



Universiteit Utrecht

MA program New Media & Digital Culture

Research Lab 1

Situating Research



Block 1, 2018-2019

1. Course information

Course code and title:

MCMV16041 Research Lab 1: Situating Research

Instructor:

Dr. Michiel de Lange (course coordinator, general track1), Kromme Nieuwegracht 20 room 2.10A, m.l.delange@uu.nl

Tim de Winkel (data track2), Drift 15 (UDS), t.dewinkel@uu.nl.

Office hours:

General questions about the course best be asked on Blackboard, in the forum "Questions about the course," where other students can reply too. If the question is of a more personal nature, e-mail us: m.l.delange@uu.nl and/or t.dewinkel@uu.nl.

Consultations with Sensor Lab contact person Fabian van Sluijs are possible during or outside of class: fabian@cleverfranke.com (please include Michiel and/or Tim in CC).

Class schedule and locations:

During week 1 and 2 (7 & 14 Sept) classrooms are:

WG1 10.00 - 12.45 ICU [ICU SPINOZA 111](#)

WG2 13.15 - 16.00 ICU DESCARTES 203

week 3-6 [after week 2, project teams are formed in the two tracks]:

WG1 Fridays 10:00 – 12:45, [ICU SPINOZA 111](#)

WG2 Fridays 13:15 – 16:00, [ICU SPINOZA 110](#)

week 7: we'll see which room is the biggest...

Additional activities as part of the course and the overall NMDC program:

- 28 September - 4 October 2018: NFF Interactive Expo (as part of the Netherlands Film Festival) - <https://www.filmfestival.nl/interactive>.
- 28 September 2018 13:00: masterclass [Karen Palmer](#), together with HKU students and the NFF (free for NMDC students, depending on available space).
- 24 – 26 October 2018: Visit the IMPAKT Festival, themed "Algorithmic Superstructures," as compulsory part of the NMDC program. <http://impakt.nl/festival/>. **Festival passepartout required!**
- 26 October 2018 *ttba*: masterclass with [Evgeny Morozov](#) at IMPAKT (free for NMDC students, depending on available space).
- 2 November 2018: opening SensorLab Expo "Demystifying the Smart City". <https://www.sensorlab.nl/events-calendar/>.

2. Content & Learning objectives

This module will reintroduce 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 new media theories in the humanities, which are taught in the concomitant *New Media Theories* course (by Ingrid Hoofd). 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 practical viability and ethical implications of each 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.

Since 2017-2018 the course is split into 2 parallel track, after week 2. In week 2, students choose one track, with a max/min ration of 20/12 places either way.

Track1 - general, with a broader focus on 1) digital methods 2) textual/discourse analysis and 3) qualitative/ethnographic methods.

Track2 - data, with a specific focus on data, digital methods and digital humanities.

3. Course proceedings

Central to the course concept is that students, in teams of about 3 people, will work on a commissioned real-world assignment in order to train and hone their methodological skills. This year, this assignment involves a new project by [Sensor Lab](#), called "Demystifying the Smart City". Sensor Lab is a not-for-profit foundation based in Utrecht's city center. Sensor Lab focuses on education, exploration, creation and development of sensor and smart technologies. In today's data-driven world, it is important to explore their application, possibilities and the future opportunities yet to be discovered. Sensor Lab is founded by [CLEVER°FRANKE](#), an award-winning design agency for interactive data visualization. During the course we shall work on close collaboration with the people from Sensor Lab.

For the general track1 of the course, students apply three different methods to contribute to the project: from conducting textual/discourse analysis on the topic of Smart Cities, to qualitative/ethnographic research about the question what the Smart City means to the citizens of Utrecht, to data-driven methods about e.g. sentiment analysis of social media or working on open data of the local municipality. For the data track2 of the course, we specifically work with digital methods in a variety of ways and do more in-depth data-driven research.

Outcomes of student work can manifest itself in a variety of forms, from written reports to events with roundtable discussions and public interventions. Sensor Lab will use these outcomes to feed their ongoing research effort to create a Smart City Map of Utrecht, and develop an AR app.

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

- Convene with your team at least once every week to discuss literature and team progress, to perform actual research as a group or individually (by dividing tasks), and prepare for the next class session
- Reading of weekly literature
- Finding additional material if needed
- Maintenance of individual research diary

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 your 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 an initial description of the assignment see **3.4**.

3.2 General track

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

Module 1: Introduction

Module 2: Data & Digital Methods, esp. text mining (same as data track)

Module 3 + 4: Semiotics: textual and discourse analysis

Module 5+6: Empirical: participant observation, interviews

Module 7: Ethics (same as data track)

Closing session: presentations

- How did you develop your deliverable(s) for the project?
- What have you learned by doing, that is, by applying particular methods?
- How has this helped you to reflect on methodology?

This track involves the following assignments:

1) Assignment 1: Research portfolio - 60% of total grade

The portfolio consists of 6 weekly methodological diaries (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).

Diaries discuss and reflect on your research design, the overarching research question(s) that teams have established, and the concrete steps taken each week to address the questions raised per module. Think about the following aspects:

- Research design: The “fit” between your main question(s), the underlying theories/concepts, and the method(s) and technique(s) used to find answers to the question.
- Process: Group dynamics of the research team (e.g. division of tasks, complementarity, cross-fertilization and inspiration).
- Deliverables: What did you find? Present intermediate and incremental outcomes.
- Reflection: How did you apply (and perhaps tweak) methods for your own goals? Pros/cons of the chosen approach(es): what can you, and can you not find in this way, what possible biases are there in your approach? How did your own role as a researcher shape the research (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) Assignment 2: Participation - 10% of total grade

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

- Every week, teams informally present their ongoing collaborative work in order to elicit critical methodological questions and suggestions from classmates.
- At the end of the course, teams present their outcomes and reflections on the process during a (semi-public) symposium at the Sensor Lab venue, which shall be co-organized and chaired by students themselves.
- Team members help each other by peer reviewing final papers.

3) Assignment 3: Final paper - 30% of total grade

In a short final paper of about 1500-2000 words, students reflect on the overall methodological approach, their research process, and the outcomes. The main aim of this paper is to reflect on the relationship between academic research and the applied domain (i.e. the commissioned assignment), with a particular emphasis on the methodological aspects of doing research. This assignment builds upon the portfolio by creating a coherent narrative about the research project as a whole. This reflection needs to show consideration of how your thought has developed and changed over the course. Tip: do not hesitate to mention failures and workarounds!

Deadline: Friday 9 November 2017 17:00 via Blackboard in your personal portfolio. Assignment 1+3 can be repaired if needed.

3.3 Data-track

Besides the general *track1*, Research Lab 1 also provides a Data *track2* which offers the students the opportunity to appropriate and/or familiarize themselves with computational methods for analyzing data, while critically engaging with both the datafication of society

and research, as with the methodology itself. 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 *hototrails*, 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 – and always should be – an integrated part of working with data, as they are in this track. This leads to the following 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.
- A critical engagement with both methods and tools through Critical Data studies and Tool-criticism
- Data-ethics and Data-Justice

After two weeks of joint theoretical education and a Digital Humanities masterclass in week 2, the group will split into the two tracks. The students enlisted in the data track will enjoy four weeks of classes heavy on practice:

Week 3 of the course focusses on the analysis of such quantities of cultural material, that one can only analyse it from a birds-eye perspective. This mode of seeing called **Distant reading** encompasses different expressions of the same underlying idea. A few of them like Culturonomics and Query-search research, will be discussed during this week.

In week 4 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 Antconc.

Week 5 will be devoted to the field of **Cultural Analytics**, which studies culture through analysis of large databases of cultural material. This field depends heavily on the visualisation of the results and has strong affinity with art projects. During the practicum we'll learn about digital methods for the analysis of images.

The last week of our separate education, week 6, we'll focus on the visualisation of research results and the analysis through visualisations and networks, called **Network Analysis**. We'll take a step back to reflect on the essence of networks, reflect on the methods, possibilities and limits of data visualisation, and present you existing research on (political) social media data. After this week the students will have a renewed view on how visual representations produce knowledge, and how visual standards are both opaque and powerful.

In week 7 experts of the Utrecht Data School prepare a masterclass **Data-ethics**. They'll introduce the tool DEDA (*Data Ethic Decision Aid* or the Dutch translation *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. The subsequent week is filled with joint student **presentations** at the Sensor Lab venue, and a final week to finish up your **paper**.

Assignments

For the Data track and the General track, assignments test active participation in the course, individual commitment and writing, methodological understanding, group work, and presenting. During the Data-Track you'll work in small groups to complete a data project. This project will be the 'data version' of the generic track, and will be provided by Fabian van Sluijs Of Clever Franke and SensorLab.

For the data track, students will develop research questions on the topic of public and private data, local municipalities governing with (open) data practices and data-communities tied to the city of Utrecht. Students are expected to either harvest relevant datasets or make use of open data, and contact municipalities and stakeholders to establish access to these. If all these fail, Utrecht Data School can provide relevant datasets. The Data-Track students will use the results of their research to add to, contextualize and/or subvert the results for the generic group who will try to map the local smart city (physically and psychogeography), during presentations at the SensorLab venue. Fabian van Sluijs will elaborate on the details of the assignment during class.

1) Assignment 1: Rapport on Tutorial 60% (individual)

Write a thorough rapport with a maximum of a 1000 words on one of the tutorials/tools you've specialized in during the course. Show in depth knowledge of the tool, not limited to how to use it, but also what the tool is made of – this includes algorithms and coding language -, where it came from and what the implications of its heritage may be, and what ideologies are inscribed in the software. Use a theoretical framework of political economy, tool criticism and critical data studies to analyse the tool, but refrain from writing a review article on any of the disciplines.

Possible Case Studies: Antconc, Outwit, Netvizz, Tableau, Gephi, Excell, Image Plot. Students are only allowed to pick a tool other than on the above list after consultation with and approval of the teacher.

Recommended literature: If you want an example on how to analyze an app or tool and write a paper about it, look into the article on the 'Happiness Meter' by Smit, de Winkel & Wieringa (forthcoming).

A maximum of a 1000 words, excluding appendices.

Possible Case Studies: Antconc, Outwit, Netvizz, Tableau, Gephi, Excell, Image Plot. Students are only allowed to pick a tool other than on the above list after consultation with and approval of the teacher.
Deadline = 19th of October 2018

Repair is possible when the initial grading of the assignment was a 4.0 and a 5.0 and the student has complied with all the participatory requirements. The **deadline** for the repair is on the 9th of November 2018.

2) Assignment 2: Presentations 10% (group assignment)

Present your research at Sensor Lab. The presentation should include your research question, a brief explanation of your methodology, a visual presentation of your results, and an elaboration on the meaning and limitations of your results for your research question and for the entirety of the Sensor Lab project.

Due 2nd of November 2018

3) Assignment 3: final reflection on methodological research design 30%

You will write a **Research design** with a maximum of 3000 words clarifying the methodology and set-up of the performed research on your *real world* case.

If the narrative requires it, the rapport could include an introduction, but a research design always requires a research question, methodology, corpus, tools, an ethics section, and subsequent a discussion paragraph that reflects and critiques your own methodology and suggest future research and adaptations.

The research 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 come to decide on your research design. Why did you prefer/choose this method of analysis, what were the consequences of your choices and what were the problems you ran into. However, it is not a diary nor an essay. It's an academic rapport on your research or a method section, and will be graded as such.

Deadline = 10th of November 2018. Repair is not possible for Assignment 2.

3.4 Sensor Lab assignment

During the course, we will be working on the project *Demystifying the Smart City*, commissioned by Sensor Lab. Full and detailed briefing shall be provided separately, both written and via presentations. Below some background information about the project (more info is given at the course outset):

Demystifying the smart city

The sixth sense

In just a few decades, we have seen technology proliferate and penetrate sectors and industries like never before. With the miniaturization of sensors in technology, we are gifted with a new way of perceiving the world around us, and given new opportunities to act upon these insights to change our experiences and create valuable solutions.

However, with these advancements in technology and surveillance, come concerns for our individual freedoms and privacy. While the recent exposure of the mismanagement and misuse of personal data has raised awareness of the risks and violations to our privacy that we are exposed to online, little thought and attention is paid to our vulnerability in the offline world.

As technology is more often implemented throughout our surroundings, the means and methods of tracking activity in the real world multiplies. Though most sensors and information collected apply to the environment, an increasing amount relates to the activities of people and contains individual data. What's more, if coupled with online data, a lot could be revealed about a person.

A sense of the city

Integrating sensor technologies into cities, to monitor such things as traffic flow, air quality, light pollution etc., is nothing new. However, by combining data sets, applying algorithms and networking devices to work together, the city acquires a new sense. As we gain new and better insights into our cities, we're promised wholly new solutions to making our cities more pleasant, healthier and greener, more efficient and cleaner.

At present, Smart City projects are often initiated by the municipality, government and / or large corporations. Such projects allow corporations to develop their technology for wider application, while gathering an invaluable amount of data from residents. The municipality and government in turn receive investment towards the development of infrastructure and social benefits from such projects. Residents on the other hand, often remain oblivious, and have little say or influence in the projects that will potentially have a great impact on their every day lives and the city they reside in.

Sidewalk Labs, is developing an area in Toronto as the global hub for urban innovation and an exemplary Smart City. Sensors and cameras will record everything possible, including all the actions of its residents. While they may be aware of the surveillance, they may not know of all the information gathered on them or what it will ultimately be used for.

The above raises some concerns. The first being the involvement and contribution of the residents, and how aware they are about the projects and the information collected. The second concerns that of privacy, which is being called into question as institutes do not always have the expertise or capability of managing information privacy.

When considering the number of ongoing and planned projects for the region, solutions are especially needed to address these issues sooner rather than later.

Can we increase the transparency of the practices of organizations and municipalities in the smart city? What safeguards are in place to protect information and how can residents be made aware of the data collected, and its ownership? How can we not only provide that information, but also visually represent it in a tangible and engaging way. Can we provide residents with the tools and means by which they can be involved in and act upon the development of their smart city?

Creating tangible solutions

As such, we will dive into this topic and investigate how art and design can meaningfully contribute to it. Though there is a lot of written information available, Sensor Lab has always been adamant on producing tangible, compelling solutions that ignite the imagination, drive conversation and create impact.

We want to approach the challenge by engaging professionals and students from different disciplines, public offices, organizations, and the community, in order to obtain different perspectives and insights.

Our focus is not on creating a definitive solution, rather to experiment with what is possible, produce guidelines that can inform future developments within the field and to inspire continued research into better solutions and applications.

The aim of this commissioned assignment is for students to engage in academic research in a 'learning by doing' approach. This shall be done by connecting academic work with the world of practice in a series of methodologically driven modules. It is crucial to understand the different perspectives and stakes of the project: the academic aims and the aims of the practitioners. One challenge is to bridge this gap between academia and practice. This shall be done in an iterative way, that is, in continual movements between the two.

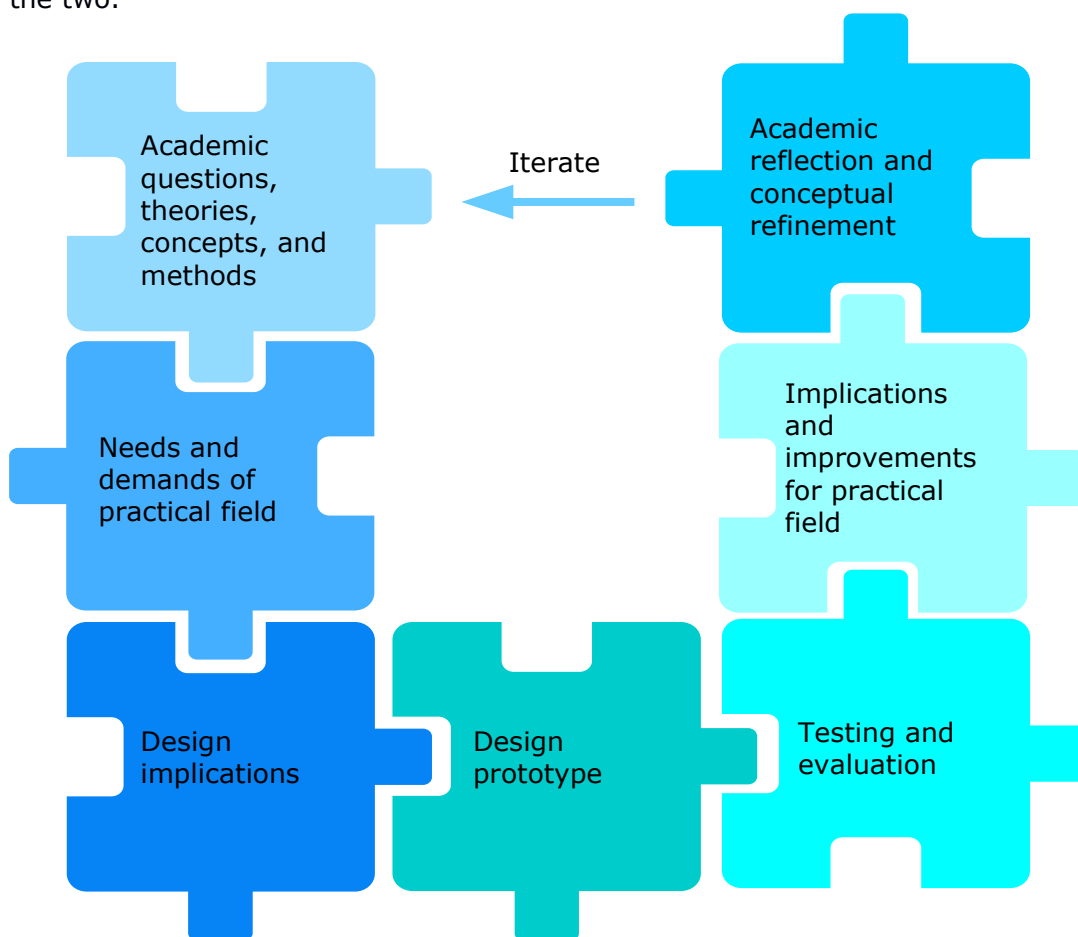


Figure: iterative cycle between academic aims and practical aims.

Ideally, this iteration is done each week.

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

(Bi)weekly modules

The overarching assignment is cut up into modules. During the course we learn how to work with different methods in order to approach the overarching assignment from various of angles. 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.

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

class	date	general profile (Michiel de Lange)	data profile (Tim de Winkel)
1	7 Sept	<u>Module 1</u> Introduction course: Why Methodology? <ul style="list-style-type: none">- 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	
2	14 Sept	<u>Module 2</u> Methodology of the Digital Humanities	
3	21 Sept	<u>Module 3a</u> Semiotics, textual and discourse analysis	<u>Module 3b</u> Distant reading
4	28 Sept	<u>Module 4a</u> Semiotics, textual and discourse analysis	<u>Module 4b</u> Text mining
5	5 Oct	<u>Module 5a</u> Empirical: participant observation	<u>Module 5b</u> Cultural analytics
6	12 Oct	<u>Module 6a</u> Empirical: interviewing	<u>Module 6b</u> Network analysis
7	19 Oct	<u>Module 7</u> (Data) ethics	
8	26 Oct	Masterclass Evgeny Morozov during Impakt Festival (more info to	

		be announced.
9	2 Nov	Presentations during mini-conference at Sensor Lab venue
	9 Nov	Final paper due

4.2 Week by week + course literature

7 September - Module 1: Introduction: Why Methodology?

Introduction to Methodology in media studies. We get acquainted with each other and have a discussion about what is expected over the next ten weeks. We explain the assignment, the upcoming presentations, and we go into the details of the special 'Data-track'.

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.ebib.com/patron/FullRecord.aspx?p=1075433>.

14 September - Module 2: Methodology of the Digital Humanities

The discipline of computational stylometry will be used to present the possibilities of the Digital Humanities and digital methods. We will discuss the theory, do a tutorial, and present existing research.

Berry, D., 'Digital Humanities: First, Second and Third Wave' blogpost January, 2017 on <http://stunlaw.blogspot.nl/2017/01/digital-humanities-first-second-and.html>.
 Berry, D., 'Against the computational creep' blogpost March 27, 2017 on <http://stunlaw.blogspot.nl/2017/03/against-computational-creep.html>.
 Moretti, F., 2005 Graphs, maps trees part 1 abstract models for literary history https://www.mat.ucsb.edu/~g.legrady/academic/courses/09w259/Moretti_graphs.pdf

Additional Literature:

- Berry, D., 2011 'The Computing Turn, Thinking About the Digital Humanities' in: Culture Machine Vol. 12, 2011 <http://wethink.hypotheses.org/1115>
<http://stunlaw.blogspot.nl/2011/01/digital-humanities-first-second-and.html>

Workshop: Computational Stylometry with coding language (and Gui) R.

----This is where the data-track separates from the general-track---

21 September

Module 3a: Semiotics, textual and discourse analysis

Module 3b: Datafied Culture and Distant Reading

general 3a	data 3b
Gee, James Paul. 2014. <i>How to do discourse analysis: a toolkit</i> . Second Edition. ed. Milton Park, Abingdon, Oxon: Routledge. http://proxy.library.uu.nl/login?	<ul style="list-style-type: none"> • Rogers, R., 2015. "Digital Methods for Web Research." http://www.govcom.org/publications/full_list/trds0076.pdf • Interview with Karin van Es on

<p>url=http://uunl.ebib.com/patron/FullRecord.aspx?p=1600495.</p> <p>What to do: 1) Read the introduction of the book (pages 1-5) 2) Take a look at the 28 “tools” that are offered in the book, easily recognizable by being printed in a colored text frame.</p> <p>The aim of this week’s module 3a, using discourse analysis, is to: a. depart from one or more of these tools to approach and dissect the questions asked by Sensor Lab, b. use one or more of JP Gee's 'tools' to research a specific corpus (a body of 'texts'). c. reflect on the use of this method and the choice of tools.</p>	<p>http://blog.medialabkatowice.eu/en/karin-van-es-data-driven-approaches-are-often-particularly-good-at-raising-new-questions-which-may-need-to-be-answered-with-different-methods/</p> <p><i>Additional Literature:</i></p> <ul style="list-style-type: none"> • Rogers, R., 2017. Foundations of digital methods: query design https://pure.uva/ws/files/10029598/Rogers_624771.pdf • Taylor, L. and Broeders, D., 2015 In the name of development: Power, profit and the datafication of the global south. <i>Geoforum</i>, 64 pp.229-237 blogpost July, 2015 on https://sciencedirect.com/science/article/pii/S0016718515001761 • Fuchs, C., 2009 Information and communication technologies and society: A contribution to the critique of the political economy of the internet. <i>European Journal of Communication</i>, 24(1), pp.69-87. • J.B., Shen, Y.K., Aiden, A.P., Veres, A., Gray, M.K., Pickett, J.P., Hoiberg, D., Clancy, D., Norvig, P., Orwant, J. and Pinker, S., 2010. Quantitative analysis of culture using millions of digitized books. <i>science</i>, p.1199644. • Leetaru, K., 2011. Culturomics 2.0: Forecasting large-scale human behavior using global news media tone in time and space. <i>First Monday</i>, 16(9). • Marres, N. and Weltevrede, E., 2013. Scraping the social? Issues in live social research. <i>Journal of Cultural Economy</i>, 6(3), pp.313-335. <p><i>Additional tutorials:</i></p> <ul style="list-style-type: none"> • Outwit Scraping tutorial
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28 September

Module 4a: Semiotics, textual and discourse analysis 2

Module 4b: Text Analysis with Digital Methods

<i>generic 4a</i>	<i>data 4b</i>
<p>Phelan, Sean. 2017. "Critical discourse analysis and media studies." In <i>The Routledge Handbook of Critical Discourse Studies</i>, edited by John Flowerdew and John E. Richardson, 285-297. London: Routledge. http://bit.ly/2eQnwNQ.</p>	<ul style="list-style-type: none"> • Burrows, J., 2002. 'Delta': a measure of stylistic difference and a guide to likely authorship. <i>Literary and linguistic computing</i>, 17(3), pp.267-287. • Van Es, Karin, Maranke Wieringa and Mirko Tobias Schäfer. 2018. "Tool criticism: From digital methods to digital

	<p>methodology." Datafied Society Working Paper Series. 28 May. Web. blogpost May, 2018 on https://datafiedsociety.wp.hum.uu.nl/tool-criticism/</p> <p><i>Workshop:</i> Antconc Tutorial</p> <p><i>Additional tutorials:</i> Excel data/cleaning tutorial</p>
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5 October

Module 5a: Empirical: participant observation 1

Module 5b: Digital methods & Cultural Analytics

<i>generic 5a</i>	<i>data 5b</i>
<p>Ito, Mizuko, Daisuke Okabe, and Ken Anderson. 2009. Portable objects in three global cities: The personalization of urban places. In <i>The reconstruction of space and time: Mobile communication practices</i>, ed. Richard Seyler Ling and Scott W. Campbell. New Brunswick, N.J.: Transaction Publishers. 67- 87. http://www.itofisher.com/mito/portableobjects.pdf.</p>	<ul style="list-style-type: none"> • Manovich. 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 • Caplan, L., 2016. Method without methodology: Data and the digital humanities. <i>E-flux journal</i>. Worker01.e-flux.com/pdf/article_9006656.pdf <p><i>Additional Literature:</i></p> <ul style="list-style-type: none"> • Manovich, Lev. 2016. "The Science of Culture? Social Computing, Digital Humanities and Cultural Analytics." http://manovich.net/content/04-projects/086-cultural-analytics-social-computing/cultural_analytics_article_final.pdf <p><i>Workshop:</i> Image plot tutorial Additional tutorial: Tableau Tutorial</p>

12 Oct

Module 6a: Empirical: interviewing

Module 6b: Critical Data Studies 2 – Networking and Visualizing

<i>generic 6a</i>	<i>data 6b</i>
<p>Hine, Christine. 2017. "Ethnographies of Online Communities and Social Media: Modes, Varieties, Affordances." In <i>The SAGE Handbook of Online Research Methods</i>, edited by Nigel G. Fielding,</p>	<ul style="list-style-type: none"> • Marres, N., 2015. Why map issues? On controversy analysis as a digital method. <i>Science, Technology, & Human Values</i>, 40(5), pp.655-686. • Kennedy, Helen et al. 2016. "The work

<p>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.</p>	<p>that visualization conventions do.” Information, Communication & Society 19 (6). 715-735.</p> <p><i>Additional Literature:</i></p> <ul style="list-style-type: none"> • Blog Van Geenen on visualization practices http://www.journalismlab.nl/datavisualisatie-als-interface-begrijpen/ • Drucker, Johanna. 2011. Humanities approaches to graphical display. <i>Digital Humanities Quarterly</i> 5 (1). http://www.digitalhumanities.org/dhq/vol/5/1/000091/000091.html • Burgess, Jean, and Ariadna Matamoros Fernández. 2016. Mapping sociocultural controversies across digital media platforms: One week of #gamergate on twitter, youtube, and tumblr. <i>Communication Research and Practice</i> 2 (1): 79-96. http://www.tandfonline.com.proxy.library.uu.nl/doi/abs/10.1080/22041451.2016.1155338 <p><i>Workshop:</i> Networking tool tutorial <i>Additional tutorial:</i> Gephi tutorial</p>
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19 Oct Module 7: Data Ethics/Data Justice

- Chapt. 14 “Research Ethics in Context” In Schäfer, M, & van Es, K,. (2017) *The datafied society: Studying culture through data*: Download whole book for free at oapen.org/search?identifier=624771

Additional Literature:

- Taylor, L., 2017. What is data justice? The case for connecting digital rights and freedoms globally. *Big Data & Society*, 4(2), p.2053951717736335.

Workshop: DEDA workshop

26 October Evgeny Morozov masterclass

Morozov, Evgeny, and Francesca Bria. 2018. Rethinking the Smart City: Democratizing Urban Technology. In *The City Series*. New York: Rosa Luxemburg Stiftung.

<http://www.rosalux-nyc.org/rethinking-the-smart-city/>

2 November Final presentations – no readings

4.3 Additional readings

General track

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?doi=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>.

Data track

Inevitably there are topics that are very relevant to this course, but that we just don't have time to discuss. There's never enough time, and the choices are always painful. However, this shouldn't keep you from exploring the topics you are invested in. Below is a list of literature on topics that we feel are now left-out.

Maps:

On Atlases' and socio political actors, and how maps produce knowledge. A reprint after the critique of Porter in 2007/2008.

- Lorraine Daston & Peter Galison (1992) The Image of Objectivity

An article that combines the understanding of the Multiverse of Maps with an Actor Network Theory.

- November et al. (2010) Entering a Risky Territory Space in the Age of Digital

Design: see recommendations above under "general track".

Watch: The Power of Big Data and Psychographics <https://www.youtube.com/watch?v=n8Dd5aVXLcc>.

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 third 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 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.