Ways of Knowing: Approaches of the Studium Individuale

METHODS II

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Carrà: *Patriotic Celebration*. (1914). Pasted papers and newsprint on cloth, mounted on wood, 15¾x12″. Collection Dr. Gianni Mattioli, Milan

STARTING POINTS AND A SHARED APPROACH

The skills required to pursue a degree in the Studium Individuale are, of course, likely to vary considerably according to the individual path taken. But there are shared approaches underlying these differences which are fundamental to the particular challenges of this program:

1) Asking good questions.
2) Knowing how to approach answering them.
3) Having a sound general academic literacy and the ability to interpret diverse subjects.
4) The ability to develop independence and deal resiliently and productively with difficulty and unfamiliarity.

This course asks you to be active, engaged, reflective, self-reliant. And it provides you with the tools and support with which to pursue an ambitious project across the semester.

The vital skills we want to begin to develop are "knowing how to know" and fostering a continually reflective outlook within the pursuit of self-directed learning. We also want to instil the basis of skills which can then be honed and developed through practical application and ongoing experiment, within this course and ultimately beyond it.

If we assume that – as our degrees unfold – our questions are likely to imply complicated and connected methodological approaches, then what we need to develop is a roadmap for navigating diverse approaches and their intersections.

OVERVIEW

This course will explore ordinary objects and, by putting them through a series of 'actions' or methods, cumulatively reveal apparently simple, singular things in multiple perspectives.

The objects chosen – everyday things, not limited to single domains – will provoke questions relating to phases of their 'lifecycles' (design and manufacture; use and consumption; storytelling and image making). These questions will require methods to investigate them. Ultimately these methodologically informed investigations will require appropriate forms for their communication. So, essentially, our process will be shaped like this:

object → question → method → communication

By following these steps through each stage of the seminar, we will arrive at a more complete understanding of what makes a method fit for its function. We will do this by analysing revealing examples and by actively experimenting with different 'ways of knowing'.

Finally, we will attempt a synthesis of these varied perspectives and consider the outcomes of (inevitably messy, occasionally frustrating) research projects which will have ranged widely in methodologies typically associated with diverse disciplines.

The process will be student driven in order to allow the navigation of the course – and the "methods" it will entail – in response to each participant's burgeoning interests. The classes are structured to provide you with starting points and frameworks for individualised, practical investigations, conducted with the support of a group.

The assessment will be integrated throughout the course, with the completion of a shared portfolio of outputs (devised in groups but completed and assessed individually), allowing students to choose in which facets of the project they will lead, and in which they will take a more supportive role. The result will combine breadth (through participation in the group's shared project exploring their object from many points of view) and depth (in the completion of three more developed outputs within this framework).

Throughout, this process will be accompanied by individual reflective research diaries in which to make sense of what goes well, what not so well, and how you would amend your method in the future based on your experience.

PROCESS AND OUTCOMES

This module is anchored in the investigation of a single object from multiple perspectives.

Projects will take place in a group but as individuals, each with their own clearly defined responsibilities.

These perspectives are achieved by looking at "objects" through the varied lenses of different academic approaches or "actions."

To do this, we will follow the basic processes:

Object Observe	→	Question Explore	→	Answers Describe
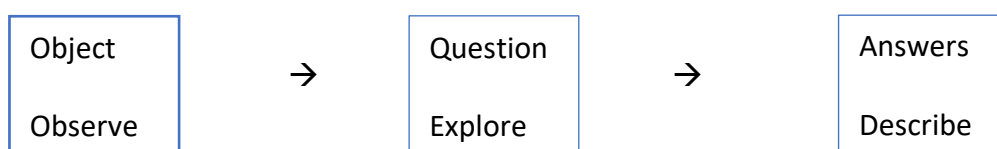
The premise of this class is straightforward:

1) take a single **_object_**.

2) Observe, explore and reveal this object by putting it through a sequence of illuminating ***actions***.

3) Describe and ***communicate*** the outcome.

Things to consider:
- This course relies on interactive investigation and requires commitment and engagement.
- Guidance is available throughout, both in the classroom and beyond.
- It gives you a great deal of freedom to be as creative as you wish and to navigate the course in the way that is most useful to you.

Key outcomes:
a) Formulating appropriate research questions
b) Identifying and understanding means of investigation
c) Understanding the limitations and opportunities of different methods
d) The beginning of an idea of how these skills fit into a wider landscape of disciplinary method and disciplinary boundaries.
e) A trial run exploring how a complex, interconnected set of diverse actions can combine to illuminate a single object of research.
f) A willingness and flexibility to attempt things which are difficult and unfamiliar, secure in the knowledge that setbacks can be instructive if encountered in the right way.

The requirements for reading will be relatively light, but that is because those for engaged activity and attention will be high.

THE STRUCTURE OF EACH CLASS

1. Concept discussed with the **whole class** by considering a set text

2. In **groups** consider how best to apply this method to your own object.

3. Complete outputs **individually** for assessment.
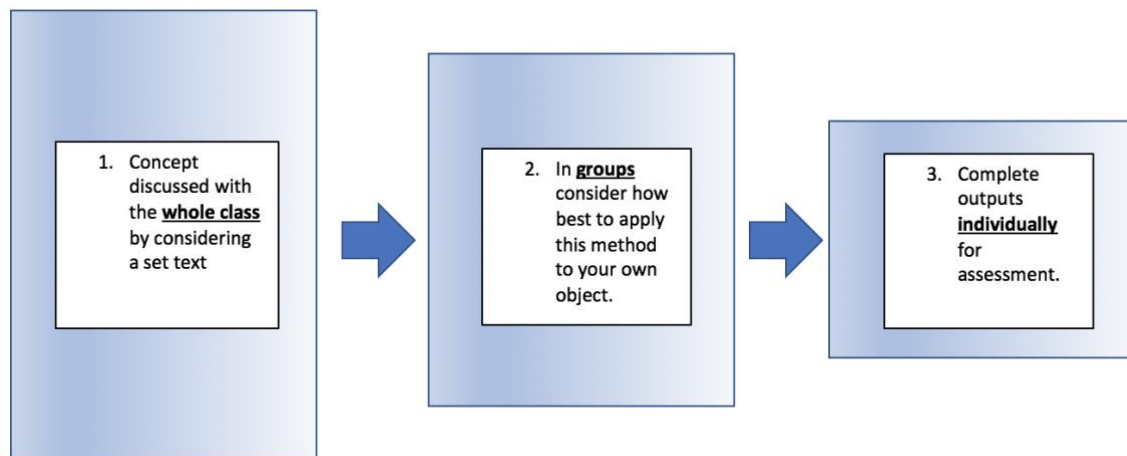
In each class, we will take an example of research which shows an object and an engagement with an object. We will examine this interaction together and ask what is happening in this combination of object and action. This will form the beginning of an examination of a method.

We will ask what it is useful for, what its limitations are, and what sorts of questions we can answer using this method.

In your groups, you will then consider how this could be applied to your own ongoing project and, together, make a detailed plan in order to realise this application.

The group discussion will be led by the student or students responsible for the final output and should be prepared for in advance to make the best use of the opportunity.

The outputs will then be completed by these individuals over the next two weeks.

Skills embedded in every class:

- Reading and interpreting complex material
- Taking part in discussions as participants and leaders
- Presentation of ideas
- Flexibility and resilience – experience new and unfamiliar approaches and make productive uses of frustration and mistakes.
- Using your own judgement and navigating your own research.

ENDPOINT: OUTPUTS AND ASSESSMENT

FINAL OUTPUTS

• Individual Contributions to Shared Portfolio	**40%**
• Individual Research Diary/Field Notes	**40%**
• Individual Contribution to Group Presentation	**20%**

Portfolio   40%

You will work together in teams of five to produce **a portfolio which reveals a single object from multiple perspectives**.

This portfolio will contain **eight** kinds of output. Work will be completed and assessed individually but devised in collaboration with your group within the seminar.

Each student must contribute **three** pieces of work to the portfolio. Where appropriate, these might be closely collaborative – in which case individual contributions must be clearly indicated – in others they might be entirely separate.

The distribution of work is largely up to you but it is strongly advised that each member participates in outputs across the three phases of the project (1. "Data Gathering" 2. "Understanding and Uncovering Meaning" 3. "Communication").

Each student will also be required to work **in a supportive role for one additional output.** This should be reflected in individual research diaries but not in the final output.

Outputs will be produced in response to the approaches to academic enquiry – the 'actions' – which the course introduces and based on questions determined by your shared object of enquiry.

1. Reading
2. Interviewing
3. Interpreting (texts)
4. Comparing
5. *Connecting {group output}*
6. Describing
7. Arguing
8. Counting
9. Analysing (number)
10. *Synthesising {group output}*

Each piece of work towards this portfolio must be equivalent in scope and workload to an essay of approximately 1000 words. Each, therefore, **should take no more than 10 hours to complete.**

The form these outputs take is, to an extent, up to you and should be determined through consultation with the group and, if needed, the lecturer. The form should be determined by the requirements of the task e.g. a numerical task won't be identical to one which uses visual methodologies.

In order to allow flexibility and freedom but also ensure parity of submissions, guidance will be provided on the suitability of proposed outputs and an optional model proposed for each class.

Research Diary / Field Notes

Each individual will keep a research diary recording successes, struggles, ideas and plans. This will provide material for the final presentation and create an opportunity for continuous reflection on the progress of the group.

This will be made up of **14 entries, 8 of which will be assessed** as part the final examination submission. The submitted entries should include:

- **Three** which accompany your three submissions to the portfolio.
- **One** relating to the output for which you were an assistant.
- **Four** others of your own choosing.

These must be uploaded on a weekly basis (by 6pm each Wednesday) but the final selection for assessment can be made at the end of the course.

The entries which relate to outputs in which you play a central role are likely to be more substantial than those in which you were less directly involved. The expectation for these would be in the region of 500-750 words.

The remaining submissions can be substantially shorter and might be compiled entirely from notes in class or in the course of preparation for class.

These can be written in note form. The only criteria is that they must be intelligible to your marker (who is not directly involved in your project) and the rest of your group.

These can be typed or written longhand but must be uploaded electronically to the group portfolio as a shared resource for ongoing reflection and final synthesis in the group presentation. You are also welcome to experiment with other forms of record keeping and make use of other formats if you wish (e.g. videos, voice recordings, annotated sketches or photographs, a changing combination of these depending on need).

Presentation

The presentation – delivered as a group with 20 minutes to present and 10 to discuss – is the opportunity to bring these facets together and consider the relationships between the different outcomes, what worked well, what was less successful and why.

This is an opportunity to reflect on the process as well as the outcome. What did you discover about the object and also (importantly) about the actions?

ASSESSMENT CRITERIA

Guidance will be provided each week and advice is available throughout the course if you need it – if in doubt, please ask!

Some key points which apply throughout:

- The emphasis is not on perfection of execution but instead on a reflective process.
- The close combination of output and diary is, therefore, extremely important. If something goes wrong, acknowledge it and account for it so that it can inform future work. Marking will focus on evidence of a reflective process.
- Communication and an awareness of audience are key throughout. The outputs, including the diary, must all be interpretable by someone informed but unfamiliar with the specifics of your project.
- Relationship between question and method should be clear, considered, and appropriate.

It will be the role of the group to identify a suitable approach and form. This should be part of the subject of your group discussion.

A general mark scheme can be found in the appendix to this handbook and models for appropriate outputs will be discussed in each class.

SUBMISSION:

Each group has an area on myStudy. (This can be password protected if you wish).

This is formatted into two folders:

- Research Diaries
- Portfolio

"Research diaries" contains a folder for each member of the group and no further formatting. You should ensure that the diary is clear but otherwise the form it takes is up to you.

"Portfolio" is a group folder with ten numbered subfolders referring to the ten outputs each group must produce.

This is a basic container for your work and should be sufficient. However, if you decide that you would like to present anything differently, changes can be made for each group on request.

DEADLINES:

Research diaries/field notes should be updated weekly by 18:00 on the Wednesday following the respective seminar. (**Important:** When an entry is specifically linked to an output, these can be submitted together, two weeks after the respective seminar).

Each **output** will be submitted **by 18:00 on the second Wednesday following the seminar** in question.

Submissions will be read on a weekly basis and feedback offered in person on Monday afternoons (fixed drop in session in my office between 14:00 and 17:00).

A NOTE: All templates provided in this handbook are for guidance only and open to negotiation and adaptation on a case by case basis.

Ultimately, this is your project and you can approach it as you wish.

STRUCTURE OF THE SEMINAR: CLASS BY CLASS

OBJECTS

Class ONE - *Thinking Things Through: Using Objects in Research (Objects and Actions)*

17th October 2019

Text:
- Extract from Annemarie Mol, *The Body Multiple: Ontology in Medical Practice* (Durham and London: Duke University Press, 2002), pp. 1-7

- This Course Guide.

Description:

In this class we will define the terms of our semester-long investigations and get into the groups in which all work will be completed. We will allocate objects and begin to think about the possibilities of our projects. We will also make a start at sketching out provisional plans.

This class is premised on the idea – which will accompany all our investigations – that an object can be revealed in multiple dimensions through the application of different actions or 'methods'. We will discuss how far this is true, in what contexts, and with what qualifications.

Outcomes:
- Allocate and begin to think about objects as focal points for a diversity of methodological investigations.
- Begin to think about how to work in a team so that individuals can pursue their own interests and develop methods that are most useful or interesting to them.
- Discuss procedures to be employed throughout the course and what work will be produced.
- Define some key terms (object, action, etc) as we will use them and how they relate to each other and to the principles of academic enquiry.

Assignment guidance:
- No assignment.
- Begin planning the shape of the coming project – this will be continued in the following week so does not need to be completed at this stage.

24th October 2019

Text:

Extract from Bruno Latour, 'Circulating Reference: Sampling the Soil in the Amazon Rainforest', *Pandora's Hope: Essay on the Reality of Science Studies* (Cambridge, MA: Harvard University Press, 1999), pp. 24-30.

Extract from: Dick Hebdige, 'Object as Image: the Italian Scooter Cycle' (1988), *Hiding in the Light: On Images and Things* (London: Routledge, 1996), pp. 77-84.

Description:

Questions will be the guiding principle behind this course and, arguably, your wider path through your degrees. In this class we will think about what kinds of questions we can ask and what requirements our questions imply for our methods of research.

We will do this by looking at two texts, one of which describes researchers from different disciplines engaging with their own specific questions in the field, and one in which the possibilities of objects (already touched on in the first class) are explored in systematic terms which we might use as a framework within which to ask questions of our objects and to consider them as fully as possible across multiple domains.

Outcomes:

- Consider what makes a good question and what a good answer. These might begin simply (e.g. what does it look like? Where is it from? What is it made from?) and become increasingly complex (e.g. what does this reveal about the power dynamics/economic structures of the society from which it emerged?)
- Begin a process of developing and honing questions which can reveal your group's object in diverse ways. This will be an ongoing process but will be begun in this class. Each question will, over the weeks to come, inform an output for your shared portfolio.
- Establish a provisional plan of action around questions that can be asked and answered.
- This is a useful moment for individuals to reflect on exactly what they want to get out of this course in terms of variety of method, sharpness of focus etc. There are different ways to navigate this module and it is important that this is considered in light of both individual priorities and group dynamics.

Assignment guidance:

- No assessed assignment. <u>However</u>, it is important that provisional plans are in place by this point for the completion of the project as a whole. This does not need to be neat or especially developed – and it can absolutely be subject to change. Therefore:

- As a group, have a plan of action in place with questions mapped provisionally on methods or actions (as listed in this course overview).
- Allocate actions to members of the group so that everyone knows what they will be responsible for and when. Questions can (and perhaps should) change as you go but it would be best to fix responsibility for specific methods as early as possible.

Deadline: A provisional outline should be uploaded to the group folder on myStudy by **18:00 on Wednesday 1st November.** This doesn't need to be presented in a particular way and can even be a photograph of notes taken primarily in class. But, this is a necessary first step for what will follow so should be completed before we proceed.

ACTIONS

7th November 2019.

Text:
Various – different for each group and each individual within the group. (To be provided and read in class.)

Annemarie Mol, 'How to Relate to the Literature?' and 'Studying Practice', *The Body Multiple*, pp. 2-6, 30-31

Latour, 'Circulating Reference' [page range TBC]

Description:

Understanding and engaging with different kinds of text and managing levels of difficulty or complexity will be a recurring task throughout this semester and your continuing degrees. This is also likely to be among the key skills that will be honed across the other core course of the Studium Individuale. This will entail an ability to move through summary → interpretation → critical engagement.

Sometimes you might be provided with reading questions to guide your engagement with texts in preparation for specific classes but this is obviously not always the case, and not a resource which will be available to you in independent research. Ultimately the aim should be to establish these questions for yourself as you engage with a text so that this deeper engagement can be personal to you and independent of external guidance. We will begin working on strategies to begin this process.

In this class we will consider:
- Approaches to desk-based research – how do you decide what to read? Constructing bibliographies and literature reviews around a particular topic of investigation.
- Different requirements and challenges posed by primary and secondary texts
- Strategies for tackling challenging material.
- Making notes – summarising and explaining complex information in a way that is intelligible to a) you in the future b) someone else in a collaborative context.

In this module, we will be reading diverse texts and, as such, continue to hone these skills as we go.

Outcomes:
- Development of critical reading as a key academic skill that will be fundamental throughout the degree program.

- Being conscious of reading as an action which might seem simple but which, as many of you will discover, can become a central challenge in academic study.
- The ability to read challenging texts has immediate application in Modern Freedom and throughout the core of the Studium Individuale.
- How to read but also how to decide what to read and undertake comprehensive research.
- Finding out what has already been said on a topic is a necessary precursor to making a new contribution, so these research methods are a key preparation for producing original academic work.

Assignment guidance:

This could take the form of "desk-based research" and comprise a comprehensive literature review on a given topic, or a discursive piece of writing which draws principally on textual evidence.

Deadline: Wednesday 20th November 2018

14th November 2019.

Text:
Extracts from:
Mol, *The Body Multiple*, [page range TBC]

Description:

In this class we will think about the collection of valid and informative data using interview techniques. We will make these assessments based on extracts from a few texts which use interviewing as a central mode of investigation. We will consider:

- How structured or unstructured should your interview be?
- What kinds of questions should you ask? (Direct, indirect, introducing, follow up, probing, interpretative etc.)
- Do you need to think about setting?
- Are there technical requirements you need to consider, such as recording equipment? How will you transcribe your interviews once they are complete?
- Who is the best subject? Who is the possible subject? What will your sample be?
- How will you/can you analyse the huge amount of information that can be produced by this method?
- Are there any ethical considerations?
- In the selected examples, are there any clear decisions that have been made based on the circumstances of the research or the type of information they are trying to collect?
- Does any of this raise any issues about the integrity and suitability of the data gathered? What are the advantages of this method? What are the disadvantages?

Outcomes:
- A sense of the limitations and opportunities of interviewing as a technique for understanding a problem or question.
- The procedure for approaching this method in order to collect valid data and an appreciation of some issues that need to be considered in devising a plan.
- An appreciation of the practical implications in carrying out an investigation.

Assignment guidance:

This might take the form of a documented interview process, either planned or completed depending on the scale or type of the collection of data required. Ideally this should include a component of active interviewing (to develop the experimental, 'doing' aspect of the project) but this might not be fully realised within the scope of the two-week process.

In cases where the question asked might require a more extensive project than is practically possible in the time allowed, or with the resources at your disposal, it would be possible to choose instead to outline an ideal project in considerable detail.

Deadline: Wednesday 27th November 2019
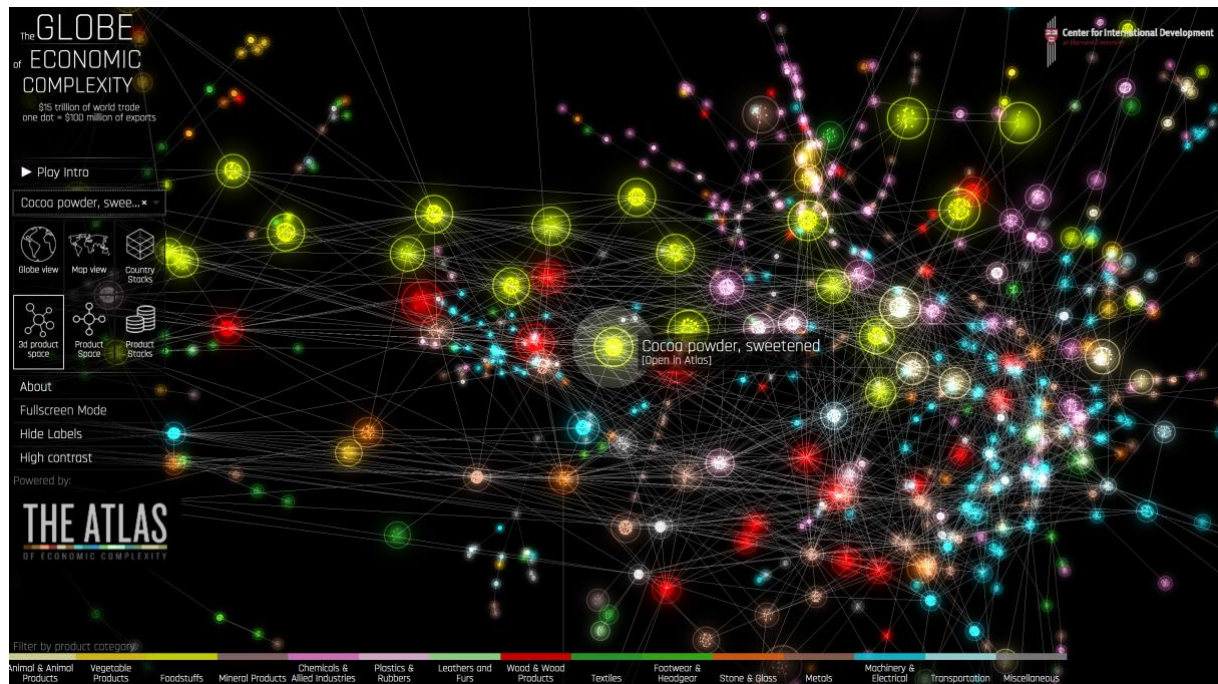
21st November 2019.

Text:

Wilkinson and Birmingham, 'Chapter 3: Content Analysis', *Using Research Instruments* (Routledge: London, 2003)

Description:
> "In essence content analysis is based on the assumption that an analysis of language in use can reveal meanings, priorities and understandings, and ways of organizing and seeing the world." (Wilkinson and Birmingham, p.68)

We will use content analysis as a way to engage closely with textual information to uncover embedded currents of meaning. In this way, this class will deepen the work we began in 'Reading' where information was collected and organised around our questions. This will focus on the detail of textual evidence as opposed to broader practices of structuring research approaches to comprehend information.

This method will take us closer to textual detail and allow us to engage more critically with the given text by exploring the attitudes and contexts embedded within it. This, in turn, will give us an opportunity to explore the patterns which emerge through this accumulation of details.

Outcomes:
- We will use the interpretation of a complex texts to develop an alertness to the power of language as a tool of influence, be it in terms of argument, persuasion or manipulation.

- One outcome of careful reading is that, through the consideration of the deliberate 'constructed-ness' of textual communication, we can develop a sensibility that makes us better, more thoughtful writers in a variety of contexts.

Assignment guidance:
This assignment should place its emphasis on close analysis of texts to explore a facet of your object. This is likely to be a written output. The required reading outlines a specific procedure of content analysis but this is not a requirement if another format strikes you as interesting. You might, as an alternative to content analysis, engage closely with a text using a different method (a close reading of a literary next might be another way to engage with

Deadline: Wednesday 4th December 2019.

28th November 2019.

Text:

John Law, 'Imagination and Narrative', *After Method: Mess in Social Science Research* (Routledge: Oxford, 2004) pp. 122-139

Description:

In this class we will explore the use of comparison and contextualisation in the understanding of specific phenomena. This will be an opportunity to bring two things together in a meaningful and fruitful way and consider how their differences and similarities make their interaction especially illuminating, or how their interactions can be the subject of inquiry in itself. How might one thing shape or influence another?

The text we will explore in the first part of the session considers the two different 'objects' presented by the rock formation in central Australia known alternately as Ayers Rock and Uluru and the meaning attributed to it within the different spheres implied by these different identities. In this text, both of these 'stories' are explored but so too is the meaning of their interaction.

In this way, comparison is used to explore:
- Context
- Differences
- Interactions

Outcomes:
- Consideration of valid comparative analysis in a range of contexts. This has relevance to work elsewhere in the core, in which argumentative writing will recur as a key skill – not least in Modern Freedom.

Assignment guidance:

There are a number of possible approaches to this 'action' which exists in all disciplines to some extent or another. It could range widely across disciplinary boundaries or limit itself to a single sphere.

The only crucial component is that it should bring together a minimum of two things which meaningfully illuminate – in their differences and in their interactions – something interesting about your object.

This could be used as an opportunity to hone a key aspect of argumentative writing or to compare two theories on a single theme. It might give you an opportunity to

bring together diverse disciplinary perspectives on a single thing, or to uncover differences between apparently similar things.

Deadline: Wednesday 11th December 2019.
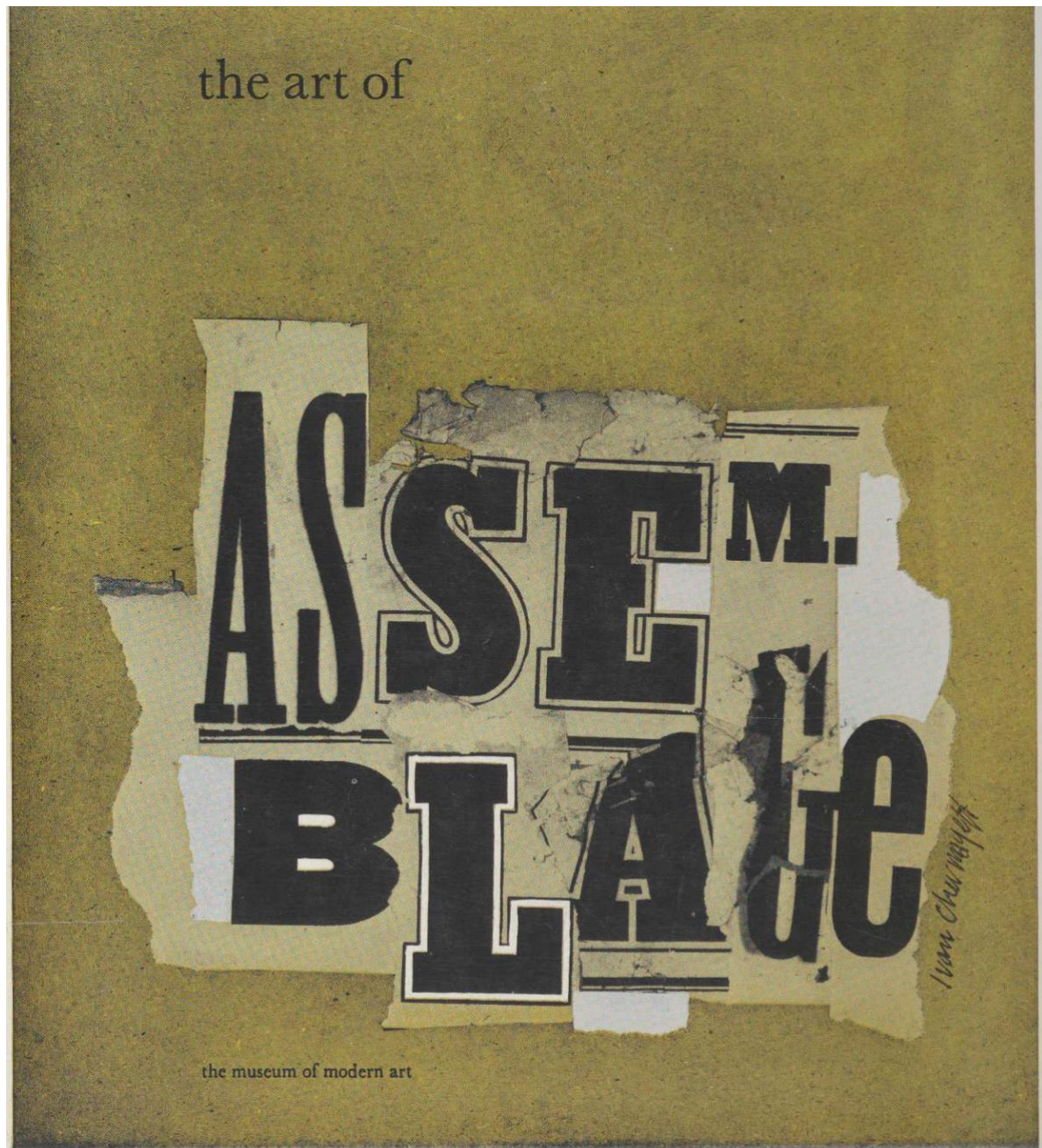
5th December 2019.

Text:
Extracts from: Mol, *The Body Multiple: Ontology in Medical Practice* [TBC]

Extracts from: Ariand Pandian and Stuart McLean (eds), *Crumpled Paper Boat: Experiments in Ethnographic Writing* (University of Chicago Press: Chicago, 2011) [TBC]

Extracts from: Michael Taussig, *I Swear I Saw This: Drawings in Fieldwork Notebooks, Namely My Own* (University of Chicago Press: Chicago, 2011) [TBC]

Description:

This will draw on previous methods – both as skills broadly understood and as specific approaches – to consider how best to observe and represent first-hand experience. This will focus on ethnographic observation and its documentation. It will draw on texts we have already encountered in order to situate this 'action' within an established context and examine new ones to consider diversity of approach.

Outcomes:

- A consideration of different types of writing and their respective strengths and weaknesses and suitability in different circumstances.
- "Thick description" as method of observation but also a way of writing. Building on both skills of observation and attention to language

Assignment guidance:

We will look at several models of description (see above listed texts) and these might indicate – but not limit – the scope of options available to you.

Deadline: Wednesday 18th December 2019

12th December 2019.

Text:

The subject of this class is **your own work to date**. Take some time to revisit your own diaries, those of your peers, and all the work that has been completed so far.

Models of mapping projects will be presented and experimented with in class.

Description:

This is a pause in the project to take time to read the work completed so far and engage in a conversation about what has been accomplished and where to next.

This is an important moment to take stock, trace connections and divergences between different parts of the shared project.

Outcomes:

This is a chance to map your research project and think about how research methods interact with each other and reveal different things about their object.

This is the first step towards synthesising your completed projects and presenting them in the final meeting of the semester. It is a crucial preparation for this final step of the project and an opportunity to bring potentially disparate work together into a coherent whole.

Assignment guidance:

Deadline: upload class work to group folder following class.

19th December 2019.

Text:
Stephen Toulmin, *The Uses of Argument* [TBC]

Text/task:
Each student to bring an example of a text encountered elsewhere in your studies or in your wider reading that you think is strongly argumentative and especially convincing. This might be an academic text or a piece of serious journalism.

Description:
This class will focus on understanding, dissecting, and reproducing logical arguments both by engaging with established models of argumentation and by considering the effectiveness of various examples.

This class will draw on work already completed in relation to 'Comparing', 'Connecting', and 'Describing'. Here the emphasis will be on how to draw these elements together to form a coherent and persuasive argument which follows a persuasively logical sequence while deploying evidence effectively.

Components of argument are brought together into a complete argument with an appreciation of the structures and the conventions of the form.

Outcomes:
-   Learning specific method of argumentative writing
-   Visualisation of argument
-   Appreciation of argumentative structure
-   Evaluation of arguments as a basis for analysis
-   Direct application to Modern Freedom essay and to essay writing in the core of the Studium Individuale more broadly

Assignment guidance:

This will require you to take a position and deploy evidence in a coherent and convincing manner.

Deadline: Wednesday 15th January 2020.

9th January 2020.

Text:

David Lane, 'Chapter 1', Introduction *to Statistics* (online textbook: see myStudy)

Description:

This class will introduce numerical methods for gathering information and consider how and when these can be used most effectively.

We will consider core concepts like measurement (what we count and why), causation (identifying what causes what) and sampling (how to relate a smaller group to a population).

Outcomes:
- Interpreting numerical information. Developing an understanding of core concepts behind the interpretation of statistical information.
- Producing numerical data. A starting point from which to begin developing a project based around counting or measuring.

Assignment guidance:

The form of your enquiry will be determined by the question you ask. There is likely to be less freedom than the previous week in the presentation of data which will need to be presented and analysed in a way which clearly and accurately presents the information your investigation will uncover.

As always, the method should fit the question, and the form the requirements of the data collected.

Deadline: **Wednesday 22nd January 2020**

16th January 2020.

Text:

 Robert de Vries, *Critical Statistics: Seeing Beyond the Headlines*, (Palgrave: London, 2018)

Description:

In this class the emphasis will be on handling and making sense of large amounts of data. There are a number of potential sources of this information listed in your bibliography (e.g. Gallop Polls, The Harvard Atlas of Economic Complexity, the World Happiness Index, The European Values Index), and many others that you might discover for yourselves.

How we handle evidence is central to the project of making meaning out of data.

'Big data' plays an increasing role across disciplines – from the humanities to the hard sciences – and this class will introduce some examples of innovative uses of information collected by others and available for analysis.

Outcomes:

-   Continue to develop sensibilities introduced in 'Counting'
-   Direct application to essay in the consideration of how to deploy evidence to make a case.
-   Consider how to ask questions of large-scale data samples.
-   Consider how to deploy evidence with integrity and care.

Assignment guidance:

Several models of data analysis are provided in the bibliography (see below) and these might provide inspiration for your own output. Some of these will be discussed in class.

Deadline: Wednesday 29th January 2020.

23rd January 2020.

Text:

Examples from UCL Grand Challenges (see bibliography).

Revisit extracts from previously explored texts (e.g. Mol and Latour). [Exact texts TBC].

Description:

This class will focus on drawing together the cumulative significance of the project as a whole. In preparation for the final group presentation, we will think about how and when it can be productive to bring diverse things together and how, on a practical level, to present coherence in academic work.

This will touch on substantive choices in academic analysis and also on their presentation in academic communication.

Outcomes:
- Direct application to argumentative essay writing.

- Consideration of how to make connections and create bridges between different sorts of information.

- By this point there will have been lots of opportunities to think about and practice writing and your projects should nearly be complete. This is a chance to reflect on work done and how it relates together as a holistic project.

- Drawing conclusions from complex projects involving diverse approaches and a correspondingly large collection of information.

Assignment guidance:

The output for this 'action' will be the group presentation to be made in the final week of the class.

Deadline: presentation to be delivered on Thursday 30th January 2020.

30th January 2020

Text:
None – groups are welcome to prepare and distribute supplemental materials to accompany their presentations if they wish.

Description:
In this class, each group will have 30 minutes to present the findings of their investigations, its processes and outcomes.

Outcomes:

In the final week of the course, we will hold a student conference at which a reflective synthesis of the projects will be presented by each team.

Many of you will already have completed presentations in the course of the semester, not least in Modern Freedom. This seminar will have the two-fold purpose of allowing you to reflect on the project as a whole, while also reflecting on your experience of making academic presentations in order to give an appropriately formal, convincing and compelling account of your work.

Assignment guidance:

30 minutes per group to present a synthetic consideration of their project as a whole. This should draw on the evidence of the outputs and the ongoing reflection entailed in the research diaries of each member of the group.

Key questions:
- What went well?
- What could have been better?
- How would you approach things differently with the benefit of hindsight?
- Has your work coalesced around a particular theme or revealed a particular problem?
- If you were to continue or develop this as a more focussed or complete project, how would you do so?

For more detail see above: 'Endpoint: Outputs and Assessment'

Deadline: the final deadline for the course materials to be selected for assessment is Friday 15th March 2019. However, it is strongly recommended that this is submitted two weeks after the end of the course and definitely by **1st March 2020.**

APPENDICES

Including:

- Reading and further resources
- Where to find help and develop skills
- Reading guides
- Collected worksheets, templates and guides

BIBLIOGRAPHY

Key texts which will provide the focal point for specific seminars or be returned to throughout the seminar:

John Berger, *Ways of Seeing* [4 Episode TV Series] (BBC, 1972) – available on YouTube.

John Berger, *Ways of Seeing* [Book](Penguin: London, 1972)

Lorraine Daston (ed.), 'Introduction: Speechless', *Things that Talk: Object Lessons from Art and Science*, (Zone Books: New York, 2004)

Dick Hebdige*, Hiding in the Light: On Images and Things*

Bruno Latour, 'Circulating Reference: Sampling the Soil in the Amazon Rainforest', Pandora's Hope: Essays on the Reality of Science Studies (Harvard University Press: Cambridge, MA, 1999)

John Law, *After Method: Mess in Social Science Research* (Routledge: Oxford, 2004)

Annemarie Mol, *The Body Multiple: Ontology in Medical Practice* (Duke University press: Durham and London, 2002)

Marcel Proust, *In Search of Lost Time: The Way by Swann's*, translated by Lydia Davis, (Penguin: London, 2003)

Gillian Rose, *Visual Methodologies: An Introduction to the Interpretation of Visual Materials*, 4th edition, (Sage: London, 2016)

Stephen Toulmin, *The Uses of Argument* (Cambridge University Press: Cambridge,

Robert de Vries, *Critical Statistics: Seeing Beyond the Headlines*, (Palgrave: London, 2018)

Further reading and texts which are likely to be referenced in class:

Roland Barthes, Mythologies (Vintage: London, 2009)

Tommaso Venturini, 'Diving in Magma: How to Explore Controversies with Actor-Network Theory', *Public Understanding of Science*, 19(3) (2010) 258–273

James Jaccard and Jakob Jacoby, *Theory Construction and Model-Building Skills: A Practical Guide for Social Scientists* (The Guilford Press: New York, 2010)

Carl Robson and Kieran McCarton, *Real World Research* (Wiley: London, 2015)

Linda Tuhiwai Smith, *Decolonizing Methodologies: Research and Indigenous Peoples* (Zed Books, 2012)

Writing and record keeping:

Kristen Ghodsee, *From Notes to Narrative: Writing Ethnographies that Everyone Can Read* (Chicago University Press: Chicago, 2016)

Ariand Pandian and Stuart McLean, *Crumpled Paper Boat: Experiments in Ethnographic Writing* (University of Chicago Press: Chicago, 2011)

Michael Taussig, *I Swear I Saw This: Drawings in Fieldwork Notebooks, Namely My Own* (University of Chicago Press: Chicago, 2011)

There are resources on mystudy (in the folder labelled 'Academic Writing Guidance') around writing methods which you are encouraged to consult as a support to your writing in this course and elsewhere in the core of the Studium Individuale.

Online access to large-scale, data collections:

Harvard Atlas of Economic Complexity: http://atlas.cid.harvard.edu/

The World Happiness Report 2018: http://worldhappiness.report/ed/2018/

European Values Study: https://europeanvaluesstudy.eu/

World Bank Open Data: https://data.worldbank.org/

Gallup Poll: https://www.gallup.com/home.aspx

DOCUMENTATION OF INTERDISCIPLINARY AND COLLABORATIVE RESEARCH PROJECTS: EXAMPLES, INSPIRATIONS, AND RESOURCES

UCL Grand Challenges

https://www.ucl.ac.uk/grand-challenges/sustainable-cities/our-work/re-thinking-housing/thinking-small-think-big

The Science and Culture of Sleep

Overview and brief introduction: https://www.youtube.com/watch?v=SZv9lMU3lCs&t=155s

Public lecture: https://www.youtube.com/watch?v=CRbAdSkqpmw

Matthew Beaumont (UCL, English Literature) and Kimberley Whitehead (UCL, Neuroscience), 'Insomnia: A Cultural History', *The Lancet* Volume 391, ISSUE 10138, pp. 2408-2409: https://www.thelancet.com/journals/lancet/article/PIIS0140-6736(18)31275-3/fulltext

UCL Engineering Exchange:

Introductory and overview

https://www.ucl.ac.uk/engineering-exchange/
https://www.youtube.com/channel/UCcE8QejNIrNS2mAdg1ihK_g

Project: The Demolition or Refurbishment of Social Housing.

https://www.ucl.ac.uk/engineering-exchange/research-projects/2018/aug/demolition-or-refurbishment-social-housing

Max Planck Institute of Demographic Research, Rostock

Max Planck Institute for Demographic Research, Rostock: https://www.demogr.mpg.de/en/projects_publications/online_databases_1906/default.htm

The Stanford Literary Lab

https://litlab.stanford.edu/

WHERE TO FIND SUPPORT AT LEUPHANA

An ongoing skill to be developed through this module is the knowledge of the structures at your disposal to help you equip yourself with necessary knowledge for your individual degree paths. No single methods module will be able to do this completely – to an extent, and with all the guidance we can provide, you need to be autodidacts, willing and able to identify the knowledge you need and seek it out.

Places and people to contact:

- **The Methods Centre** is an excellent resource which you should get into the habit of using as early as possible in your degree.
- **Me**. Even if I can't help directly, I may be able to put you in touch with someone who can.
- **Other members Studium Individuale staff** may be able to help if you feel they might have the skills you are looking for.
- **The library**. The bibliography in this handbook is designed to signpost some good methodologically informative books and other resources that might give you the starting point to research the information you need.
- **Each other.** You are in groups for a reason and are meant to support each other as fully functioning research teams.

If none of these things help and you are feeling lost – please really do ask me and I will help to get you back on track (no question is too small).

MODULE SPECIFIC READING GUIDE

In the course of reading the diverse texts we will look at across the weeks of this seminar, one useful approach might be to identify what are the:

- Contexts (time, place, social structures etc)
- Actions
- Actors
- Objects
- Question being asked

Evident limitations or risks? Are these addressed? If so, how?

Particular suitability to the question or problem in hand?

What else strikes you as distinctive (surprising, useful, etc) about the research described?

Are there any elements of this work that you feel would be especially useful to duplicate in your own work?

Are there any terms used here in an interesting or unexpected way?

GENERAL READING GUIDE: READING ACADEMIC TEXTS

1. Read for the argument. Write it down.

2. What details are important? (Does anything seem strongly significant to the argument? Or strongly at odds with it?)

3. Formulate your own response to the argument. Do you agree or disagree? Be specific.

4. Summarise what you feel was the most significant thing you learnt was. What is the key message (or couple of ideas) that you take away with you?

Write them down.

5. Do you have any remaining questions?

Reading complex or densely written texts gets easier with practice. And problems can be resolved through discussion (which is part of the purpose of seminars).

"Like seeds around which an elaborate crystal can suddenly congeal, things in a supersaturated cultural solution can crystallise ways of thinking, feeling, and acting. These thickenings of significance are one way that things can be made to talk."

Lorraine Daston, *Things That Talk: Object Lessons from Art and Science* (2004)

AIMS FOR THE GROUP DISCUSSION

What question will you ask about your object?

How would it best be answered using a method related to the one already discussed?

What form would this ideally take? I.e. if time and resources were no obstacle, how would your investigations proceed

Are there limitations to be considered in this instance?

What 5 features would an ideal version of this output have?

How will you complete this work? E.g. What is the timetable? What practical considerations are there? Do you need to find out more in order to complete this in a satisfactory way?

Can you identify gaps in your knowledge that you need to fill in order to complete this work? How will you go about doing so?

PROJECT DIARY (AN _OPTIONAL_ TEMPLATE):

Reading and/or discussion notes:

What went well?

What could have gone better? If you had longer or different resources, how would you proceed differently? What does the 'ideal' version of this investigation look like?

How does this fit into the unfolding project? Are there any striking similarities, differences, connections beginning to emerge?

How might this effect future decisions? Do the outcomes of this process suggest any further questions? Are there any changes that you think your group could/should make in light of this week's experience?

PERSONAL GLOSSARY

A reflective and engaged sense of definitions – what we are talking about and how – within research processes is clearly very important. These are sometimes received but seldom simple or undisputed. As such, as an exercise within this project, when the occasion arises, it is useful to maintain a personal glossary to establish a clear sense of what you mean when you use particular terminology. This should be compiled from reading and from discussion and referenced where appropriate.

This is a suggested addendum to your individual diary but not compulsory.

OBJECTS AND ACTIONS: THINKING THINGS THROUGH

OUR STARTING POINT:

This course explores the relationships of two pairs of things: _objects_ and _actions_; _questions_ and _answers_.

These intimately connected things will underpin our investigations:

1) **Objects** are not singular or simple but become multiple through our encounters with them, because:
2) **Actions** make and reveal meanings. This is, arguably, a core assumption behind all academic enquiry (in different ways and to different extents) and underpins our shared project here.
3) Objects and actions come into contact with each other through **the asking of questions** and **the endeavour to answer them**.

THE PROCESS:

Engagement and Flexibility

Your object will anchor your investigation. Over the course, this one thing will be revealed from many angles. Because you have free reign, the outcome depends heavily on your creative engagement.

Within reason, you have freedom to interpret your object. This should be a continuous process. It can be interpreted in whatever way is most appropriate to the question being asked of it.

At no point does this need to become fixed.

The object might be something specific in a time and place for some purposes, and a general concept in others.

For example, tobacco might be a particular brand of cigarettes for the purpose of a question about the psychology of advertising. But it might be generalised for a discussion of government policy relating to health impacts.

The structure of the class will guide you, but very little is set in stone. You are free – in fact you are encouraged – to use your own judgement and not to rely solely on received ideas.

You will be fully supported, though, in whatever way you need.

Actions

The object itself will not necessarily be the most important thing; it is <u>what you do with it</u> that will enliven and reveal it in many dimensions and from many angles. This is why this course calls on you to be especially active.

These 'objects' are not things which just are: they are things which are 'done'. As such, they are not static. They shift shape as they need to according to the engagements made with them.
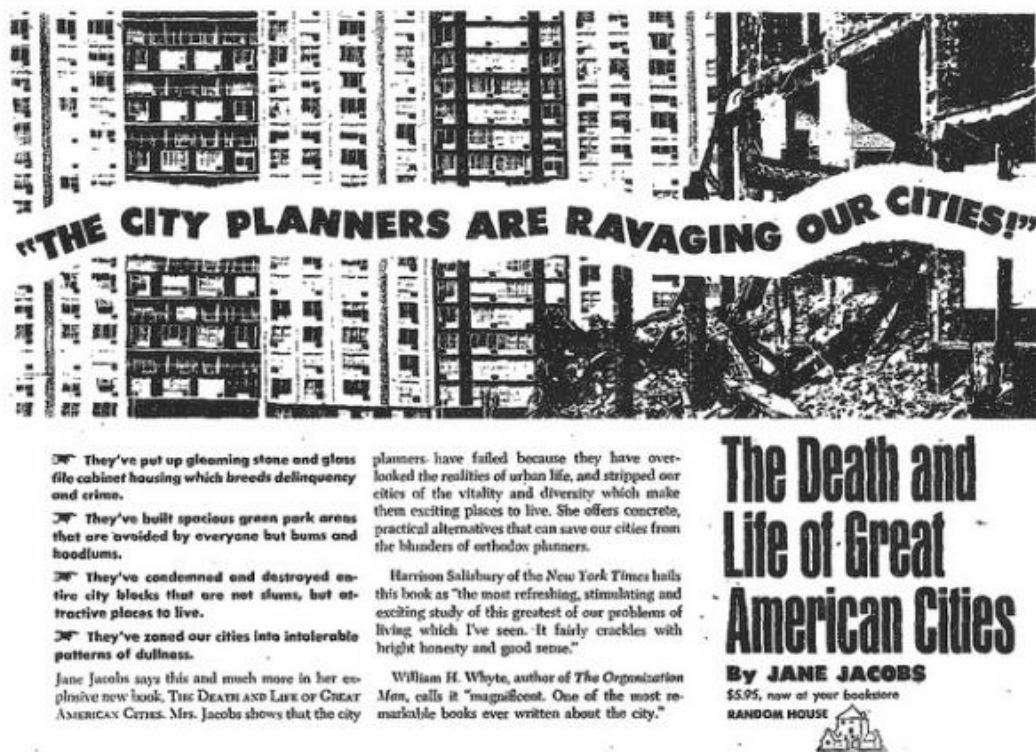
Outputs: one thing, many perspectives

What you will end up with is a comprehensive, picture of a thing from many angles.

It is likely to be messy. Connections won't always be obvious. That is part of the work we will do; taking diversity of angles and seeing if and how they can illuminate each other and/or the central object.

The object offers a focal point around which to structure a web of perspectives containing many possible relationships.

With each action, there is the potential to reveal a new facet of the object. They will, additionally, interact with each other – sometimes directly, sometimes indirectly.

"THE CITY PLANNERS ARE RAVAGING OUR CITIES!"

☞ They've put up gleaming stone and glass file cabinet housing which breeds delinquency and crime.

☞ They've built spacious green park areas that are avoided by everyone but bums and hoodlums.

☞ They've condemned and destroyed entire city blocks that are not slums, but attractive places to live.

☞ They've zoned our cities into intolerable patterns of dullness.

Jane Jacobs says this and much more in her explosive new book, THE DEATH AND LIFE OF GREAT AMERICAN CITIES. Mrs. Jacobs shows that the city planners have failed because they have overlooked the realities of urban life, and stripped our cities of the vitality and diversity which make them exciting places to live. She offers concrete, practical alternatives that can save our cities from the blunders of orthodox planners.

Harrison Salisbury of the *New York Times* hails this book as "the most refreshing, stimulating and exciting study of this greatest of our problems of living which I've seen. It fairly crackles with bright honesty and good sense."

William H. Whyte, author of *The Organization Man*, calls it "magnificent. One of the most remarkable books ever written about the city."

The Death and Life of Great American Cities

By JANE JACOBS

$5.95, now at your bookstore

RANDOM HOUSE

OBJECTS AND QUESTIONS

This is intended as a guide, not as a set of rigid instructions. You are free to adapt your method to fit your ideas and to best get to grips with your object.

I.   **Questions about the text:** from Annemarie Mol, *The Body Multiple: Ontology in Medical Practice* (Durham and London: Duke University Press, 2002)

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a) How does this text define an object?
b) What is the object under discussion? What is it like? What are its challenges?
c) How do objects relate to the methods brought to bear on them?
d) What questions does she ask?
e) How does she understand approaches to objects?
f) What activities does she use to engage with these questions? Why? What is the rationale for her approach?

II.   **Questioning your object**

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1. Consider your object in relatively basic terms.
   a. What is it like? What are its qualities e.g. in terms of its physical appearance, dimensions, materials?
   b. What implications does it have beyond itself? E.g. does it participate in any particular facets of social/cultural/political/economic life?
   c. Is it identified with a particular place or activity?

2. Ask questions about your object. As many as you can/want but at least 5 for each of the following "moments" or phases in the existence of any given object:

       i. Design and production.

       ii. Consumption and use.

       iii. Construction of images, cultures, and markets.

3. Make a *provisional* plan for the exploration of your object through this sequence of actions (this can change – potentially a lot! – but it is useful to have steps in place anyway)

   a. What do you need to understand in order to reveal more about this central preoccupation?
   b. Is there one theme or context which unites these questions?
   At this point, it doesn't matter if there is, or if there isn't, but we should reflect on connections from the beginning of your project – and throughout. Asking:

"How does this result relate to what has gone before and how will it influence my/our decisions about what follows?"

c. How can these questions best be answered? E.g. is there data you could gather by, for example, reading, or counting, or asking someone?

d. Which questions appeal to you personally? Who will do what within the group? This is a chance to think about individual priorities.

Duchamp: *Bicycle Wheel*. Replica of lost original of 1913, third version, 1951, 50" high. Sidney Janis Gallery, New York

"It is possible to understand {objects} as things manipulated in practices. If we do this – if instead of bracketing the practices in which objects are handled we foreground them – this has far-reaching effects. Reality multiplies."

- Annemarie Mol, *The Body Multiple: Ontology in Medical Practice* (2002)