

# Designing Methodologies for Media

Spring 2017 | Mondays 4-5:50pm  
NMDS 5026 | CRN 5954

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## The Official Course Description

This course explores the design of research methodologies for the systematic study of media, how and why media are made, distributed, used, and understood. Because media systems can be very complex, and studied from various perspectives, it is important for media researchers to be able to deploy a range of techniques, and especially to combine techniques, in ways that allow for meaningful, clear, and critical research. The course emphasizes the framing of questions, as well as the choice of best methods for research, and how the choice of methods influences the significance, meaning, and impact of the results. This includes ethical considerations of research, such as protecting subjects' privacy and anonymity. The class will give a survey of various types of empirical methods, including qualitative ones, such as ethnography, participant observation, focus groups, interviews, auto-ethnography, and rhetorical analysis; and quantitative ones, such as sampling, surveys, content analysis, and audience analysis. We look at different examples of how these methods can be effectively combined, and at various resources or studying media, especially on-line information and data. Assignments will consist of several small research projects involving different methods, and a larger research project employing an original methodology.

## Modified Course Description

This course explores the design of research methodologies for the systematic study of media in all its manifestations: as texts, objects, commodities, imaginaries, systems, environments, and so forth. We'll also consider how media technologies can function as research tools, how media-making can serve as a research method, and how we can creatively employ media to share our research. Because media systems are complex and lend themselves to study from various perspectives, it's important for media researchers to be able to deploy a range of techniques, and especially to combine techniques, in ways that allow for meaningful, clear, critical, and creative research. We'll thus inventory a variety of approaches, including qualitative, quantitative, historical, critical, and design methods, as well as approaches drawn from other disciplines and practices. And we'll see that every stage of the research process – from framing questions to designing methods for the execution and dissemination of our work – is “designed,” and that research design shapes the meaning, reach, impact, politics, and ethics of our work. The course will include seminar discussions and workshops, guest speakers, and a field trip, enabling us to examine various methods in action. Students will complete several short assignments that lead up to the creation of a proposal for a larger research project, perhaps a thesis, in any of a variety of formats – from a traditional paper to a documentary film to an exhibition.

## OUR TOOLS

This is our class website: <http://www.wordsinspace.net/urbanintel>

Here you'll find our most up-to-date schedule, pdfs or links for all the readings, catalogues of our work, etc. Most of our resources are available on the open web, but some materials are copyrighted; to access those, you'll be prompted to enter a username and a password: **student** | **seecritfilez**

Methodology texts are often profoundly boring and crazy expensive. So, I won't ask you to buy any of them. Don't get me wrong: they can serve as helpful references, and I do encourage you to refer repeatedly to the methods resources I've collected for you here, as well as those you'll find in the library. But I'd rather you fill your bookshelves with texts that inspire – that remind you of the *joy* of research and the possibilities afforded by an array of research approaches and methods. These books might help with that task:

- Alan Fletcher, *The Art of Looking Sideways* (Phaidon, 2001)
- Keri Smith, *How to Be an Explorer of the World: Portable Life Museum* (Perigree, 2008)

All assigned readings are made available as pdfs on our class website. I've also created little bibliographies for specific methods. I've provided links to all the required readings and those resources to which I have ready access; for the others, you'll need to use the library (which is itself an integral part of *doing research!*).

## YOUR CONTRIBUTIONS

- Attendance + Participation.....20%
- Project Sketch + Annotated Bibliography due February 4 .....15%
- Project Development Workshop Participation: February 5.....5%
- Progress Report due April 1 .....15%
- Methods Workshop Participation: April 9 .....5%
- Final Presentation: May 7 or 14.....10%
- Final Proposal due May 14 .....30%

### ATTENDANCE + PARTICIPATION

Our class is a mix of seminar and workshop, and its success depends on your regular attendance and reliable participation. We need each other to show up on time, having completed the readings, and prepared to engage constructively and respectfully with your classmates.

If you must be absent, please notify me in advance. One absence will not affect your grade. **Two absences will result in a half-letter-grade reduction** in your final grade. Three absences will result in a full letter-grade drop. **Four absences will result in failure** of the course; to avoid the 'F' on your transcript, I'll instead advise you to withdraw from the class. Please note that absences

include those days you might miss at the beginning of the semester because of late registration, as well as your individual consultation during the week of April 2.

*[I apologize for the pedantry of the following. Yet recent semesters' experience has demonstrated that such codification of policy is necessary.]*

I am required by The New School to take attendance at the start of class. Students who arrive **more than 15 minutes** late will be marked absent. Your timely arrival is appreciated. Students who are consistently late disrupt their classmates and impede our class progress.

Please note that **a class absence does not entitle you to a private reenactment** of the class, and a missed in-class critique or workshop does not entitle you to a private review. If you miss class, please ask a classmate to take notes for you and catch you up on what you've missed.

[I have adapted the following from my colleague Amir Husak:] While I am happy to work with you to tailor the class's content and assignments to your interests, and to develop strategies for project planning and time management, I also recognize that "it is every student's right to fail." There are myriad circumstances — personal, professional, cultural, etc. — that might prevent you from fulfilling the class requirements. While I appreciate that these circumstances are often difficult, the **class requirements remain the same for everyone.**

### **PROJECT SKETCH + ANNOTATED BIBLIOGRAPHY:** Due February 4 @ 11:59pm

- Please submit via Google Docs (in edit-able form, i.e., no pdfs), a **~600-word, double-spaced project "sketch"** in which you (1) describe your proposed research topic; (2) explain its public and/or personal significance, relevance, timeliness, etc.; and (3) identify your desired mode of publication or dissemination (e.g., do you plan to write an article, curate an exhibition, make a documentary film, etc.?) and audience(s)/public(s).
- Append an annotated bibliography listing at least *five* related projects – mostly scholarly work, but also popular publishing and research-based media production and creative projects – that have engaged with your topic. Provide a **~150-word annotation for each**, and make sure to address the *methods* each has employed.

The following will help prepare you to complete this assignment. Yes, there's a good deal of redundancy in these resources, but that's *okay*; repetition can reinforce particular ideas, and slight variations between the texts can offer different ways of framing and approaching common concerns.

- Wayne Booth, Gregory Colomb, and Joseph Williams, "From Topics to Questions" and "From Questions to a Problem," in *The Craft of Research*, 3<sup>rd</sup> ed. (University of Chicago Press, 2008): 35-67.
- Earlene E. Lipowski, "Developing Great Research Questions," *American Journal of Health System Pharmacy* (2008): 1667-1670.
- Shannon Mattern, "[Identifying Your Interests and Establishing a Research Plan](#)," "[Finding Sources](#)" and "[Abstracts and Annotated Bibliographies](#)"

Next Steps:

- For your final project – and for most kinds of proposals – you’ll need to provide a **literature review and/or environmental scan**, which demonstrates that you’re aware of the existing resources and the nature of ongoing debate in your field, as well as how your proposed work fits in. Over the following weeks, you’ll need to build your annotated bibliography and develop it into a **literature review**. See my guide on “[The Literature Review / Mediagraphy](#),” and Wayne Booth, Gregory Colomb, and Joseph Williams, “From Problems to Sources” and “Engaging Sources” in *The Craft of Research*, 3<sup>rd</sup> ed. (University of Chicago Press, 2008): 68-101.

## **PROJECT DEVELOPMENT WORKSHOP:** February 5

In our February 5 class you’ll each have **five minutes** to synopsise your project, leaving significant time for feedback.

In the days leading up to class, we’ll prepare a **collaborative slideshow on Google Slides**. Each student will be allocated five slides: (1) a title slide, where you’ll put your name and (tentative) project title; (2) a slide with a brief project description; (3) a slide explaining your project’s significance, timeliness, relevance, etc.; (4) a slide in which you identify your likely mode of publication or dissemination (i.e., the projected *format* of your work) and your target audiences/publics; and (5) one wildcard slide, where you can include additional information or media. You’re welcome to incorporate images throughout your presentation.

## **PROGRESS REPORT:** Due April 1 @ 11:59pm

- Please submit via Google Docs (in edit-able form, i.e., no pdfs), a **1500- to 1800-word, double-spaced progress report** that includes / addresses the following:
  - Updated project description and research questions.
  - A draft literature review (no more than **600 words**, including at least **10 sources** – half of which should be scholarly) or, at the very least, a thematically organized annotated bibliography reflecting extensive secondary source research.
  - A discussion of the mixture of methods that seems most appropriate for your project, and why. What does each offer, and how do they complement one another?
  - A discussion of the *scale(s)* at which you’ll conduct your research: global, continental, national, regional, urban, neighborhood, household, individual, etc. If you’re dealing with collections or flows of media content or data, what will be the scope of your analysis? How will you sample your population, environment, or collection? If you opt for a case study, how will you choose your case(s)? What are the political implications of your choices?
  - A list of the ethical questions or concerns might you encounter in executing your project; and a discussion of how you might incorporate reflexivity into your work.

The following should help prepare you to address questions regarding scale and sampling methods:

- Barrie Gunter, “The Issue of Sampling,” “Sampling Media Content,” and “Sampling Cases” in Jensen, ed., *A Handbook of Media and Communication Research: Qualitative and Quantitative and Methodologies* (Routledge, 2002): 215-7, 221-2, 238-40.
- See also our [supplemental resources](#) on Sampling and Scale.

This should help you think about how you might incorporate levels of reflexivity into your project:

- Annette Markham, “[Reflexivity: Some Techniques for Interpretive Researchers](#),” *Annette Markham* (February 28, 2017).

And, as a reminder, this will provide guidance for the literature review:

- For your final project – and for most kinds of proposals – you’ll need to provide a **literature review and/or environmental scan**, which demonstrates that you’re aware of the existing resources and the nature of ongoing debate in your field, as well as how your proposed work fits in. See my guide on “[The Literature Review / Mediagraphy](#),” and Wayne Booth, Gregory Colomb, and Joseph Williams, “From Problems to Sources” and “Engaging Sources” in *The Craft of Research*, 3<sup>rd</sup> ed. (University of Chicago Press, 2008): 68-101.

### **METHODS WORKSHOP:** April 9

In our April 9 class, we’ll workshop your method plans. You’ll each have **[X] minutes** to present, leaving plenty of time for discussion.

In the days leading up to class, we’ll prepare a **collaborative slideshow on Google Slides**. Each student will be allocated six slides: (1) a title slide, where you’ll put your name and (tentative) project title; (2) a slide with your revised project description and/or research questions; (3) a slide summarizing the main themes you’re finding in the existing literature; (4) a slide listing the methods you’ll likely employ; (5) a slide describing the scales at which you’ll focus your research; and (6) a slide outlining the ethical issues with which you might have to contend, and/or how you plan to incorporate a degree of reflexivity into your project.

### **FINAL PRESENTATION:** May 7 and 14

We’ll dedicate our last two classes to final presentations. The time limit will depend on the number of students enrolled in the class. More information to come.

### **FINAL PROPOSAL:** Due before class May 14

Now it’s time to compile all the components you’ve developed over the course of the semester into a comprehensive proposal, which could eventually serve as a thesis or grant proposal. Your final proposal, totaling no more than 4500 words, should include: (1) a 100-word abstract; (2) a project description; (3) a rationale (this is where you integrate your literature review); (4) a discussion of your methodology (drawing, of course, on your methods proposal in your Progress Report); (5) a production plan (a timeline outlining what you need to accomplish, and when, to execute the work);

(6) a discussion of your relevant expertise and experience; and (7) a bibliography / mediagraphy of relevant work.

These resources should aid in the preparation of your final proposal:

- Review the [School of Media Studies' Thesis Handbook](#) to see what components are required for a thesis proposal. Similar components will be required for other kinds of proposals: grant proposals, fellowship proposals, PhD applications, etc. See also Thomas R. Lindlof and Bryan C. Taylor, "The Research Proposal," in *Qualitative Communication Research Methods*, 2<sup>nd</sup> ed. (Sage, 2002): 85-90.
- For tips on writing abstracts, see my "[Abstracts and Annotated Bibliographies](#)" and Amy Benson Brown, "[Crafting Abstracts to Define Your Article's Scope and Significance](#)," *Academic Coaching & Writing* (February 3, 2014).
- If you plan to seek funding for your work at some point, you'll find multiple guides for grant-seeking and proposal-writing. See, for instance, S. Joseph Levine's "[Guide for Writing a Funding Proposal](#)" (updated April 5, 2015), Adam Pzreworski and Frank Salomon's "[On the Art of Writing Proposals: Some Candid Suggestions for Applications to Social Science Research Council Competitions](#)" (1995), and the Foundation Center's "[Introduction to Proposal Writing](#)" [short courses](#). And of course Sage has a [whole bunch of expensive books about grant-writing](#); you can find them in the library or request them via interlibrary loan.

Please note: if you'd like to use this class to **begin executing your research** – that is, to move beyond the proposal in *implementing* some of the methods you've proposed – you're welcome to do so, and I'm happy to provide assistance. Talk to me. Yet it's still in your best interest to develop a research proposal, for a number of reasons:

- because you'll need to know how write good proposals in order to get your foot in the door: to get funding or a fellowship, to get accepted into a competitive PhD program, etc.
- because it's very common to underestimate the value of planning; many students jump right into execution without research questions or end goals;
- because the time you spend writing proposals isn't *deferring* "the real work"; proposal-writing *is* research. Proposal-writing incites and frames the initial stages of your research, it provides purpose and momentum to your work, and it gives you an opportunity to get feedback – to identify bugs or ethical quandaries – before you unleash your work on the world.

## OTHER POLICIES

### DEADLINES

Assignment deadlines are clearly noted on the syllabus. In all cases, you are made aware of these deadlines weeks in advance, and in some cases you even choose your own assignment deadlines. I am also more than happy to work with you, in advance of assignments deadlines, to develop your projects. Thus, there is little reason for you to miss deadlines. Work that is late for any reason will be **penalized one-half letter grade for each 24-hour period** and will not be accepted after a week. Extensions will be granted only rarely, and only after consulting with me at least three days in advance of the assignment deadline. Deadlines are rigid in the professional world, and I expect similar conscientiousness and courtesy in the classroom.

I engage with your work deeply, and I'm known for providing substantial, thorough, constructive feedback. I set aside big blocks of time for assignment review immediately after each deadline. Missing deadlines means you miss your "window of opportunity" for review, which is an essential part of your learning in this course (and any course, for that matter). **Late work = no comments.**

A student who has not submitted all assigned work by the end of the semester does not receive an "Incomplete" by default. "Incompletes" are assigned only in extreme circumstances, and require that the student consult with me well before the end of the semester and sign a contract obligating him or her to complete all outstanding work by a date that we agree upon. Again, late work will not receive feedback.

### CHANGES TO THE SYLLABUS

I make every effort to map out the entire semester before the semester begins, so we both know what we're in for. Yet we may need to make a few small alterations to our schedule: we might host a guest who's passing through town, I might decide to cut a couple of our readings or substitute new material that's published over the course of the semester, etc. Any changes will be noted, with plenty of advance notice, on **our class website, which will always be the most the most accurate, up-to-date "control center" for our class.** This printed syllabus is really just an administrative document.

### ACADEMIC HONESTY

All students are expected to familiarize themselves with the University's [academic honesty policy](#). Plagiarism or cheating of any form will result in immediate failure of the course. No joke. If you have any questions regarding proper citation of sources or other academic integrity matters, consult the [University Learning Center](#).

## JANUARY 22: Introductions + Orientation

This week we'll discuss your preliminary interests, the purposes and possibilities of method, the relationship between method and methodology, the problems with methodological orthodoxies, and the new context in which research must operate – and the new demands to which it should respond.

I'll be referencing these materials in today's class; you needn't read them, but you're welcome to!

### Media Research's Past + Present

- Shannon Mattern, [“Mapping the Field” lecture](#)
- Professional organizations, conference programs, major press catalogs

### Methodological Orthodoxy

- Michael Crotty, “Introduction: The Research Process,” in *The Foundations of Social Research: Meaning and Perspective in the Research Process* (Sage, 1998): 1-17. (See [UMS\\_Methods\\_Sept22, 2014](#))
- Jane Stokes, Excerpts from “Getting Started,” *How to Do Media and Cultural Studies* (Sage, 2003): 17-33.
- Chart from Egon G. Guba and Yvonna S. Lincoln, “Paradigmatic Controversies, Contradictions, and Emerging Confluences,” in Norman K. Denzin and Yvonna S. Lincoln, eds., *The SAGE Handbook of Qualitative Research*, 3<sup>rd</sup> ed. (Sage, 2005): 195-6.

### Future of Research

- On social scientific research: Danah Boyd, [“We Are to Blame for the State of Social Science Research,”](#) *items: Insights from the Social Sciences* (July 5, 2016).
- Geof Bowker, “Emerging Configurations of Knowledge Expression,” in Tarleton Gillespie, Pablo J. Boczkowski and Kirsten A. Foot, eds., *Media Technologies: Essays on Communication Materiality and Society* (MIT Press, 2014): 99-118.
- Shannon Mattern, [“Forms of Scholarship: Multimodal”](#)

## JANUARY 29: Method's Mission + Modus Operandi

Throughout the semester we'll be hosting and visiting scholar-practitioners whose method can inspire and guide our own. To make sure at least one of these guests speaks to the class's collective interests, I'm inviting *you* to plan one event – on either **April 16 or 23**. Today we'll solicit **nominations for local scholar-practitioners whose *methodological* practice you find particularly rich and inspiring, and whose work would likely be instructive for many students in our class**. If you'd like to nominate someone, please be prepared to make a two-minute pitch in today's class. We'll vote and rank our top three candidates, then Shannon (and any interested students) will get to work on the event-planning.

- Shannon Mattern, "[Methodolatry and the Art of Measure](#)," *Places Journal* (November 2013).
- Brian Handwerk, "[Scientists Replicated 100 Psychology Studies, and Fewer Than Half Got the Same Results](#)," *Smithsonian* (August 27, 2015).
- Martyn Hammersley, "Methodology, Who Needs It?" in *Methodology: Who Needs It?* (Sage, 2011): 17-34 [stop at "[Given this...](#)," in the middle of p. 34].
- John Law, "After Method: An Introduction" and "Reordering" in *After Method: Mess in Social Science Research* (Routledge, 2004): 1-12, 151-4.
- Sabelo Ndlovu-Gatsheni, "[Decolonizing Research Methodology Must Include Undoing Its Dirty History](#)," *The Conversation* (September 26, 2017).
- Review The New School's guidelines on "[Human Subjects Research](#)," and particularly the "Information for Students."
- Browse through my [Student Resources](#), too. These could prove useful as you progress through the course.
- And for future reference, see our supplemental resources re: "[General Methodology + Epistemology](#)"

DUE FEBRUARY 4 @ 11:59pm: Project Sketches

## FEBRUARY 5: Project Development Workshop

Today we'll workshop your proposals. You'll each have **five minutes** to synopsise your project through our collaboratively-prepared slideshow, leaving significant time for feedback.

At the end of class, we'll talk about how to build and translate your annotated bibliographies into **literature reviews** – and how that synthetic work can help you more critically assess your theoretical and methodological options.

## FEBRUARY 12: “Textbook” Quantitative and Qualitative Approaches

Over the next two weeks we're going to survey a wide variety of methods (and we'll even skim an entire methods textbook – aaack!). It'll probably feel like drinking from a firehose. I hope you're thirsty! (Just kidding.) Please trust that there *is* a method to the maelstrom. We start off with this expansive overview so you can appreciate the breadth of methodological options available to you and begin imagining, right from the start, which might be appropriate for your own project. Much of the material you encounter in these two weeks most likely won't “stick” until we see these tools and techniques in action, in real research projects. That's why, for the remainder of the semester, we'll examine constellations of methods *in practice*, as they're applied in various researchers' work, and as we assess how they *could* be applied in your own work. You can always return to these survey texts for reference, after you've got a better sense of which techniques might be right for you.

Interviews ▲ Oral Histories ▲ Focus Groups ▲ Surveys ▲ Ethnography (and its variants: auto-ethnography, sensory ethnography) ▲ Participant Observation ▲ Unobtrusive Measures ▲ Sampling ▲ Content Analysis ▲ Audience Analysis ▲ Experimentation ▲ Ethics

- Klaus Bruhn Jensen, “The Qualitative Research Process,” in Jensen, ed., *A Handbook of Media and Communication Research: Qualitative and Quantitative and Methodologies* (Routledge, 2002): 235-53.
- It's highly unlikely that you'll be using quantitative methods in your research (because we're not a quantitatively-oriented program, and because most of our students aren't fluent in statistics). Still, it's important that you're aware of these research approaches, particularly given the rise of data-driven methodologies and algorithmic operations. See Barrie Gunter, “The Quantitative Research Process” in Jensen, ed., *A Handbook of Media and Communication Research: Qualitative and Quantitative and Methodologies* (Routledge, 2002): 209-34.
- Regardless of your methodological orientation, though, you must consider the ethical implications of your work. See Colin Robson, “Ethical Considerations” in *Real World Research*, 2<sup>nd</sup> ed. (Blackwell, 2002): 65-76.
- *Skim through* Bonnie S. Brennen, *Qualitative Research Methods for Media Studies* (Routledge, 2013) – just to get a sense of what a standard qualitative methodology textbook looks like (and why our class is *not* textbook-based!). Portions of the book could serve as a reference once you've chosen specific methods for your own project.
  - There are countless textbook / handbook alternatives. Sage Publications' methods textbook trade could likely sustain the economy of a small country. See, for instance, Catherine Marshall and Gretchen B. Rossman, *Designing Qualitative Research*, 6<sup>th</sup> ed. (Sage, 2016), or John W. Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*, 4<sup>th</sup> ed. (Sage, 2014) – or, if you've got a spare \$165, Norman K. Denzin and Yvonna S. Lincoln, eds., *The SAGE Handbook of Qualitative Research*, 5<sup>th</sup> ed. (Sage, 2017).

- *Skim* the [table of contents](#) of Norman K. Denzin and Yvonna S. Lincoln’s *Sage Handbook of Qualitative Research*, 5<sup>th</sup> ed. (Thousand Oaks: Sage, 2017).
- *Skim through* the resources on [Max Liboiron’s “Action-Based Research Methods” site](#).
- *Skim over* the [resource lists – about various methods and ethics](#) – on our class website. You can reference these materials – and *apply them* – once you’ve chosen appropriate methods for your own project.

In class, we’ll examine the work of Jean Twenge and “reverse-engineer” her methods. – or assign a hypothetical research problem + have groups propose mix of qual methods

## FEBRUARY 19: No Class: President’s Day

## FEBRUARY 26: There’s More Than One Way to [Pick Your Metaphor]

Critical Approaches (e.g., Rhetorical, Semiotic, Compositional + Discourse Analysis) ▲ Historical Research ▲ Visual and Sonic Methods ▲ Material Analysis ▲ Actor-Network Analysis ▲ Art + Design Methods ▲ Prototyping ▲ Cartographic Methods ▲ Curatorial Methods ▲ Lots More Where These Came From

- **Critical Approaches:** Sara McKinnon, “Text-Based Approaches to Qualitative Research: An Overview of Methods, Process, and Ethics,” in Angharad N. Valdivia, ed., *The International Encyclopedia of Media Studies* (Wiley, 2014): 19pp. Think about how you might apply or adapt these techniques in the analysis of audiovisual media forms (for more on this, see Gillian Rose’s *Visual Methodologies*).
- **Historical / Archival Methods:** Mark Hampton, “Historical Approaches to Media Studies,” in Angharad N. Valdivia, ed., *The International Encyclopedia of Media Studies* (Wiley, 2014): 18pp. See also the experimental archival methods we explore in my [Data Archive Infrastructure class](#).
- **Design Practice-Led Research:** Stephen A. R. Scrivener, “The Roles of Art and Design Process and Object in Research” in Nithikul Nimkulrat and Tim O’Riley, *Reflections and Connections: On the Relationship Between Creative Production and Academic Research* (University of Art and Design Helsinki, 2009): 69-80. See also the [design research of Sara Hendren](#) and the speculative practice of [Dunne + Raby](#).

Browse through some of the following (...and note that this is not an exhaustive list!):

- **Sonic Methods:** Check out the London-based [“Listening Across Disciplines” Project](#)
- **Curation/Exhibition Design as Research:** Skim Susanne Lehmann-Brauns, Christian Sichau, and Helmuth Trischler, eds., *The Exhibition as Product and Generator of Scholarship* [preprint] (Max Planck Institute for the History of Science, 2010).
- **Material Object / Network Analysis:** Ann Beitz, [“...meet the Tetracono?: An Interview with David Reinfurt,”](#) *The Gradient* (September 17, 2017). See also Brian Merchant’s genealogy of the iPhone in [The One Device](#) and [on BookTV](#), and Matt Hockenberry’s [work on supply chains](#).
- **Prototyping Methods:** Gabriella Arrigoni, “Espistemologies of Prototyping: Knowing in Artistic Research,” *Digital Creativity* 27:2 (2016); Jentery Sayers, [“Kits for Cultural History,”](#) *Hyperrhiz* 13 (2015).

- **Cartographic Methods:** Check out my [“Maps as Media” studio](#), and think about what we can learn about a subject by *mapping* it. [Forensic Architecture](#) uses mapping + media-making as forensic/human rights methods.
- **Media-Landscape / Fieldwork Methods:** Karen Lutsky and Sean Burkholder, [“Curious Methods,”](#) *Places Journal* (May 2017). See also the work of [smudge studio](#), co-founded by Media Studies faculty Elizabeth Ellsworth and alum Jamie Kruse.
- *Skim* the Table of Contents and any intriguing chapters in Sebastian Kubitschko and Anne Kuan, eds., *Innovative Methods in Media and Communication Research* (Palgrave, 2016).
- See also our supplemental resources on [“Critical Approaches,”](#) [“Design Methods,”](#) [“Historical Research,”](#) [“Material Artifact Analysis,”](#) [“Visual and Sonic Methods,”](#) etc.

## MARCH 5: Methods in Action

For the next few weeks, we’ll examine how various researchers – humanists, social scientists, artists, media-makers, curators, etc. – choose and execute a variety of methods in their own practices. We’ll study their work, reverse-engineer their methods, and talk with them about their methodologies and practices so that their experiences can inform our own.

Hargittai and Sandvig explain that “digital media” have transformed research by providing new means of research instrumentation *and* by serving as research subjects. The researchers at Data & Society and Ingrid Burrington, whom we’ll meet on March 12 and 26, all study digital media – specifically, the Internet – and *use* digital media in their investigations. Yet their “theoretical definitions” of the Internet vary: the Internet can be a social environment, a political platform, a content-delivery system, a system of protocols, an infrastructure, a geography, and so forth. Let’s consider how they operationalize the Internet in their work and design methods to study it.

- Eszter Hargittai and Christian Sandvig, “How to Think About Digital Research,” in Hargittai and Sandvig, eds., *Digital Research Confidential: The Secrets of Studying Behavior Online* (MIT Press, 2015): 1-28.
- Check out Burrington’s book, [Networks of New York](#) (Melville House, 2016) and the [various articles](#) she has written for *The Atlantic*; these projects required fieldwork and interviews and Freedom of Information Act requests. Her [“Light Industry: Toxic Waste and Pastoral Capitalism,”](#) *e-flux* 74 (June 2016), on the ecology of Silicon Valley, involved fieldwork and archival research. Her 2017 [Futureproof exhibition](#), about risk assessment and technological obsolescence, employed curation as a research method and mode of dissemination; and her [Networks Land teaching materials](#), created in collaboration with Surya Mattu, crystallized secondary-source research into a set of pedagogical tools that were developed through user testing. She’s an artist, too: she makes maps and books and pictures. [Here’s her website](#). You’ll see that she’s had quite a few grants and fellowships, which means that she’s good at writing proposals ☺
- We’ll read more about Data & Society in a couple weeks – but for now, browse through [their website](#) to see the variety of work they do. You might be particularly interested in their [Media Manipulation Initiative](#), which uses empirical research to examine “how different groups use the participatory culture of the Internet to turn the strengths of a free society into vulnerabilities, ultimately threatening expressive freedoms and civil rights.”

## MARCH 12: Methods for a New Machine Age

“Big Data Methods” ▲ Content Analysis ▲ Cultural Analytics ▲ Discourse Analysis ▲ Ethnography ▲ Machine Learning ▲ Surveys ▲ + More

Today we’re visiting the nearby **Data & Society Research Institute** so you can experience an alternative, para-academic environment for media- and technology-related research; explore alternative means of doing and disseminating research; and perhaps consider how you might fit into such an enterprise. **We’ll meet at 36 W 20<sup>th</sup> Street, 11<sup>th</sup> floor, at 4pm.** Please arrive early; the elevator’s S...L...O...W.

- Take some more time to browse through the [Data & Society website](#). Check out the People section, to see the variety of their disciplinary backgrounds. Use the little spyglass icon in the upper-right corner to search for “methods” and see the variety of techniques their researchers employ.
- Search *The New York Times* for “Data & Society” to see how their work has been used in the popular press in recent months.
- Data & Society, “[Data & Society to Launch Disinformation Action Lab Supported by Knight Foundation](#)” (November 16, 2017).
- Data & Society, “[Best Practices for Conducting Risky Research and Protecting Yourself from Online Harassment](#)” (October 18, 2016).
- We looked before at The New School’s [Human Subjects Research guidelines](#), but let’s look again to see if are any specific rules for Internet research: look under “HRPP Policies and Procedures” → “Internet Research with Human Subjects”
- Responsible Data Forum, “[The Handbook of the Modern Development Specialist](#)”
- See our supplemental “[Digital Methods](#)” resources.

## MARCH 19: No Class: Spring Break

## MARCH 26: Visit from Ingrid Burrington

Historical / Archival Research (+FOIA) ▲ Cartographic Methods ▲ Curation as Research ▲ Fieldwork ▲ Design Research ▲ Interviews ▲ Pedagogical Methods ▲ User Testing

- Michael Rubenstein, “[Does New York Know?: A Review of Ingrid Burrington’s Networks of New York: An Illustrated Field Guide to Urban Internet Infrastructure](#),” *Politics / Letters* (November 25, 2016).
- Read Burrington’s abstract for “[Internet Groundtruth](#),” which she presented at csv,conf,v1, Berlin, July 2014.
- Review our February 26 readings related to historical/archival, cartographic, curatorial, and design research methods; and check out some of our supplemental resources on these same topics, as well as fieldwork and interviews.

## DUE SUNDAY, APRIL 1 @ 11:59pm: Progress Reports

### APRIL 2: Individual Consultations

We won't meet as a group this week. Instead, I'll schedule 30-minute meetings with each of you, so we can discuss your progress reports and work together to refine your individual methodology and resource list.

### APRIL 9: Workshop Re: Method Plans

In today's class, we'll workshop your method plans. You'll each have **[X] minutes** to present, leaving plenty of time for discussion. Again, we'll prepare a group slideshow in advance.

### APRIL 16: Second Guest Visit

At the beginning of the semester we'll have solicited nominations for class visitors. That visitor will ideally visit us today (or next week, in which case we'll simply flip the schedule).

- Today's readings TBD.

### APRIL 23: Plug-In Lesson

Today's agenda will take shape over the course of the semester, as we see what methods are proving particularly popular, what challenges we're sharing, and what gaps we identify in our knowledge.

Perhaps we'll use today to debrief after our guest visitors and field trip. Perhaps we'll look more deeply at a couple different methods or ethical concerns. Perhaps we'll try out some of the [speculative activities](#) (e.g., designing our own measures and statistics, or developing methods for non-human investigation) Christian Sandvig uses in his ["Unorthodox Methods" class](#). We'll figure it out.

## APRIL 30: On Writing

Even if you plan to engage in non-traditional, non-textual forms of research, it's still important for you to be able to write clearly and compellingly about your work. So, today, we'll discuss writing strategies and break into small groups for a writing workshop. **Please bring to class three copies of your final proposal draft**; you might not have a full draft to share, but you should have some sections fleshed out so as to elicit some helpful feedback from your classmates.

We'll also divvy up the following readings and ask small groups of you to report back on the key insights and most resonant passages from your assigned texts:

- Shannon Mattern, "[Forms of Scholarship: Writing](#)" [on voice, style, structure, process, citation].
- Umberto Eco, "Writing the Thesis" in *How to Write a Thesis*, trans. Caterina Mongiat Farina and Geoff Farina (MIT Press, 2015): 145-84 [on audience, clarity, footnotes, quoting things, etc.].
- Helen Sword, "Points of Reference" in *Stylish Academic Writing* (Harvard University Press, 2012): 135-46 [on quoting and citing things].
- John McPhee, "[Structure](#)," *The New Yorker* (January 14, 2013).
- John McPhee, "[Omission](#)," *The New Yorker* (September 14, 2015) [on cutting things out].
- Howard S. Becker, "Freshman English for Graduate Students" and "Persona and Authority" in *Writing for Social Scientists: How to Start and Finish Your Thesis, Book, or Article*, 2<sup>nd</sup> ed. (University of Chicago Press, 2007): 1-42 [on insecurities + overcoming them, revising, responding to criticism, avoiding overwriting, etc.].
- Helen Sword, "The Craft of Writing" and "The Other Tongue" in *Air & Light & Time & Space: How Successful Academics Write* (Harvard University Press, 2017): 78-101 [on different writers' processes; writing tips for non-native English speakers + writers]
- Anne Lamott, "Shitty First Drafts" and "Perfectionism" in *Bird by Bird: Some Instructions on Writing and Life* (Anchor Books, 1994): 21-32 [the chapter titles are pretty self-explanatory].

Today we'll also review **proposal- and grant-writing conventions**; you'll find useful resources listed under "Final Proposal" in the "Your Contributions" section of this syllabus.

## MAY 7: Presentations

Details to come

## MAY 14: Presentations

Projects are due *before* class begins today.

GENERAL METHODOLOGY + EPISTEMOLOGY: Thomas S. Kuhn, *The Structure of Scientific Revolutions* (University of Chicago Press, 1962); Michael Foucault, *The Archaeology of Knowledge, and Discourse on Language*, trans. A. M. Sheridan Smith (Pantheon, 1972); Paul Feyerabend, *Against Method* (Verso, 1975); Valerie J. Janesick, “The Dance of Qualitative Research Design: Metaphor, Methodolatry, and Meaning” in Norman K. Denzin and Yvonna S. Lincoln, eds., *Handbook of Qualitative Research* (Sage, 1994): 209-19 [“Methodolatry” on p. 12]; Donna Haraway, “Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective,” *Feminist Studies* 14:3 (Autumn 1988): 575-99; Donna Haraway, “Modest\_Witness@Second\_Millennium” in *Modest\_Witness@ Second\_Millennium. FemaleMan©\_Meets\_OncoMouse™: Feminism and Technoscience* (Routledge, 1997): 23-45; Linda Tuhiwai Smith, *Decolonizing Methodologies: Research and Indigenous Peoples*, 2<sup>nd</sup> ed. (Zed Books, 2012) [esp. ch 9]; Miguel Zavala, “[What Do We Mean by Decolonizing Research Strategies? Lessons from Decolonizing Indigenous Research Projects in New Zealand and Latin America](#),” *Decolonizaiton: Indigeneity, Education & Society* 2:1 (2013); Kim TallBear, “[Standing With and Speaking as Faith: A Feminist-Indigenous Approach to Inquiry](#),” *Journal of Research Practice* 10:2 (2014).

CRITICAL APPROACHES: Bonnie S. Brennen, “Textual Analysis” in *Qualitative Research Methods for Media Studies* (Routledge, 2013): 192-231; Michael A. Elliott and Claudia Stokes, “What Is Method and Why Does It Matter?” in Elliott and Stokes, eds., *American Literary Studies: A Methodological Reader* (New York University Press, 2002): 1-15; Shannon Mattern, “[Critical Approaches](#)” [archived material].

CLOSE READING: Patricia Kain, “[How to Do a Close Reading](#),” Harvard College Writing Center; “[Introduction to Practical Criticism](#),” University of Cambridge; Barbara Herrnstein Smith, “What Was ‘Close Reading’?: A Century of Method in Literary Studies,” *Minnesota Review* 87 (2016): 57-75;

RHETORICAL ANALYSIS: Bonnie S. Brennen, “Textual Analysis” in *Qualitative Research Methods for Media Studies* (Routledge, 2013): 205-6; Paul Long and Tim Wall, “Analytical Tools: Rhetoric” in *Media Studies: Texts, Production and Context* (Longman, 2009): 24-37.

DISCOURSE ANALYSIS: Michael Bloor and Fiona Wood, “Discourse Analysis,” in *Keywords in Qualitative Methods: A Vocabulary of Research Concepts* (Sage, 2006): 53-7; Teun A. van Dijk, “Principles of Critical Discourse Analysis,” *Discourse & Society* 4:2 (1993): 249-83; Susan Ainsworth and Cynthia Hardy, “Critical Discourse Analysis and Identity: Why Bother?” *Critical Discourse Studies* 1:2 (October 2004): focus on 233-40; Gillian Rose, “Discourse Analysis I: Text, Intertextuality and Context” and “Discourse Analysis II: Institutions and Ways of Seeing,” *Visual Methods: An Introduction to the Interpretation of Visual Materials*, 4<sup>th</sup> ed. (Sage, 2016): 186-252; Shannon Mattern “[Discourse Analysis](#)” [archived material]

CONTENT ANALYSIS: Klaus Krippendorff, “Content Analysis,” in Eric Barnouw, George Gerbner, William Schramm, Tobia L. Worth, and Larry Gross, eds., *International Encyclopedia of Communication* 1 (Oxford University Press, 1989): 403-7; Klaus Krippendorff, *Content Analysis: An Introduction to its Methodology* (Sage, 2013); Philipp Mayring, “[Qualitative Content Analysis](#),” *Forum: Qualitative Social Research* 1:2 (2000); Rico Neumann and Kevin Coe, “Using a Mixed Approach to Content Analysis: The Case of Apologetic Rhetoric in the Modern Presidency,” in Angharad N. Valdivia, ed., *The International Encyclopedia of Media Studies* (Wiley, 2014) [available electronically via

The New School Library]; Pew Research Center, "[Content Analysis](#)"; Nancy Green Saraisky, "Analyzing Public Discourse: Using Media Content Analysis to Understand the Policy Process," *Current Issues in Comparative Education* 2015): 26-29; Gillian Rose, "Content Analysis and Cultural Analytics: Finding Patterns in What You See," *Visual Methods: An Introduction to the Interpretation of Visual Materials*, 4<sup>th</sup> ed. (Sage, 2016): 85-105.

VISUAL + SONIC METHODS / MEDIA-MAKING AS METHOD: Gillian Rose, *Visual Methodologies: An Introduction to Researching with Visual Materials*, 4<sup>th</sup> ed. (Sage, 2016); Eric M. Margolis and Luc Pauwels, *The SAGE Handbook of Visual Research Methods* (Sage, 2011); Sarah Pink, ed., *Advances in Visual Methodology* (Sage, 2012); Sarah Pink, *Doing Visual Ethnography* (Sage, 2013); John Collier, Malcolm Collier, and Edward T. Hall, *Visual Anthropology: Photography as a Research Method* (University of New Mexico Press, 1986); Harald E. L. Prins and John Bishop, "Edmund Carpenter: Explorations in Media and Anthropology," *Visual Anthropology Review* 17:2 (Fall-Winter 2001-2): 110-40; Michael Gallagher, Posts re: [Sonic Research Methods](#); "[Sound Ethnographies](#)" Workshop, Union Docs, Brooklyn, July 28, 2017; Experimental Research Network, [Creative Practice Primer](#) (2010); Les Back, "Tape Recorder" in Celia Lury and Nina Wakeford, eds., *Inventive Methods: The Happening of the Social* (Routledge, 2012): 245-60; Lars Nyre, "Media Design Method: Combining Media Studies with Design Science to Make New Media," *The Journal of Media Innovations* 1:1 (2014): 86-109; Shannon Mattern, "[Media as Research Tools](#)" [archived material].

MATERIAL OBJECT ANALYSIS: Jules David Prown, "Mind in Matter: An Introduction to Material Culture Theory and Method," *Winterthur Portfolio* 17:1 (Spring 1982): 1-19; Marianne van den Boomen and Ann-Sophie Lehmann, "Material Object Analysis," in Lehmann, van den Boomen and de Rijk, eds., [New Media Studies Method Reader](#) (Utrecht, n.d.): 9-13; Janis Jefferies, "Pattern, Patterning" in Celia Lury and Nina Wakeford, eds., *Inventive Methods: The Happening of the Social* (Routledge, 2012): 125-35; Nathalie Casemajor, "[Digital Materialisms: Six Frameworks for Digital Media Studies](#)," *Westminster Papers in Communication and Culture* 10:1 (2015); Shannon Mattern, "[Media and Materiality](#)" course, 2010-12.

HISTORICAL RESEARCH: Bonnie S. Brennen, "History" in *Qualitative Research Methods for Media Studies* (Routledge, 2013): 92-123; Richard K. Popp, "Cultural History and Media Studies," in Angharad N. Valdivia, ed., *The International Encyclopedia of Media Studies* (Wiley, 2014); Laura Schmidt, "[Using Archives: A Guide to Effective Research](#)," Society of American Archivists; Shannon Mattern, "[Historical Research](#)" [archived material]. We could also add genealogical, archaeological, and other historical methods. But we'll just leave this as a painfully partial list.

DESIGN RESEARCH: Brenda Laurel, ed., *Design Research: Methods and Perspectives* (MIT Press, 2003); Nicolas Nova, ed., *Beyond Design Ethnography: How Designers Practice Ethnographic Research* (SHS & Head, 2014); Stephen Phillips, "Toward a Research Practice: Frederick Kiesler's Design-Correlation Laboratory," *Grey Room* 38 (Winter 2010): 90-120; Nithikul Nimkulrat and Tim O'Riley, eds., *Reflections and Connections: On the Relationship Between Creative Production and Academic Research* (University of Art and Design Helsinki, 2009); Carole Gray and Julian Malins, *Visualizing Research: A Guide to the Research Process in Art and Design* (Ashgate, 2004); see the [resources listed on Monoskop](#).

ACTOR NETWORK THEORY: Bruno Latour, *Reassembling the Social: An Introduction to Actor-Network Theory* (Oxford University Press, 2005); Stephen Petrina, "[Fieldwork in Actor-Network Theory](#)" course, University of British Columbia.

#### GENERAL DISCUSSIONS OF QUANTITATIVE AND QUALITATIVE METHODS:

Catherine Marshall and Gretchen B. Rossman, *Designing Qualitative Research*, 6<sup>th</sup> ed. (Sage, 2016); John W. Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*, 4<sup>th</sup> ed. (Sage, 2014); Norman K. Denzin and Yvonna S. Lincoln, eds., *The SAGE Handbook of Qualitative Research*, 5<sup>th</sup> ed. (Sage, 2017); Shannon Mattern, "[Qualitative Methods](#)" and "[Quantitative Methods](#)" [archived material]

#### AUDIENCE ANALYSIS, QUAL AND QUANT: "[4 Research Methods for Audience Analysis](#),"

*Annenberg School for Communication Blog*; Kom Schröder, *Researching Audiences: A Practical Guide to Methods in Media Audience Analysis* (Bloomsbury Academic, 2003); Gillian Rose, "To Audience Studies and Beyond: Ethnographies of Audiences, Fans and Users," *Visual Methods: An Introduction to the Interpretation of Visual Materials*, 4<sup>th</sup> ed. (Sage, 2016): 253-87; Andrea Cavalcante, Andrea Press and Katherine Sender, "Feminist Reception Studies in a Post-Audience Age: Returning to Audiences and Everyday Life," *Feminist Media Studies* 17:1 (2017): 1-13; Manoj Dayal, *Media Metrics: An Introduction to Quantitative Research in Mass Communication* (Sage, 2017).

ETHICS + IRB'S: Kevin Healey, "The Challenge of Media Research Ethics" in Angharad N. Valdivia, ed., *The International Encyclopedia of Media Studies* (Wiley, 2014) [available electronically via The New School Library]; Colin Robson, "Ethical and Political Considerations," *Real World Research*, 4<sup>th</sup> ed. (Wiley, 2016): 205-40; Angela Yost, "A Brief History and Insight on Human Subjects Research," *Society of Research Administrators International* (August 26, 2016); Zachary M. Schrag, "The Case [Against](#) Ethics Review in the Social Sciences," *Research Ethics* 7 (2011): 120-31; Nathan Emmerich, "[Reframing Research Ethics: Towards a Professional Ethics for the Social Sciences](#)," *Sociological Research Online* 21:4 (2016); Jacob Metcalf and Kate Crawford, "Where are Human Subjects in Big Data Research? The Emerging Ethics Divide," *Big Data & Society* (2016): 1-14.

INTERVIEWS: Robert K. Merton and Patricia L. Kendall, "The Focused Interview," *The American Journal of Sociology* 51:6 (1946): 451-57; Bonnie S. Brennen, "Interviewing" in *Qualitative Research Methods for Media Studies* (Routledge, 2013): 26-58; Irving Seidman, *Interviewing as Qualitative Research: A Guide for Researchers in Education and the Social Sciences*, 3<sup>rd</sup> ed. Teachers College Press, 2006); Sue Robinson, "The Interview: A Process of Qualitative Inquiry," in Angharad N. Valdivia, ed., *The International Encyclopedia of Media Studies* (Wiley, 2014) [available electronically via The New School Library]; Natasha Mack, Cynthia Woodson, Kathleen M. MacQueen, Greg Guest, and Emily Namey, "In-Depth Interviews" in *Qualitative Research Methods: A Data Collector's Field Guide* (Family Health International, 2005): 29-50; Rachel Annechino, "[Interviewing for Introverts](#)," *Ethnography Matters on Medium* (January 20, 2016); "[Interview](#)," *New Media Methods* (November 13, 2014); Elizabeth Dubois and Heather Ford, "Trace Interviews: An Actor-Centered Approach," *International Journal of Communication* 9 (2015): 2067-91.

ORAL HISTORY: Bonnie S. Brennen, "Oral History" in *Qualitative Research Methods for Media Studies* (Routledge, 2013): 124-58; Mike Conway, "Oral History Interviews: Advantages and Challenges of Employing Oral History Interviewing as Part of a Research Project," in Angharad N. Valdivia, ed.,

*The International Encyclopedia of Media Studies* (Wiley, 2014) [available electronically via The New School Library].

FOCUS GROUPS: Bonnie S. Brennen, "Focus Groups" in *Qualitative Research Methods for Media Studies* (Routledge, 2013): 59-92; Pamela S. Kidd and Mark B. Parshall, "Getting the Focus and the Group: Enhancing Analytical Rigor in Focus Group Research," *Qualitative Health Research* 10:3 (May 2000): 293-308; Natasha Mack, Cynthia Woodson, Kathleen M. MacQueen, Greg Guest, and Emily Namey, "Focus Groups" in *Qualitative Research Methods: A Data Collector's Field Guide* (Family Health International, 2005): 51-82.

SURVEYS: Suman Mishra, "[Doing Survey Research in Media Studies](#)" in Angharad N. Valdivia, ed., *The International Encyclopedia of Media Studies* (Wiley, 2014) [available electronically via The New School Library]; Anders Hansen and David Machin, "Measuring Audiences: Survey Research" in *Media and Communication Research Methods* (Palgrave Macmillan, 2013): 204-26; Arthur Asa Berger, "Surveys" in *Media and Communication Research Methods: An Introduction to Qualitative and Quantitative Approaches*, 2<sup>nd</sup> ed. (Sage, 2011): 221-46; Mario Callegaro, Katja Lozar Manfreda and Vasja Vehovar, *Web Survey Methodology* (Sage, 2015).

EXPERIMENTS: Glenn Leshner, "The Basics of Experimental Research in Media Studies," in Angharad N. Valdivia, ed., *The International Encyclopedia of Media Studies* (Wiley, 2014) [available electronically via The New School Library].

ETHNOGRAPHY: Michael Bloor and Fiona Wood, "Ethnography," in *Keywords in Qualitative Methods: A Vocabulary of Research Concepts* (Sage, 2006): 69-75; Clifford Geertz, "Thick Description: Toward an Interpretive Theory of Culture," in *The Interpretation of Cultures* (Basic Books, 1973): 3-30; James Clifford, "Introduction: Partial Truths," in James Clifford and George E. Marcus, eds., *Writing Culture: The Poetics and Politics of Ethnography* (University of California Press, 1986): 1-26; Mary Louise Pratt, "Fieldwork in Common Places," in James Clifford and George E. Marcus, eds., *Writing Culture: The Poetics and Politics of Ethnography* (University of California Press, 1986): 27-50; George E. Marcus, "Ethnography in/of the World System: The Emergence of Multi-Sited Ethnography," *Annual Review of Anthropology* 24 (1995): 95-117; George E. Marcus and Judith Okely, "How Short Can Fieldwork Be?" *Social Anthropology* 15: 3 (2007): 353-67; Bonnie S. Brennen, "Ethnography and Participant Observation" in *Qualitative Research Methods for Media Studies* (Routledge, 2013): 159-91; Helsinki Design Lab, *Ethnography Field Guide* v1.0 (2011); Gabriella Coleman, "Ethnographic Approaches to Digital Media," *Annual Review of Anthropology* (2010): 487-505; R. Stuart Geiger and David Ribes, "Trace Ethnography: Following Coordination Through Documentary Practices," *Proceedings of Hawaii International Conference on Systems Science* (2011); [Ethnography Matters](#) [on ethnography in the digital world]; Shannon Mattern, "[Ethnography](#)" [archived material]

SENSORY ETHNOGRAPHY: Sarah Pink, *Doing Visual Ethnography*, 3<sup>rd</sup> ed. (Sage, 2013); Sarah Pink, *Doing Sensory Ethnography*, 2<sup>nd</sup> ed. (Sage, 2015).

AUTO-ETHNOGRAPHY: Michael Bloor and Fiona Wood, "Autoethnography," in *Keywords in Qualitative Methods: A Vocabulary of Research Concepts* (Sage, 2006): 18-20; Johanna Uotinen, "[Autoethnography in Media Studies](#)" in Angharad N. Valdivia, ed., *The International Encyclopedia of Media Studies* (Wiley, 2014) [available electronically via The New School Library].

PARTICIPANT OBSERVATION: Howard Becker, "Problems of Inference and Proof in Participant Observation," *American Sociological Review* 23:6 (December 1958): 652-60; Natasha Mack, Cynthia Woodson, Kathleen M. MacQueen, Greg Guest, and Emily Namey, "Participant Observation" in *Qualitative Research Methods: A Data Collector's Field Guide* (Family Health International, 2005): 13-28; Kirsten Boehner, William Gaver and Andy Boucher, "Probes" in Celia Lury and Nina Wakeford, eds., *Inventive Methods: The Happening of the Social* (Routledge, 2012): 185-201.

PARTICIPATORY ACTION RESEARCH: Charles R. Hale, ed., *Engaging Contradictions: Theory, Politics, and Methods of Activist Scholarship* (University of California Press, 2008); Krista Comer's "[Engaged Research](#)" seminar at Rice University; Jarg Bergold and Stefan Thomas, "[Participatory Research Methods: A Methodological Approach in Motion](#)," *Forum: Qualitative Social Research* 13:1 (January 2012); Karen Hacker, *Community-Based Participatory Research* (Sage, 2013); Sandra Jeppesen, "Media Action Research Group: Toward an Antiauthoritarian *Profeminist* Media Research Methodology," *Feminist Media Studies* 17:6 (2016); see also Nitin Sawhney's class on PAR; [Recrear Research Lab](#)

SAMPLING: Michael Bloor and Fiona Wood, "Sampling," in *Keywords in Qualitative Methods: A Vocabulary of Research Concepts* (Sage, 2006): 153-7; Roger D. Wimmer and Joseph R. Dominick, "Sampling" in *Mass Media Research* (Cengage, ): 88-115; Sara Elder, "General Introduction to Sampling," *School-to-Work Transition Survey: A Methodological Guide, Module 3: Sampling Methodology* (International Labor Office, 2009): 3-10; Simple Learning Pro, "[Types of Sampling Methods](#)" [video]; Cathleen O'Grady, "[Making Social Media Research More Reliable and Reproducible](#)," *Arv Technica* (December 1, 2014); Shannon Mattern, "[Defining Concepts and Sampling](#)" [archived material]; Neil Brenner, "The Limits to scale? Methodological Reflections on Scalar Structuration," *Progress in Human Geography* 25:4 (2001); Teo Ballvé, "[A Scale Debate](#)," *Territorial Masquerades* (May 23, 2011).

STATISTICS: Ronald L. Wasserstein and Nicole A. Lazar, "The ASA's Statement on p-Value: Context, Process, and Purpose," *The American Statistician* 70:2 (2016): 129-33; Geoff Cumming, "[A Primer on p Hacking](#)," *Method Space* (2016); Christine Aschwanden, "[Science Isn't Broken](#)," *FiveThirtyEight* (August 19, 2015) [on p-hacking]; FiveThirtyEight, "[Hack Your Way to Scientific Glory](#)"

DIGITAL METHODS, QUANT AND QUAL: Chris Anderson, "[The End of Theory: The Data Deluge Makes the Scientific Method Obsolete](#)," *Wired* (June 23, 2008); Christian Sandvig and Eszter Hargittai, eds., *Digital Research Confidential: The Secrets of Studying Behavior Online* (MIT Press, 2015); Noortje Marres, "Do We Need New Methods?" in *Digital Sociology* (Polity Press, 2017); Jessie Daniels, Karen Gregory, Tressie McMillan Cottom, eds., *Digital Sociologies* (Policy Press, 2016); Gillian Rose, "Digital Methods: Digital Images, Digitally Analyzed," *Visual Methods: An Introduction to the Interpretation of Visual Materials*, 4<sup>th</sup> ed. (Sage, 2016): 288-306; Gabriella Coleman, "Ethnographic Approaches to Digital Media," *Annual Review of Anthropology* (2010): 487-505; Tom Boellstorff, Bonnie Nardi, Celia Pearce, and T.L. Taylor, *Ethnography and Virtual Worlds: A Handbook on Methods* (Princeton University Press, 2012); [Ethnography Matters](#) [on ethnography in the digital world]; Richard Rogers, *Digital Methods* (MIT Press, 2015); Richard Rogers, "[Digital Methods Training](#),"

RIBA, London (November 30, 2016) [video]; danah boyd, Emily F. Keller, and Bonnie Tijerina, [“Supporting Ethical Data Research: An Exploratory Study of Emerging Issues in Big Data and Technical Research,”](#) Data & Society Working Paper 8.04.2016; Tricia Wang, [“Why Big Data Needs Thick Data,”](#) *Ethnography Matters* (January 30, 2016).

WRITING: Wayne Booth, Gregory Colomb, and Joseph Williams, Parts III and IV in *The Craft of Research*, 3<sup>rd</sup> ed. (University of Chicago Press): 103-268; William Zinsser, “Simplicity,” “Clutter,” and “Style,” in *On Writing Well*, 5<sup>th</sup> ed. (HarperPerennial, 1994): 7-25.

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