Universiteit Utrecht

MA program New Media & Digital Culture

Research Lab 1

Situating Research

Block 1, 2017-2018

1. Course information

Course code and title:
MCMV16041 Research Lab 1: Situating Research

Instructor:
Dr. Michiel de Lange, Kromme Nieuwegracht 20 room 2.10A, m.l.delange@uu.nl
Tim de Winkel (data track), Drift 15 (UDS), timdewinkel@gmail.com.

Office hours:
Any general questions about the course can best be asked on Blackboard in the forum "Questions about the course". Otherwise, the quickest way to get in touch is via e-mail: m.l.delange@uu.nl.

Skype interviews with HistoryIT Chief Executive Office Kristen Gwinn-Becker are possible on demand during or outside of class. The instructor will make arrangements.

Class schedule:
WG1 Fridays 10:00 – 12:45, ICU DESCARTES203
WG2 Fridays 13:15 – 16:00, ICU DESCARTES203
WG3 data track (split from other groups after week 2) – 6th, 13th, 20th and 27th of October, 13.15 to 17.00 DESCARTES 104 at ICU University College.

Additional course activities:
- 29 Sept. 2017 - Those interested can attend the masterclass "interactive narrative" with Janet Murray on Friday 29 Sept. 2017 between 14:00 – 17:00 (free), depending on available spaces.
- 5 October 2017 – Meetup with media artist Tabita Rezaire (http://tabitarezaire.com), in association with Impakt. 17:00 – 19:00 at the Theater Room in Parnassos, Kruisstraat 201 Utrecht (free).
- 25 – 30 October 2017 We will go to the Impakt Festival as part of the course. We will also present out work during the festival. (**festival passe-partout required!**).

2. Content & Learning objectives

This module will re-introduce students to some of the key methods used in the field of New Media Studies at Utrecht University. On top of this, students will engage in reflection about their methodological underpinnings; i.e. they will learn about the traditions, assumptions and the explicit or implicit connections with certain new media theories in the humanities that are taught in the concomitant New Media Theories course. In connection with learning to identify the assumptions and traditions behind these methods, students will learn to assess the possible ethical issues involved in the application of each individual method and the justification in light of research ethics when formulating a methodology or research question.

At the end of this course, students will have learned which method may serve which types of research questions, and will be able to assess the ethical and practical viability of each such method. They will also have grasped which methods (and their implied epistemological traditions and theoretical underpinnings) will be appropriate for pursuing their own individual research interest. Students will have learned how to express all these aspects of the methodology trajectory in oral and written form, by way of participating in in-class debate, of a group presentation, and of a written methodology assignment.

3. Course proceedings

Central to the course concept is that students will work on a commissioned real-world assignment as a way to train and hone methodological skills. This year that is the project MAPPY. More about MAPPY below.

The course is seminar-based. We have weekly three-hour sessions in which the emphasis is on questioning and working on the assignment. This training of methodological skills happens in close connection to the parallel course "New Media Theories Thinkers, Debates, and Questions". This course is not heavy on reading but places more emphasis on doing research and reporting on it, both in and outside of class. Much of the class sessions are devoted to doing actual team work on the assignment. The instructor shall be available for guidance. To that end it is important to bring your preferred device with you (laptop, tablet, etc.).

Expected from you during class
- Active participation and an inquiring attitude
- Equal contributions to team work
- Contributions to overall group dynamics and the work of other teams in a collaborative spirit

Expected from you outside of class hours
- Reading of weekly literature
- Finding additional literature if needed
- Individual writing of research diary
- Convene with your team at least once every week outside of class to discuss literature, team progress and prepare for next class session

3.1 Assignments
By working on a practical assignment, the course has the following aims:

- To develop the capacity to design an approach to solving a particular question at hand. You'll learn to connect your understanding of the research question to a viable method to approach and answer this question.
- To develop the necessary skills for recording and retrieving data, both individually and as part of a collaborative team effort. You will train in organizing you findings in a productive way.
- To document and present findings in a meaningful and convincing way. You will practice with various ways of disseminating your work.

- To demonstrate your development across the duration of the course. You shall report in an iterative fashion, and reflect on your personal and collaborative learning trajectory.

Below the description of assignments for the **general profile (3.2)**. For the **data profile**, see **3.3**. For the practical description of the MAPPY assignment see **3.4**.

3.2 General profile

In the general profile we learn how to work with three methods: data/digital methods, textual/discourse analysis, and empirical methods like participant observation. The specialized data profile digs deeper into the first.

1) Portfolio - 60% of total grade

The portfolio consists of 6 weekly methodological diaries + reflections (minimum 500 words, maximum 1000 words). While the deliverable is an individual portfolio, much of it will be based on team work. Some degree of overlap between team members is therefore to be expected.

Every week, you will submit your diary including – if relevant - supporting audio-visual materials (e.g. photos, maps, film footage). The diary should reflect the actual steps taken in order to address the questions raised in each weekly module. This part is more outcome-oriented: what were the questions, how did you go about, what steps have you taken to answer it, and why?

In addition, you will complement these diaries with reflections on the method:

- The "fit" between your understanding of the question, the underlying theory/concepts, and used method to find answers to the question.
- Pros/cons of the chosen approach: what can you, and can you not find in this way, what possible biases are there in your approach? How could the model/approach by modified in a productive way?
- Group dynamics of the research team (e.g. division of tasks, complementarity, cross-fertilization and inspiration).
- Your own role as a researcher (self-reflexivity).

Deadlines: each week prior to class on Thursday 12:00, via Blackboard in your own portfolio thread in the Discussion Board Forum > Assignments.

2) Participation - 10% of total grade

In the first week six teams are formed of about 3 students. In order to ensure complementarity, teams will be based on a maximum of internal diversity (e.g. educational background, nationality, experience, age/gender). Team tasks:

- Every week, teams will present their ongoing collaborative work in short presentations to provoke commentary and suggestions from other classmates.
- At the end of the course, the outcomes of team efforts will be presented during a (semi-public) symposium or other format, which shall be co-organized and chaired by students themselves (where/when to be discussed).
- Team members will do short peer reviews for their final assignment.

3) Final paper - 30% of total grade
Strategy and Synthesis: In this short final paper of about 1500 words (± 10%), students will reflect on the overall process and approach, and the outcomes. The main aim of this paper is to scrutinize the relationship between academic work and the applied domain, with a particular emphasis on the methodological aspects of doing research. This assignment should be closely tied to the portfolio and tie one or more elements together into a coherent narrative. This reflection needs to show consideration of how your thought has developed and changed over the course.

Deadline: Friday 10 November 2017 17:00 via Blackboard in your personal portfolio.

3.3 Data-track

Besides the generic track, Research lab 1 also provides a Data-track which offers the students the opportunity to appropriate and/or familiarize themselves with computational methods for analyzing data. This track will focus on some canonical methods of data-analysis which are especially suited for the humanities research. A very topical example of this is the art and research project called photo trails, where the Instagram selfies taken around the time when hurricane Sandy hit Brooklyn in 2014 are mapped (http://phototrails.net/radial_sandy_hue_created/). Here we see computational analysis of large quantities of data and the subsequent visualization of the results combined with an interest in mediated and cultural phenomena like self-representation and a focus on communication and technology. Meta-reflection, philosophy of science, tool criticism and data-ethics are (should be) an integrated part of working with data, as they are in this track. This leads to the following specific learning objectives.

- A theoretical introduction in the methodical canon of data research.
- An acquaintance with the philosophical tension between close and distant analysis.
- A hands-on introduction in some of the most prominent techniques for computational analysis in the digital humanities.
- Meta-reflection on the conceptual prepositions of these computational techniques.
- Data-ethics

After two weeks of joint theoretical education and a masterclass in week 3, the group will split into the two tracks. The students enlisted in the data track will enjoy four weeks of classes heavy on practice, which are padded out as follows:

Week 4 of the course focusses **cultural analytics,** the study of culture through analysis of large databases of cultural material. During the practicum we'll learn the basics of mining databases with tools.

In week 5 of the course we'll focus on **computational** and **quantitative text analysis.** This is the analysis of text with the help of a computer, often by quantifying large corpora and reducing them to numbers (instances, occurrences) which can be subdued to calculation. The practical part will consist of working with tools for textual analysis like ANTCON.

In week 6 experts of the Dataschool have prepared a masterclass **Data-ethics.** They'll introduce the tool DEDA (*Data Ethic Decision Aid* or the Dutch *De Ethische Data Assistent*) which is developed by UDS themselves. Data-ethics is an essential step when dealing with data, especially in a research environment. This session will force reflection on your own research(assignments), but it will as well paint a larger picture of methodology as a way of knowledge production.

In week 7 of the course we'll focus on networks and **social network analysis**. We'll take a step back to reflect on the essence of networks, reflect on the methods, possibilities and limits of data visualization, and present you existing research on (political) social media data.

The structure of the track and the accompanying dates and assignments are in compliance with the generic track. For the 6th, 13th, 20th and 27th of October we will meet from 13.15 to 17.00 at the DESCARTES – 104 at ICU University College, separate from the students in the generic track.

The UDS Dataschool will provide us with a couple of real world data-sets they've scrapped and/or analyzed in the past. The research teams (the students) of the data-track can choose one of these datasets as feedstock for their paper. For these sets, we recognize and are grateful to the social media monitoring company Buzzcapture as a partner.

We've decided the following assignments: A Research Dossier, A Research Paper, and two Presentations.

Just like the generic track you're to keep a **Research Dossier**! This should consist of three parts.

1.   A research diary
2.   A report of the practica
3.   A reflection assignment

The research diary is most definitely NOT meant to write down all your thoughts indiscriminately, as the name might suggest. In this document, you report on your week to week methodological progress, meaning how you could use the encountered methods - and perhaps broader lessons - for you own field of interest. Please do not write down some ideas for the sake of filling the page. *We will not grade you on this part,* but intend to give you feedback on these notes in order to advance you as a researcher. We advise you to start this part of the dossier already in the first seminar. This is what they call a summative assessment. It has to be in orderly fashion though, no scribbles.

The rapport of the practica will of course be graded and should at the very least include a description of the performed experiment/research, the results of the practica and the parameters that produced them. These should be presented as they would be in an official (but very small) rapport to your client.

The reflection assignment constitutes of a individual reflection on every of the four practica you've followed. You reflect on the methods and tools, on the

methodological issues, and relate these to the field of new media and digital culture, and to the larger philosophical and scientific framework of the digital humanities.

You'll write a **final paper** of 1500 word on your research on the real-world dataset you chose in week three. This paper should have the set-up of a research rapport, - research question, methodology, results -, but is allowed to be exploratory in its set-up as well as descriptive in its rapport. It's important that you describe how you've came to decide on your research design. Why did you prefer/choose this method of analysis, what where the consequences of your choices and what where the problems you ran into? It's allowed to alter the design halfway through (but only if you include this in your paper!!) or use a mixed method design.

There are **two instances where you're ought to present your research**, and have the possibility to receive feedback. The first will be at the Impakt festival! We'll discuss the exact set-up during class, but these should be short pitches, presenting interesting findings or thoughts spawning from your research (so far), and, preferably, related to the theme *HAUNTED MACHINES & WICKED PROBLEMS*.

We will also set up a conference where all the research teams of both tracks have the opportunity to present their research. These academic(!) presentations will focus on methodology, and the audience is encouraged to be critical and enthusiastic. The details will be provided during class.

3.4 MAPPY assignment: digital maps and storytelling

During the course, we will be working on the project MAPPY (see below). The overarching aim of this assignment for students is to engage in academic research via a 'learning by doing' approach. This shall be done by connecting academic work with the world of practice in a series of methodological assignments. For the overall course, we are dealing with the following challenge:

> How can we deploy a variety of methods in order to build a smart digital storytelling and story-sharing platform based on historical maps that is adaptive and responsive and not a "one-off" web site, and in turn use that to learn about and reflect on our approaches?

It is crucial to understand the different sides of this question: the academic point of view (How to do research? What do we learn from actual doing?), and the point of view of the practitioner (What kind of platform can we build?). One of our bigger challenges is to bridge this gap between academia and practice. This shall be done in an iterative way, that is, in a continual movement between the two. One can see how the above question is in fact a nested question:

1. How can we learn to use various methods productively?
2. How can we create a platform with certain demands?
3. What can we learn by reflecting on academic practice?

We can represent our approach with the following model:

1. Academic questions, theories/concepts, and methods
2. Needs and demands of the practical field
3. Design implications
4. Design prototype
5. Testing and evaluating
6. Practical implications and improvements

7. Academic reflection and conceptual refinement [and iterate: go to 1]

Academic questions, theories, concepts, and methods

Iterate

Academic reflection and conceptual refinement

Needs and demands of practical field

Implications and improvements for practical field

Design implications

Design prototype

Testing and evaluation
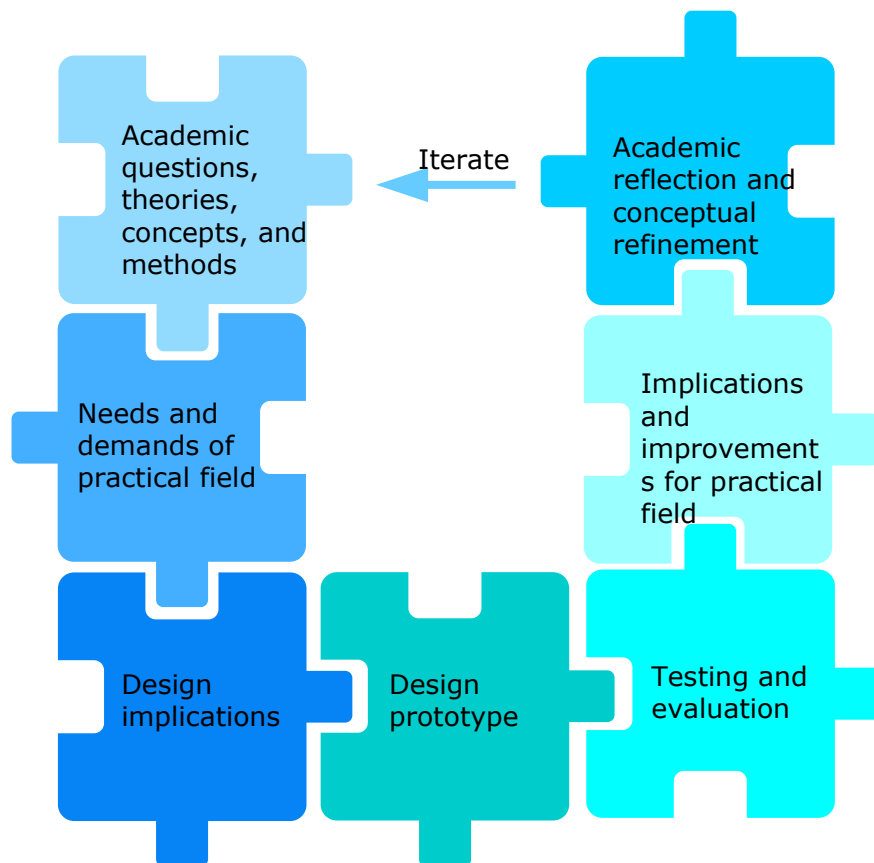
Ideally, this iteration is done each week. We will not make full-fledged prototypes during the course. However, we use hypothetical design decisions as more or less concrete "objects" that help us reflect on what doing research entails.

Furthermore, students will need to think about how to present outcomes of research in an accessible way by producing weekly and final reports, that will be shared with HistoryIT (with full credit given to individual students and teams).

MAPPY™: overview and challenge

MAPPY will become a dynamic, visually focused digital hub that approaches and presents the history of cartography using stories and highly engaging visual content to the general public. MAPPY will utilize cutting-edge concepts from the fields of new journalism, new-media, digital culture, social networks, international collaboration, and information presentation.

MAPPY will combine various elements of the academic study of the history of cartography while curating and elevating the general public's desire and latent fascination with maps and other cartographic works. High resolution digital images of maps will be combined with textual context, video examples showing the importance of the work, interactive models, and a design element that engages and provides the

user with the immediate visual experience they desire while pulling them deeper into the content.

MAPPY will use models established by various social media platforms and online encyclopedias in order to show the interconnectedness between the content of maps, the map makers, the places of creation and publication, and eras.

MAPPY is currently a design concept that is being developed into a working prototype. This year we will focus on how a single map story on the MAPPY platform would need to function for optimal interaction with various public user groups. We are seeking to identify both tangible design implications and underlying architecture and functionality needs that emerge from research.

Overarching Question for Research Lab 1

Using a single map story experience: How can we build a smart digital storytelling and story-sharing platform based on historical maps that is adaptive and responsive and not a "one-off" web site?

MAPPY Story Options

A single story experience on the MAPPY platform will allow students to conduct focused research to make conclusions about overall MAPPY functionality. A main goal of MAPPY is to transform highly academic discourse about cartography into easily understood stories. Yet, we do not want to simply ignore the academic materials. This means that the map story must be layered so that users may opt to experience a story from different levels. Studying the MAPPY concept from a single map story will help HistoryIT determine MAPPY's development priorities.

There are two story options for students to select for their research.

1. Begin with an existing, interdisciplinary academic work and create a layered story.
The map: http://www.oshermaps.org/browse-maps?id=1493
The work: http://digitalcommons.usm.maine.edu/oml-friends-publication-op/1/

2. Begin with a map that seems to tell a story with little text, and layer in academic research to educate and inform.
The map: http://www.oshermaps.org/browse-maps?id=17006

(Bi)weekly modules

The overarching broad assignment is cut up into modules. During the course we learn how to work with three main methods in order to approach the overarching MAPPY assignment from various of angles. Again, students should aim to combine the perspective from HistoryIT, and the academic aim of learning how to work with different methods by doing.

Considerations for modules

- Deliver weekly reports to HistoryIT based on the questions presented.
- When appropriate, deliver alterations in design, user interface, and software architecture for consideration.
- Students must be actively thinking about the *construction* – how to make MAPPY work better

- As the course develops, students will interact with MAPPY prototypes in order to evolve a single story experience.
- As part of this research lab we will aim to return to conclusions discussed in previous modules to determine if they still hold true given new research.

Below are the descriptions of the weekly assignments for the MAPPY project. It will be the task of students to find out how the particular method central to that week can be deployed productively to address these issues. We shall work in this every week during class, and outside of class.
Note: *student following the data track will work on different assignments provided by Tim de Winkel.*

Module 1: Introduction
- Review MAPPY concept and initial design
- Consider methodological applications for the entire course
- Consider maps as discourse – how can MAPPY develop from telling one story about and with a single object (map), to making multiple maps relate to a theme in a meaningful way. How can you navigate between these multiple maps? (E.g. how do multiple maps intersect and weave together into one story?) Discuss which modules will focus more on the MAPPY presentation component (the consumer of stories) and which ones more on the MAPPY creator component (the generation of context and stories)
- Create on initial overview of questions and potentially useful academic concepts for researching and developing the MAPPY platform.
- Watch Kristen's TEDx Talk at http://blog.historyit.com/the-future-of-history/.
- Create a list of basic assumptions about the MAPPY platform.

Module 2: Data & Digital Methods
- Choose: select which MAPPY story experience to use for research.
- Identify at least 3 key components of the underlying software platform.
- Consider the platform's needs for both the story creator and the story consumer (the visual presentation and user interface).
- How can the MAPPY architecture be the most adaptive for changes in new media?
- How does MAPPY remain innovative and learn from user interaction?
- How can we increase the literacy of MAPPY over time?
- Provide data-driven research.
- Compare any current platform options given the scope of MAPPY.

Module 3a + 4a: Semiotics, textual and discourse analysis

- Identify possible textual elements in the design of MAPPY, based on a textual analysis of a similar type of platform.
- What are dominant discourses about (digital) maps and historical cartography? How do these discourses shape your ideas for a design of MAPPY?
- For the design of MAPPY, you may focus on narrative aspects: What are the key semiotic constants throughout your MAPPY story?

- Focus specifically on the unconscious and affective experiences of visual objects and interpretations, and how MAPPY can manipulate such interpretation in the story platform.
- Generate a list of recommendations for metadata and pictorial codes in maps that your MAPPY story must contain in order to best engage and tell stories with maps.

Module 5a+6a: Empirical: participant observation
- Look at examples of good and bad end user experience in the realm of digital storytelling.
- Look at the relationship between MAPPY itself (a network of objects) and the users of MAPPY.
- Does culture inform how groups will consume these stories? What must your MAPPY story have in place in order to best guard against cultural bias? Consider this from both a visual perspective (how to present the map) and a textual one (how to present the information).
- Identify at least 3 components that your MAPPY story must contain to engage users in such a way that they seamlessly relate to the story or find a personal connection within it.
- How can you capture user expectations and actual experiences in the realm of digital storytelling. Identify at least 3 components that MAPPY should contain as a platform for optimal end user experience.
- How does culture shape how people tell and consume stories? How can the MAPPY story creator take cultural differences and biases into account, perhaps even capitalize on it? Consider this from both a visual perspective (how to present the maps) and a textual one (how to present the stories).
- How are stories connected to people's identities, as individuals and as groups? (e.g. "narrative identity") Identify at least 3 components that the stories in MAPPY must contain in order to engage users in such a way that they seamlessly relate to the stories or find a personal connection within them.
- What kind of communities exist on similar online platforms or websites? What kind of practices and culture do they form? Analyze these to help shape MAPPY as a community.
- How do various networked actors shape MAPPY? What actors can you identify and how do they interrelate?
- Return to the idea of a persona (e.g. an animated Mascot as a guide for MAPPY users). If it serves as an appropriate tool, when should it be active or passive? When does the mascot (guide) drive the user rather than the user driving the product?

Module 7: Presentations
- How have you developed a (hypothetical) design intervention for MAPPY?
- What have you learned by doing, that is, by applying particular methods?
- How has this helped you to reflect on methodology?

3.5   Assessment and feedback
Students are graded on 1) their ability to express methodological issues and concerns in oral as well as written form, 2) their in-depth understanding of the assumptions behind each method and its connection to a theoretical tradition, and 3)

their ability to identify and orally/textually present concerns in a new media methods case study.

4. Course schedule

Below the weekly scheme with all course meetings, deadline, etc.

4.1 Calendar

date	Main profile (Michiel de Lange)	Data profile (Tim de Winkel)
9 Sept	*NMDC introduction (no class)*	
13 Sept	Module 1 Introduction course: Why Methodology? - Welcome, round of introductions - Explaining the aims and approach of the course - About the MAPPY assignment - About the data track (instructor: Tim de Winkel) - Preliminary team formation	
20 Sept	Module 2 Data & Digital methods 1: working with data in the humanities	
29 Sept	***Combined class 1+2 in the morning*** Module 3a Semiotics, textual and discourse analysis 1'; Optional: masterclass interactive narrative with Janet Murray 14:00 – 17:00.	***no class by Tim this week*** Optional: masterclass interactive narrative with Janet Murray 14:00 – 17:00.
6 Oct	***no class by Michiel this week***	Module 3b Data & Digital methods 2 – Cultural analysis
13 Oct	Module 4a Semiotics, textual and discourse analysis 2	Module 4b Data & Digital methods 3 – Social network analysis
20 Oct	Module 5a Empirical: participant observation 1	Module 5b Data & Digital methods 4 – Data ethics
27 Oct	Module 6a Empirical: participant observation 2	Module 6b Data & Digital methods 5 – Cultural analysis (image)

tba	Public presentation work in progress during Impakt Festival – date/location to be announced.
3 Nov	Module 7 Presentations in mini-conference
10 Nov	Final paper due

4.2 Weekly literature

13 Sept - Module 1: Introduction: Why Methodology?

Brennen, Bonnie. 2013. *Qualitative research methods for media studies*. New York; London: Routledge. Ch. 1 & 2 (pp. 1-25). http://proxy.library.uu.nl/login?url=http://uunl.eblib.com/patron/FullRecord.aspx?p=1075433.

20 Sept - Module 2: Digital methods (lecture: Tim de Winkel)

Berry, David. 2011. 'The Computing Turn, Thinking About the Digital Humanities' in: *Culture Machine* Vol. 12, 2011 http://www.culturemachine.net/index.php/cm/article/view/440/470.

Moretti, Franco. 2005. Graphs, maps trees part 1 abstract models for literary history https://www.mat.ucsb.edu/~g.legrady/academic/courses/09w259/Moretti_graphs.pdf

Berry, David. 2017. 'Against the computational creep' blogpost March 27, 2017 on http://stunlaw.blogspot.nl/2017/03/against-computational-creep.html

29 Sept - Module 3a: Semiotics, textual and discourse analysis 1
6 Oct – Module 3b: Cultural analysis

generic 3a	data 3b
Gee, James Paul. 2014. *How to do discourse analysis: a toolkit*. Second Edition. ed. Milton Park, Abingdon, Oxon: Routledge. http://proxy.library.uu.nl/login?url=http://uunl.eblib.com/patron/FullRecord.aspx?p=1600495.	Manovich, Lev. 2016. "The Science of Culture? Social Computing, Digital Humanities and Cultural Analytics." http://www.academia.edu/download/38636379/Cultural_analytics_article_final.pdf. Manovich. Lev. 2007. Cultural Analytics: Analysis and Visualization of Large Cultural Data Sets. A proposal from Software Studies Initiative https://www.mat.ucsb.edu/g.legrady/academic

	/courses/11w259/cultural_analyticsManovich.pdf

http://www.itofisher.com/mito/portableobjects.pdf.

13 Oct - Module 4a: Semiotics, textual and discourse analysis 2
13 Oct - Module 4b: Textual analysis

generic 4a	data 4b
Phelan , Sean. 2017. "Critical discourse analysis and media studies." In *The Routledge Handbook of Critical Discourse Studies*, edited by John Flowerdew and John E. Richardson, 285-297. London: Routledge. http://bit.ly/2eQnwNQ.	Burrows, J., 2002. 'Delta': a measure of stylistic difference and a guide to likely authorship. *Literary and linguistic computing*, *17*(3), pp.267-287.

20 Oct Module 5a: Empirical: participant observation 1
20 Oct Module 5b: Data ethics

generic 5a	data 5b
Ito, Mizuko, Daisuke Okabe, and Ken Anderson. 2009. Portable objects in three global cities: The personalization of urban places. In *The reconstruction of space and time: Mobile communication practices*, ed. Richard Seyler Ling and Scott W. Campbell. New Brunswick, N.J.: Transaction Publishers. 67- 87. http://www.itofisher.com/mito/portableobjects.pdf	Chapter 10 "Ethical, Political, Social and Legal Concerns", from: Kitchin, Rob. 2014. *The Data Revolution: Big Data, Open Data, Data Infrastructures & Their Consequences*. London; Thousand Oaks, Calif.: SAGE. http://bit.ly/2xJq1tw. Watch: The Power of Big Data and Psychographics https://www.youtube.com/watch?v=n8Dd5aVXLCc Working with the *Data Ethic Decision Aid* tool.

27 Oct Module 6a: Empirical: participant observation 2

27 Oct Module 6b: Social network analysis

generic 6a	data 6b
Hine, Christine. 2017. "Ethnographies of Online Communities and Social Media: Modes, Varieties, Affordances." In *The SAGE Handbook of Online Research Methods*, edited by Nigel G. Fielding, Raymond M. Lee and Grant Blank. London: SAGE. http://sk.sagepub.com.proxy.library.uu.nl/reference/the-sage-handbook-of-online-research-methods-2e/i2936.xml.	Drucker, Johanna. 2011. Humanities approaches to graphical display. *Digital Humanities Quarterly* 5 (1). http://www.digitalhumanities.org/dhq/vol/5/1/000091/000091.html.

Module 7: Public presentations

generic	data

Some research through design literature (not compulsory but may help you further):

Bardzell, Jeffrey, Shaowen Bardzell, and Lone Koefoed Hansen. 2015. Immodest Proposals: Research Through Design and Knowledge. In *Proceedings of the 33rd Annual ACM Conference on Human Factors in Computing Systems*. Seoul, Republic of Korea: ACM. http://dl.acm.org.proxy.library.uu.nl/citation.cfm?doid=2702123.2702400.

Ratto, Matt. 2011. "Critical Making: Conceptual and Material Studies in Technology and Social Life." *The Information Society* no. 27 (4):252-260. http://www.tandfonline.com.proxy.library.uu.nl/doi/abs/10.1080/01972243.2011.583819.

5. Course materials

Please check the UU BlackBoard area for this course regularly for updates and announcements. All compulsory readings can be found in the weekly outline above, and are accessible online. All the assignment materials created by the students will need to be posted in their individual thread on BlackBoard.

Also check out our own work in progress *New Media Studies Method Reader*, third Edition (available from www.newmediastudies.nl/pdf/Method_Reader.pdf).

6. Course evaluation

Since this is the second iteration of this course in our programme, we are very keen to receive your insights and feedback on what went well or you found meaningful, what perhaps went not so well, and how to potentially improve upon it. We may discuss this in the last week of the course, and you are also requested to fill out the online Caracal evaluation at https://caracal.science.uu.nl.

7. Fraud & plagiarism (the fine print)

Academic integrity is the foundation of scientific learning. Utrecht University therefore considers any form of academic dishonesty to be a very serious offense. Utrecht University expects each student to be familiar with and to observe the norms and values that ensure academic integrity. The most serious forms of deception that can impair this integrity are fraud and plagiarism. Plagiarism is a form of fraud and is defined as the wrongful appropriation of another author's work without proper citation. The text below provides further elaboration on what may be considered fraud or plagiarism, along with a number of concrete examples. Please note that this is not a comprehensive list!

If the university discovers a case of fraud or plagiarism, then the study programme's Examination Committee may implement sanctions on the offender. The most serious sanction that the Examination Committee may implement is the submission of a request for expulsion to the Executive Board.

Fraud may include:

- copying answers from another person during an exam. The person providing the opportunity to copy is considered an accomplice to fraud;
- possession of tools including, but not limited to: pre-programmed calculators, mobile telephones, books, syllabi, notes, etc., during an exam, unless the possession of such has been expressly permitted;
- allowing others to complete all or part of an assignment;
- acquisition of the questions or problems from an exam prior to the time the exam is to take place;
- fabrication of survey- or interview answers or research data.

Plagiarism is the appropriation of another author's works, thoughts, or ideas and the representation of such as one's own work. Writers must always accurately cite the sources of ideas or insights used in a work, and must always be alert to the difference between citing, paraphrasing and plagiarizing. They must be exercise extreme care in citing the sources of information, not only when using printed sources, but especially when using information gathered from the Internet. The following are some examples of what may be considered plagiarism:

- copying and pasting text from digital sources, such as encyclopaedias or digital periodicals, without using quotation marks or footnotes;
- copying and pasting text from the Internet without using quotation marks or footnotes;
- using excerpts from printed material such as books, magazines or other publications or encyclopaedias without using quotation marks and referring to the source;
- using a translation of the texts listed above in one's own work, without quotation marks or footnotes;
- paraphrasing from the texts listed above without a (clear) reference: paraphrasing must be marked as such (by explicitly linking the text with the original author, either in text or a footnote), ensuring that the impression is not created that the ideas expressed are those of the student;
- using another person's audio, video or test materials without reference and in so doing representing them as one's own work;
- resubmission of the student's own earlier work without source references, and allowing this to pass for work originally produced for the purpose of the course, unless this is expressly permitted in the course or by the lecturer;
- using other students' work and representing it as one's own work. If this occurs with the other student's permission, then he or she may be considered an accomplice to the plagiarism;

- when one author of a joint paper commits plagiarism, then all authors involved in that work are accomplices to the plagiarism if they could have known or should have known that the other was committing plagiarism; -

submitting papers provided by a commercial institution, such as an internet site with summaries or papers, or which have been written by others, regardless of whether the text was provided in exchange for payment.

The Education and Examination Regulations (Article 5.15) describes the formal procedure to be followed in the event of suspicion of fraud or plagiarism, as well as the sanctions that may be implemented as a result.

Ignorance is not an excuse. Each student is responsible for his or her own behaviour. Utrecht University assumes that each student is familiar with the definition of fraud and plagiarism. For its part, Utrecht University ensures that students are instructed in academic principles early on in their study programme and are informed of the institution's standards for fraud and plagiarism, in order that students may know which norms and values they are expected to uphold.