acquired in SI 643 and other courses and deploy those skills in a practicum setting. Students partner with professional mentors in software firms, instructional technology settings, schools, libraries, and museums for real-world teaching and learning practice, gaining face-to-face and virtual experience in effective contemporary instructional practices.

Learning Objectives

Upon completion of this course, students will be able to:

1. Identify key theories about inquiry-based learning and information literacy;
2. Create a virtual learning module about some aspect of information literacy and learning;
3. Reflect on their experiences observing practitioners in a teaching role;
4. Lead face-to-face instruction on an aspect of inquiry or information literacy;
5. Develop an online learning module on some aspect of inquiry or information literacy, in partnership with a mentor;
6. Engage in ongoing discussions about how we define literacy(-ies) in the digital age.

Format

This class is intentionally structured in an inquiry-learning format. Beginning with our questions on the first day of class and continuing into field work as we observe, then design, then test our thinking, the goal of this course is to reach deeper, more resonant understandings than lecture alone can capture. Although there will be some course lecture, this particular class will take advantage of the wide range of talents and academic interests of the participants and include significant discussion and idea sharing. Due to the diversity of

learning interests of the class, there may be some variation on the types of field experiences in which students engage. To quote Rick Wormelli, "Fair isn't always equal," meaning that there will be priority placed on students having experiences of similar levels of *resonance*, although the specific *tasks* within each project may vary according to the mentor and student interests. The goal is to match students with experiences in a way that seeks equal *value* across experiences. In addition, this course is meant to empower students to play an active role in constructing knowledge for themselves and others.

David Lankes, in *The Atlas of New Librarianship* (ACRL 2011) says:

LIS classes need to become more studio-like with a series of guided investigations and a lot of whole-class synthesis time. This is a model very familiar in the arts and architecture. The first part of classes is covering concepts and examples, plus mapping out the uncertain terrain. As the class progresses, these more broadcast portions get smaller and are replaced with projects ... The end of the class then looks like a sort of group-think, where each student comes back and the instructor facilitates a synthesis session where new ideas are explained, and the class as a whole seeks to integrate the new knowledge back into a map that will help guide the next class. Modeling co-learning doesn't just let us get important topics into the classroom faster, it builds a stronger sense of ownership in the learning from the student perspectives ...

If we truly engage in co-constructed conversation and knowledge-building, then we must anticipate that the schedule for this course may ebb and flow in order to better accommodate the conversations that occur in class. There is the potential for readings to change, and for topics to shift from less-relevant to more-relevant ones. Changes, if made, will be noted in Canvas and via email announcements. Ultimately, the result should be a course that is more flexible, responsive, and relevant to those enrolled in it. Please see the instructor if you have any concerns about this approach.

Readings

The wonderful advantage of a seminar-style course is that all voices can be heard, and we get a wider range of perspectives. It also makes all of us more accountable for doing the readings prior to class. Readings will be available in Canvas under Files. In addition, you will need these two books, either by purchasing copies or by borrowing from Course Reserves at the Askwith Media Library at Shapiro Undergraduate Library.

Grassian, Esther S., and Joan R. Kaplowitz. 2009. *Information Literacy Instruction: Theory and Practice*. 2nd ed. New York: Neal-Schuman.

A classic primer on educational theory and practice in library settings. A useful reference as you work through your practicum experience.

Toronto Public Library. 2012. *The Research Virtuoso: How to Find Anything You Need to Know*. Toronto: Annick, 2012.

This inexpensive reference guide is aimed at undergraduates but is chock full of practical strategies and tips that can be deployed in any library type. We'll use this early in the term to get us all on the same page about some research process fundamentals.

Brief Overview of Assignments

(see separate handouts in Canvas for details)

- 1. Annotated bibliography** on a topic of your choice relevant to information literacy. (15%)
- 2. Practicum Part I: Observation.** You will shadow and observe your mentor for at least 20 hours, assist with their teaching, help with clerical tasks, help with planning, prepare materials, make nametags, update online materials, post to social networks, etc. All of these tasks, from the gritty to the glamorous, are tasks that you will engage in as a teaching professional. (25%)
- 3. Practicum Part II: Teaching.** Teach an inquiry and/or information literacy lesson, face-to-face, at least twice. You will submit a lesson plan and a post-lesson reflection. (25%)
- 4. Practicum Part III: Digital Learning Object.** Create, in collaboration with a mentor and/or partner, an online information literacy or inquiry resource or module/project that can be used by a "real" audience. You and your mentor will meet to set project goals and internal deadlines. This project may or may not be formally implemented by the mentor. (25%)
- 5. Attend class and participate actively as a discussant and listener in discussions.** Because we are running this as a class about pursuing answers to questions, not passively absorbing lecture content, this is especially important. (10%)

Guidelines for Dialogue (adapted from the U-M Program on Intergroup Relations, or IGR)

We are living in very complicated social, technological, economic and political times, and these tensions and concerns necessarily impact how our work, professional identity, service mindset, and professional conversations unfold. These guidelines are designed to help us engage with difficult content in a way that is respectful of all.

- 1. Confidentiality.** We want to create an atmosphere for open, honest exchange.
- 2. Our primary commitment is to learn from each other.** We will listen to each other and not talk at each other. We acknowledge differences amongst us in backgrounds, skills, interests, and values. We realize that it is these very differences that will increase our awareness and understanding through this process.
- 3. We will not demean, devalue, or "put down" people** for their experiences, lack of experiences, or difference in interpretation of these experiences.
- 4. We will trust that people are doing the best they can.** We will try not to "freeze people in time" but leave space for everyone to learn and change through our interactions with one another.
- 5. Challenge the idea and not the person.** If we wish to challenge something that has been said, we will challenge the idea or the practice referred to, not the individual sharing this idea or practice.
- 6. Speak your discomfort.** If something is bothering you, please share this with the group. Often our emotional reactions to this process offer the most valuable learning opportunities. If someone says you have said something hurtful, 1) validate that you have heard them; 2) apologize; 3) do the work to make it better (without leaning on the hurt person to coach or teach you how to make it better). Resources like Laura Elgas and Sarah Argiero Regan in Student Services and Judy Lawson's office can be helpful sounding boards.
- 7. Step Up, Step Back.** Be mindful of taking up much more space than others. On the same note, empower yourself to speak up when others are dominating the conversation.

8. **NEW THIS TERM: Stay connected to others' ideas.** Many times, we make sense of ideas by connecting them to our own experiences. This is a great way to integrate new knowledge. However, be thoughtful that when doing so in class discussion, you do not accidentally shift the spotlight onto yourself and away from the original flow of conversation. If you share an idea from your own experience, for example, conclude with a statement connecting your idea back to the flow of conversation.

THE FINE PRINT

Accommodations 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 I teach may be modified to facilitate your participation and progress. As soon as you make me aware of your needs, we can work with the Office of Services for Students with Disabilities (SSD) to determine appropriate accommodations. SSD (734-763-3000; <http://www.umich.edu/sswd/>) typically recommends accommodations through a Verified Individualized Services and Accommodations (VISA) form. I will treat any information you provide as private and confidential. If you have needed accommodations in former coursework, please don't wait until you are struggling to initiate the paperwork process.

Attendance

Many UMSI students and faculty say they chose Michigan because they enjoy learning in a face-to-face community. We expect – and look forward to – seeing you in class. Your presence helps us create an intriguing, curious, and robust conversation and is required for in-class activities.

Collaboration

UMSI is a professional school, and many assignments are completed in diverse learning groups to mirror the kinds of real-world collaborations that will occur in your future workplaces. 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. You must, however, write your homework submission on your own, in your own words, before turning it in. If you worked with someone on the homework before writing it, you must list any and all collaborators on your written submission. Each course and each instructor may place restrictions on collaboration for any or all assignments. Read the instructions carefully and request clarification about collaboration when in doubt. Collaboration is almost always forbidden for take-home and in class exams. Be mindful that the instructor will be looking carefully at group tasks to assess that all group members are contributing fairly to the whole, so we reserve the ability to assign individual grades for each task if needed.

Computers in Class

Please bring your computer, smartphone, or tablet to class, but do not use it unless an in-class activity calls for it. Why? While technology can be a powerful booster for information professionals, using it at the wrong time can signal disinterest, lack of commitment, or poor professional focus. Additionally, U-M's Center for Research on Learning and Teaching (CRLT) has found that having your laptop open for non-class purposes correlates with lower academic achievement. Finally and pragmatically, inappropriate technology use will negatively impact your class participation grade. Of course, modifications set by the office of Services for

Students with Disabilities (SSD) will be honored.

Diversity

Diversity in its many forms matters at UMSI, and group work gives you opportunities to develop interdependence and draw on many skill sets. For more on the UMSI diversity statement, please visit <https://www.si.umich.edu/aboutsi/diversity-school-information>.

Email

I strive to respond to each email within 24 hours; however, emails sent over the weekend or I am away from UMSI for conferences, etc., may have a longer response time. Because everyone at UMSI gets a lot of email and has various strategies for filtering and sorting it, please use your U-M email address when you correspond and include "SI 699" in your subject line. Also keep in mind that while email is great for one-way communication like announcements or questions that can be answered in a few words, it is not ideal for extended or complex responses, which can be answered more effectively via office hours or appointments.

Grades

You will be able to track your task grades in Canvas, which also contains a grade breakdown. Letter grades and their corresponding definitions are consistent with MSI Master's Handbook on the UMSI Intranet. There will be a two-point deduction for each day that an assignment is turned in late, including weekends. Each assignment is explained in detail in the Assignments section of the course Canvas site. I plan to return all graded assignments within two class weeks. Students who wish to appeal their grades may do so within 48 hours of an assignment's return; please know that re-evaluation of work may result in one of three outcomes: no change in grade, a better *grade*, or a *lower score*.

Letter grades and their corresponding definitions are consistent with the SI Master's Handbook (available via the UMSI intranet by logging into the top-right corner at <http://si.umich.edu>). Note that letter grades may represent different levels of achievement than you may be used to from undergraduate coursework:

A+	98–100	Extraordinary achievement. Rarely given.
A	94–97	Consistently distinguished performance in all course aspects, such qualities as analytical ability, creativity, and originality are exhibited at a very high level.
A-	90–93	Strong, solid achievement in most aspects of the work.
B+	88–89	Good performance. Consistent with performance expected of students in a graduate degree program.
B	84–87	Acceptable
B-	80–83	Borderline
C+	77–79	Poor performance. This is a marginal grade which alerts students to their limited performance
C	73	Very poor performance
C-	70–72	Minimal. Performance not at a graduate school level. Student should review his/her progress with the instructor.
D+	67–69	Significantly below standards for graduate work...
D	63–66	Extremely poor performance
D-	60–62	Near failure...
E/F	below 59	Failure

Help on Campus

Michigan students have many on-campus centers that provide guidance (sometimes one-on-one) and support at no cost for academic and personal concerns. They are a great way to extend your support network; some more popular resources are the following. Of course, your instructors can also help.

- Sweetland Writing Center (1st floor, North Quad) can help with craft. Sign up for a free one-on-one coaching session!
- MLibrary's librarians can help with research, sources, and citation.
- MLibrary's TechDeck can help you gain fluency in tech tools and their use.
- The Knox Center Adaptive Technology Computing Center can help with text-to-speech or other accessible computing needs, regardless of whether you have a disability (<http://www.itcs.umich.edu/atcs/computing-site.php>)
- The Shapiro Design Lab on the first floor of Shapiro Undergraduate Library can help with design, digital humanities, and other projects.

Illness

Graduate school is a busy time, and if you are sick, please work with your team to join the class via Skype or Google Hangouts from home if you have contagious symptoms *and* are able to participate. Doing so will allow you and your team to keep up without exerting yourself to travel to class (or sharing your germs!). The University and the Centers for Disease Control recommend that “Students, faculty, and staff with flu-like illness remain home until 24 hours after resolution of fever without the use of fever-reducing medications.” Please contact me as soon as possible so we know you won’t be with us and can set make-up work if necessary. You are missed when you are not here. Keep in mind that library books, keyboards, and other library items are major carriers of germs. Get in the habit of regular hand-washing to safeguard your health!

Plagiarism and Synthesis

Your work – both individual and team tasks -- should have a strong sense of unique thinking; that is, it should transcend merely stringing together sentences and thoughts expressed by others, and your own synthesis should be evident in your work. All written submissions must be your own, original work. Original work for narrative questions is not mere paraphrasing of someone else's completed answer: you must not share written answers with each other at all. At most, you should be working from notes you took 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. You may incorporate selected excerpts, statements or phrases from publications by other authors, but they must be clearly marked as quotations and must be attributed. If you build on the ideas of prior authors, you must cite their work. You may obtain copyediting assistance and discuss your ideas with others, but all substantive writing and ideas must be your own, or be explicitly attributed to another. See the MSI student handbook available on the UMSI intranet for the definition of plagiarism, resources to help you avoid it, and the consequences for intentional or unintentional plagiarism. Said differently, I am looking for *your* perspective on the profession, supported by evidence you gather from others. Please cite your work using a citation format of your or your group’s choice (e.g., MLA, APA, Chicago, Turabian, etc.). If you need assistance with this, both MLibrary and Sweetland Writing Center provide significant support.

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/> 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 <http://uhs.umich.edu/aodresources>. For a more comprehensive listing of the broad range of mental health services available on campus, please visit: <http://umich.edu/~mhealth/>. Additionally, if you feel that mental health issues are impairing your ability to succeed in class, and you believe that modifications are in order, please get in touch with the Office of Services for Students with Disabilities. They are the campus program that determines said modifications. Please do not wait until you feel underwater in a class -- help is available!

Weather

If you feel unsafe getting to class due to inclement weather, please email the instructor and join us remotely instead.

Other Questions?

Please ask.

COURSE SCHEDULE

Note: Dates and topics are tentative and may be adjusted to better respond to student needs and unforeseen circumstances. Any schedule changes will be posted in Canvas, shared via email, and/or announced in class.

Date	Class Topic(s)	Readings to Prepare for Today	Tasks Due
1 / 4 #1	Course overview, including Practicum assignment Introductions What will we learn in this class? Practicum Placements	n/a (but please order the books!)	
1/11 #2	What is the current landscape?	In Canvas > 699 > Files: 1. "What Students Don't Know" (ERIAL project; Inside Higher Ed) 2. "Learning the Ropes..." (Head / Project Information Literacy. OK to skip or skim appendices) 3. "Assigning Inquiry ..." (Head & Eisenberg / Project Information Literacy. OK to skip or skim appendices) 4. "How Today's Students Use Wikipedia For Course-Related Research" (Head & Eisenberg / Project Information Literacy, in First Monday) (We will have reviewed the ACRL Framework & new AASL standards in 643, so they'll dovetail in here, but if you're not in 643, you'll need to review them)	Look ahead to 3/22 and request a book of your choice for later in the term!
1/18 #3	From big picture to brass tacks: <i>Research Virtuoso</i> conversation	<i>Research Virtuoso</i> in its entirety Google Search Infographic at http://mashable.com/2011/11/24/google-search-infographic/#niodJtSFEGqp	
1/25	NO CLASS: USE THIS TIME TO HELP YOU GET YOUR PRACTICUM ROLLING!		

2/1 #4	Lesson Planning / Planning for Learning	How People Learn (Read Chapters 3 and 4 Only) Wiggins McTighe - Backwards Design (Vanderbilt U) Iowa State Overview of the Hunter model Textbook: Grassian & Kaplowitz Ch. 7, 8. Browse Ch. 10.	<u>Practicum Contract Due</u> <u>Make sure you've printed out and started using the Observation Log!</u>
2/8 #5	Share out lesson plan drafts from last week's in-class activity Instructional Strategies Observing instruction: What to look for	Textbook: Grassian & Kaplowitz Ch. 3, 4, 6 <i>Take your time; these chapters are dense with information.</i>	<u>Annotated Bib Due</u>
2/15 #6	Instructional Strategies, continued Diversity of Learners	Abilock: True or Not? Meola Chucking the Checklist (Canvas > Files) Tan, Wang, Xiao Best Practices in Teaching Online McIntosh: Unpacking the Invisible Knapsack of White Privilege How to Make Your Teaching More Inclusive Jastram Subversive Handouts Textbook: G&K Ch. 5, 12, 13	
2/22 #7	Primary Sources Creative Commons	Library of Congress: Using Primary Sources Library of Congress: Teacher's Guides and Analysis Tool National Archives Education Site Shared Creations (Rodgers & Fontichiaro) more on following page	<u>Attendance/ participation scores for 1st half of term will be entered into Canvas after this class</u>

		<p>Aoki et al, <i>Bound by Law?</i></p> <p>Play around with Creative Commons's Search Tool</p> <p>As you read, think about which techniques and tools you'd want to try in your future job site</p>	
3/1	NO CLASS (SPRING BREAK)		
3/8 #8	Assessment and Information Literacy	Textbook: Grassian & Kaplowitz Ch. 11	Have you requested your book for 3/22?
3/15 #9	Digital & Media Literacy	<p>Jenkins: "What Should We Teach? Rethinking Literacy" and "Core Media Literacy Skills" in <i>Confronting the Challenges of Participatory Culture</i>. Free Kindle download or free PDF download. <i>**Be thinking: the high schoolers studied for this report are now beyond college age. Implications?</i></p> <p>ALA OITP Digital Literacy Report</p> <p>UNESCO 2011 Media and Info Lit Curriculum for Teachers. Read pp 13-38 and 58-76</p>	
3/22 #10	<p>Data Literacy, Part I</p> <p>Special guest: Justin Joque, Data Visualization Librarian, MLibrary</p>	<p>Chapters 6, 7, 8, and 9 from <i>Creating Data Literate Students</i></p> <p>Each of you choose a <i>different</i> book to read (start this week, finish by 3/29)</p> <p>Short and great options:</p> <ul style="list-style-type: none"> ● The Numbers Game (Blastland & Dilnot) ● Damned Lies and Statistics, 2nd ed. (Joel Best) ● More Damned Lies and Statistics (Joel Best) ● Stat-Spotting (Joel Best) ● How to Lie with Statistics (Huff) <p>Long and great options:</p> <ul style="list-style-type: none"> ● Data Points (Yau) ● Visualize This (Yau) 	
3/29 #11	Data Literacy, Part II	<p>Chapters 1, 2, and 5 from <i>Creating Data Literate Students</i></p> <p>Rough Guide to Spotting Bad Science poster/flyer</p>	Lesson Plan and Reflection

		Finish the book from last week	
4 / 5 #12	NO CLASS - A GOOD TIME TO FINISH UP YOUR PRACTICUM AND DIGITAL LEARNING OBJECT! Remind your mentor and send them a copy of the evaluation that is due to Kristin via email by 4/12.		
4 / 12 #13	Presentation of digital learning object Course wrap-up & evaluations	None	Digital learning object Evaluation due from mentor Lesson Plan Attendance/ participation scores for 2nd half of term will be entered into Canvas after this class