ETHOS PIE

Pedagogical Inquiry Essentials

**Dear students, fellow researchers,
and other curious folks,**

What you are now reading represents an incomplete and evolving collection of reflections, questions, and, importantly, references that we in ETHOS Lab lean on and gain inspiration from in our everyday work. In a way, you could probably say **this document represents the "world view" that orients the lab** in our approach to research and teaching.

This document emerged from discussions about the interdisciplinary nature of the lab's work. We were particularly motivated by the needs of students who join our extracurricular Junior Researcher Program. These students are matriculated in diverse degree programs at ITU with varied curricula and thus enter the lab with different vocabularies and ways of conducting research. While our aim was never to create one unifying curriculum for all students, we wanted to articulate what we see as the essential readings that support the lab's critical pedagogical approach and to **offer a supplementary curriculum** as a source of inspiration and ideation to our students.

When we perused the course offerings across various programs at our university, the IT University of Copenhagen, we found that they each offer some resources that align with the lab's interdisciplinary outlook. We started to think about the elements as **various ingredients necessary for baking up a deliciously composed ETHOS "pie"**. Using this metaphor, we outlined six slices that we see as essential to the Lab's approach to pedagogy and empirical inquiry. The way we see it, ETHOS provides a space for inquiry-based learning by supporting students to ideate projects that are:

Playful **Relational Critical** *Historical* **Worlding Inventive**

The following pages introduce the ETHOS Pedagogic Inquiry Essential (aka PIE). Our hope is to use the ETHOS PIE to **create common ground by building a shared vocabulary** to bridge disciplinary and methodological divides. As a student, you may look at the PIE and consider which slices you have already tasted in your existing courses, and which you could acquire a taste for through electives, individual projects, specializations, or extra-curricular study.

Each slice of the PIE is organized around one of these six key terms which we have further categorized according to their orientation to:

**I. Methodology   II. Ontology   III. Epistemology**

For each PIE slice, we offer an explanation of what this term signifies to us – whether it offers an **analytical standpoint, empirical perspective, conceptual lens, research value**, or a mix of all the above. We also showcase some examples of the ways we have specifically engaged with these terms or applied these as values or lenses through the methods and projects we have undertaken in the lab. We then offer a set of questions that this term might prompt us to ask of our own work, in our collaborative pursuits, and in giving feedback to each other, followed by some suggested readings.

As a student, you might use these questions to reflect upon your own project or as an entry point to **deepen your engagement with thinkers who inspire us in ETHOS**. If these questions intrigue you, you might find it interesting to investigate the associated curriculum further. Alternatively, you might find that members of the lab community ask you a question or provide you with feedback on a project using language that feels unfamiliar or strange. This PIE might help to locate where some of those questions are coming from and offer resources for building common vocabulary.

As a guideline, it is important in an interdisciplinary space to unpack disciplinary baggage that we carry into the room, not to assume that everyone shares the same starting point. The PIE is thus our attempt to embody this ethic by sharing our "jargon" and where it comes from. By sharing our vocabulary, the aim is not to set into stone an authoritative way of talking, but to invite others to unpack their terms, values, and concepts with each other. While this PIE offers some of the lab's vocabulary to you, we welcome and appreciate that our students and visitors will bring alternative terms with them into the lab enabling us to **continue thinking and worlding together**.

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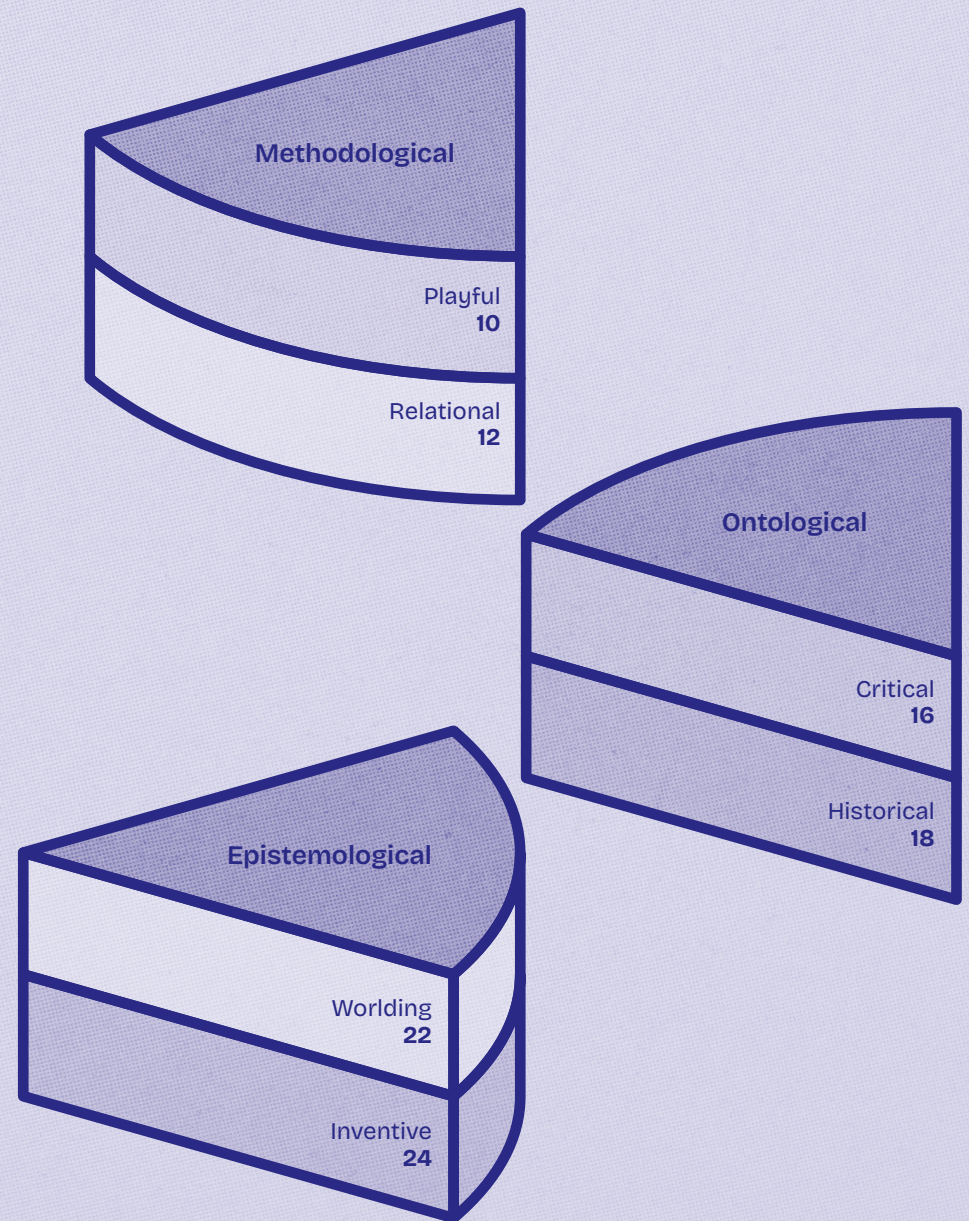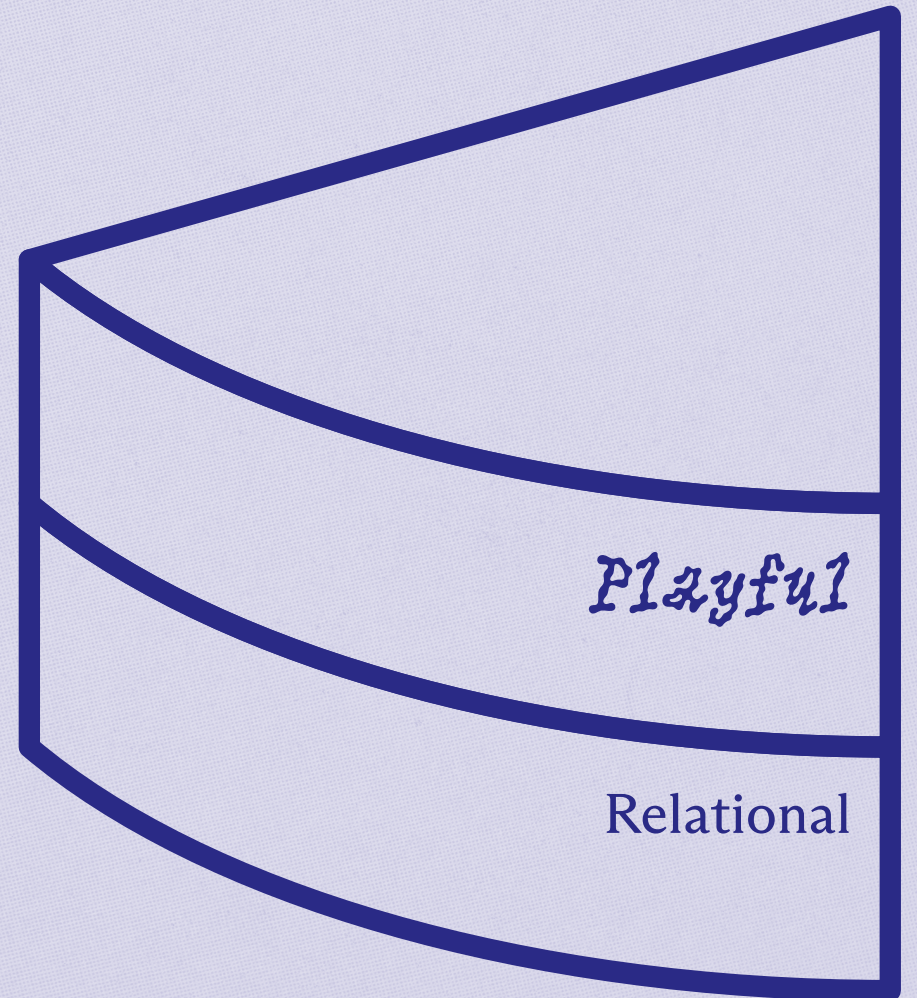
Playful

Why playfulness and what do we mean by this?

Playfulness represents a willingness to interact with different ideas, methods, and tools without an instrumental purpose or known end. Play involves the creation of the so-called "magic circle" in which different rules can apply. It means it is ok to follow hunches and pleasure, to be aimless, to experiment, and, importantly, to fail. Play suggests an affinity for craft knowledge over science – or an acknowledgement that science too has its forms of craft. Play does not adhere to hygienic rules of laboratory science such as the idea that we must purify our object of study and not contaminate it with any external factors or personal biases we bring. Play instead encourages us to learn-by-doing and research-through-making, to use our hands and bodies as well as our minds to engage in research. When we play, we discover possibilities and see the world *otherwise*. Play encourages us not to divide our extra-curricular enjoyments or hobbies from our academic work. If the "personal is political", then play can likewise help us to make the academic personal as a means to connect our politics not only in what we study but how.

Why is this essential for pedagogic inquiry?

By bringing in playfulness, experiments, and the willingness to fail, we open ourselves up to new realms of understanding our research, each other, and the world around us.

In ETHOS, we like to play with methods – be it using deletion poetry to explore regulations like GDPR, tying knots to materialize data about our lived experiences of events such as COVID, or using role play to explore institutional barriers such as working with Mage the Ascension. Playfulness can serve to bridge across disciplines or different forms of expertise by inviting us to be novices together in joint experimentation. But it can also just be fun. What may at first appear recreational or *not work* may, in fact, be of critical importance to understand if we want research to have meaning and value. Playfulness is also a way we can take care of each other and ourselves. When working with, for example, systemic discrimination or wicked environmental problems, playfulness can offer sustainable practices that allow us to remain human – people who need care and who can care for others.

Questions to ask yourself in relation to your work...

Where is there room for play in your project? Are there personal hobbies and interests you might draw upon? Could playful methods interrupt any aspects of your project that feel burdensome? How might you shift the ways you materially invite others into your research (e.g. instead of an interview, what would playing a game with your study participants do)? Considering craft and making as inspiration, how are you engaging with the world materially through your inquiry? What difference would shifting your methods make?

Collaboration

Fisher, J. B., & Nading, A. M. (2022). Playing ethnographically living well together: Collaborative ethnography as speculative experiment. *Ethnography*.

Sánchez Criado, T., & Estalella, A. (2018). Introduction: experimental collaborations.

Making As Knowing

Jungnickel, K. (2020). *Transmissions: Critical tactics for making and communicating research*. MIT Press.

Critical Technical Practice

Agre, P. E. (2014). Toward a critical technical practice: Lessons learned in trying to reform AI. In *Social science, technical systems, and cooperative work* (pp. 131-157). Psychology Press.

Soon, W., & Velasco, P. R. (2024). (De) constructing machines as critical technical practice. *Convergence*, 30(1), 116-141.

Design Fiction

Auger, J. (2013). Speculative design: crafting the speculation. *Digital Creativity*, 24(1), 11-35.

Blythe, M., & Encinas, E. (2018). Research fiction and thought experiments in design. *Foundations and Trends® in Human–Computer Interaction*, 12(1), 1–105.

Silberman, M. S. (2016, November). Reading Elinor Ostrom in Silicon Valley: Exploring institutional diversity on the Internet. In *Proceedings of the 2016 ACM International Conference on Supporting Group Work* (pp. 363–368).

Fiction

Le Guin, U. K. (2004). Fact and/or/plus fiction. In *The wave in the mind: Talks and essays on the writer, the reader, and the imagination* (pp. 198–209). Shambhala Publications Inc.

Inventive Methods

Lury, C. (2012). Inventive methods. N. Wakeford (Ed.). London: Routledge.

Play

Flanagan, M. (2018). Critical play and responsible design. In The Routledge Companion to Media Studies and Digital Humanities (pp. 183-194). Routledge.

Sicart, M. (2014). *Play matters*. MIT Press.

Prototyping

Calvillo, N., Jiménez, A. C., & Dias, H., et al. (2010). Infra(proto)types: In the air & what gets prototyped. In *Prototyping Prototyping: Anthropological research on the contemporary (ARC)* (pp. 115–131).

Research-Through-Design

Dumit, J. (2017). Game design as STS research. *Engaging Science, Technology, and Society*, 3, 603.

Gaver, W. (2012, May). What should we expect from research through design? In *Proceedings of the SIGCHI Conference on Human Factors in Computing Systems* (pp. 937–946).

Relational

Why relational and what do we mean by this?

Relationality refers to the idea that knowledge, technologies, and artifacts are all caught up in webs of relations and signification. As sociological studies of sciences have shown, even the kinds of knowledge that are produced in laboratories where we slice up the world into finite objects of study, purify categories, exclude variables, etc., are only possible to achieve through the material and social relations – relations among humans and non-humans. This means no research is a-political or a-relational. Acknowledging that all knowledge is relational also means holding ourselves accountable to the kinds of relations we wish to build when we conduct research.

Why is this essential for pedagogic inquiry?

The way we build relations in our research is always heavily influenced by the ethics we carry and value. This pie slice will introduce you to concepts such as non-extractive empirics, co-creation methods, participant observation approaches, and general ideas of "*being in the field*". Through these methods, we aim to deepen our understanding of positionality and embody the values we hold in the relations we build and the spaces we facilitate.

Questions to ask yourself in relation to your work...

How do you decide what is your "field" or "site" of inquiry? How does your study of this site impact or influence it? How do you interfere with your field? What guides your choice of who you include in your study? What type of relationships are you building through your choice of method? What do power and hierarchies look like in this work? Who has power? Who might gain or lose power as a result of this research?

Affective Scholarship

Stodulka, T., Selim, N., & Mattes, D. (2018). Doing anthropology with epistemic affects. *ETHOS*, 46(4), 519–536.

Co-Creation

Fabian, J. (1983). *Time and the other: How anthropology makes its object*. Columbia University Press.

Fabian, J. (1990). Presence and representation: The other and anthropological writing. *Critical Inquiry*, 16(4), 753–772.

Data Feminism

D'Ignazio, C., & Klein, L. F. (2020). *Data feminism*. The MIT Press.

Design Justice

Costanza-Chock, S. (2020). *Design justice: Community-led practices to build the worlds we need*. The MIT Press.

Entanglement

Frauenberger, C. (2019). Entanglement HCI: The next wave? *ACM Transactions on Computer-Human Interaction* (TOCHI, 27(1), 1–27.

Feminist Perspective

Haraway, D. J. (2016). *Staying with the trouble: Making kin in the Chthulucene*. Duke University Press.

Field Making

Caldeira, T. P. (2021). Fieldwork: Problems we are still required to think. *HAU: Journal of Ethnographic Theory*, 11(2), 720–725.

Clifford, J., & Marcus, G. E. (Eds.). (1986). *Writing culture: The poetics and politics of ethnography*. University of California Press.

Rabinow, P. (1977). *Reflections on fieldwork in Morocco*. University of California Press.

Rosaldo, R. (1993). *Culture & truth: The remaking of social analysis*. Beacon Press

Non-Extractive Empirics

Sloane, M., Moss, E., Awomolo, O., & Forlano, L. (2022, October). Participation is not a design fix for machine learning. In *Proceedings of the 2nd ACM Conference on Equity and Access in Algorithms, Mechanisms, and Optimization* (pp. 1–6).

Relations

Strathern, M. (1996). Cutting the network. *Journal of the Royal Anthropological Institute*, 517-535.

Critical

Historical
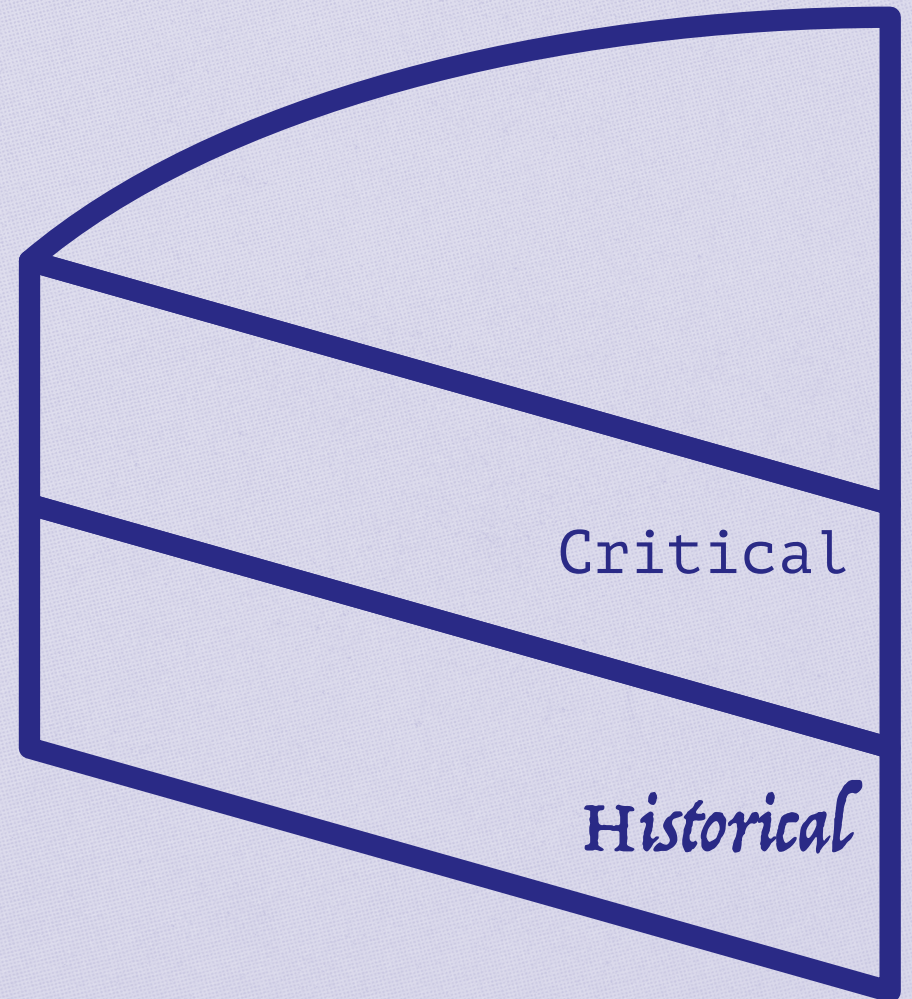
Critical

Why critical and what do we mean by this?

Criticality is about considering your own position in relation to the ongoing work of building knowledge with others. It is about being reflective of the fact that we all inherit certain ways of seeing and knowing the world, and need to ask where these ideas come from and find ways to question our fundamental assumptions. It is about understanding that there are different ontological positionalities (beliefs of what exists in the world and can be known and worked with). Becoming critical to that means not taking our own ontologies for granted, and not uncritically adopting those of others, so as not to reproduce privilege or reinforce the status quo. It is also about opening up portals to other ways of knowing. Often, critical thinking will entail a questioning of what "the normal" is assumed to be and an analytical style that rejects and/or examines taken-for-granted truths.

Many thinkers have provided us with foundations of critical thought and critical inquiry. Many are those who have had to write their way into the established sciences or fields of academic scholarship from the "margins" and so have given us concepts and tools for questioning who gets to build knowledge and how.

Why is this essential for pedagogic inquiry?

Making knowledge, fabricating physical environments, datafying experiences – all of these are worlding endeavours that we expect you to consider from a critical lens. What this means is that we do not just take for granted the "ontologies" of these practices and what they enact. If you are adopting terminologies from the fields in which you conduct your research or project, why are you taking on those terms (do you mean to?) What remains unknown and unknowable within your projects?

To get the proper ETHOS nourishment, for this slice, you will dig into the overall understanding of how the world and its elements exist. The theories you can encounter here are multiple and varied. From the Cyborg Manifesto by Donna Haraway, feminist theory of bell hooks, and the intersectional approach of Kimberley Crenshaw and Judith Butler, to the queer theory of Lauren Berlant and Gayle Rubin, work on orientalism by Edward Said and de-colonialism, this slice will give you a critical and reflective understanding of the "ETHOS lens" on the world.

Questions to ask yourself in relation to your work…

What worldviews shape your project? How does your worldview (not) align with the worldviews of others making knowledge in your domain? What kinds of status quo are you enforcing or challenging through your questions? What are the blind spots, omissions, or absences? What explanations do you reach for to understand what has happened? How is your research topic impacted by institutionalised, colonial, and patriarchal power?

Crip Theory

Kafer, A. (2013). *Feminist, queer, crip.* Indiana University Press.

McRuer, R. (2006). *Crip theory: Cultural signs of queerness and disability.* New York University Press.

Mills, M., & Sánchez, R. (2023). *Crip authorship.* New York University Press.

Decolonial Computing

Philip, K. (2021). The internet will be decolonized.

Deconstruction

Derrida, J. (1976). *Of grammatology* (G. C. Spivak, Trans.). Johns Hopkins University Press. (Original work published 1967).

Gunkel, D. (2012). *Deconstruction.* MIT Press.

Hauntology

Blackman, L. (2019). *Haunted data: Affect, transmedia, weird science.* Bloomsbury Publishing.

Intersectionality

Collins, P. H. (2022). *Black feminist thought: Knowledge, consciousness, and the politics of empowerment* (30th Anniversary ed.). Routledge.

Orientalism

Said, E. W. (1978). *Orientalism.* Penguin Books Limited (UK).

Said, E. W. (1993). *Culture and imperialism.* Random House.

Performativity (of Gender)

Butler, J. (1990). *Gender trouble: Feminism and the subversion of identity.* Routledge.

Butler, J. (1993). *Bodies that matter: On the discursive limits of sex.* Routledge.

Drucker, J. (2013). Performative materiality and theoretical approaches to interface. *DHQ: Digital Humanities Quarterly, 7*(1).

Post-Coloniality

Harding, S. (2011). *The postcolonial science and technology studies reader.* Duke University Press.

Liboiron, M. (2021). *Pollution is colonialism.* Duke University Press.

Privilege of Partial Perspectives

Haraway, D. (2016). Situated knowledges: The science question in feminism and the privilege of partial perspective. In *Space, gender, knowledge: Feminist readings* (pp. 53–72). Routledge.

Harding, S. (Ed.). (2004). *The feminist standpoint theory reader: Intellectual and political controversies.* Psychology Press.

Queering

Halberstam, J. (2011). *The queer art of failure.* Duke University Press.

Warner, M. (Ed.). (1993). *Fear of a queer planet: Queer politics and social theory.* University of Minnesota Press.

Queer Phenomenology

Ahmed, S. (2010). Orientations matter. In D. Coole & S. Frost (Eds.), *New materialisms* (pp. 234–257). Duke University Press.

Historical

Why historical and what do we mean by this?

By historical we do not mean that all projects should apply historical methods or conduct historical analysis. But we wish to acknowledge that no social or technological phenomenon is ahistorical. The objects we study and the university itself have histories that set the conditions for how we can approach them. Understanding this means that we avoid initiating our projects as if they arise "tabula rasa" - from a clean slate.

History is always a part of where we are, how we respond to our current landscape, and how we adopt new stances and interact with our social and technological conditions. Even if we do not use historical methods, we can still consider the historicity of the objects we study or of the methods that we apply. Through methods such as archival analysis, historiography, genealogies, and close text readings, we can trace back, understand the status quo, and detangle the threads leading us to new worlds and perspectives. Moreover, we can be critical of these histories and archives. Rather than approaching them as a neutral window into the past, we can ask questions about what has been preserved and why, and about whose histories and contexts we know much or little.

Why is this essential or pedagogic inquiry?

In ETHOS we are not interested in documenting or solidifying the historical accounts of the past but instead challenging it and reconsidering the adaption and development of it. By looking at longitudinal data and archival empirical material we can employ a nuanced understanding/analysis of the multiple ontologies that we enact.

Questions to ask yourself in relation to your work...

What are the historical conditions of your field? Where did the historical approach to this field originate? How has the ontological position adapted or evolved? What could alternative archives look like in this field? What impact could those archives have? What are examples of counter-narratives in the history of your chosen field?

Feminist Theory of/on Digitalization and Archives

Agostinho, D. (2016). Big data, time and the archive. *symploke*, 24(1–2), 435–445.

Agostinho, D., & Thylstrup, N. B. (2019). If truth was a woman: Leaky infrastructures and the gender politics of truth-telling. ephemera: *Theory & Politics in Organization*, 19(4), 745–775.

Dever, M. (2017). Archives and new modes of feminist research. *Australian Feminist Studies*, 32(91–92), 1–4.

Genealogy

Foucault, M. (1977). *Discipline & punish: The birth of the prison* (A. Sheridan, Trans.; 2nd ed., 1995). Vintage.

Foucault, M. (1978/1998). *The will to knowledge: The history of sexuality, Volume 1* (R. Hurley, Trans.). Penguin.

Media Archaeology

Chun, W. H. K. (2008). The enduring ephemeral, or the future is a memory. *Critical Inquiry*, 35(1), 148–171.

Hertz, G., & Parikka, J. (2012). Zombie media: Circuit bending media archaeology into an art method. *Leonardo, 45*(5), 424–430.

Jancovic, M., Volmar, A., & Schneider, A. (2019). Format matters: An introduction to format studies.

Remediation

Bolter, J. D., & Grusin, R. A. (1996). Remediation. *Configurations*, 4(3), 311–358.

Marres, N., & Gerlitz, C. (n.d.). Interface methods: Renegotiating relations between digital research, STS and sociology.

The Archive

Stoler, A. L. (2009). *Along the archival grain: Epistemic anxieties and colonial common sense.* Princeton University Press.

Waterton, C. (2010). Experimenting with the archive: STS-ers as analysts and co-constructors of databases and other archival forms. *Science, Technology, & Human Values*, 35(5), 645–676.

Ntewusu, S. A. (2017). The banana and peanut archive of Ghana. *History in Africa*, 44, 285–294.

Worling

Inventive
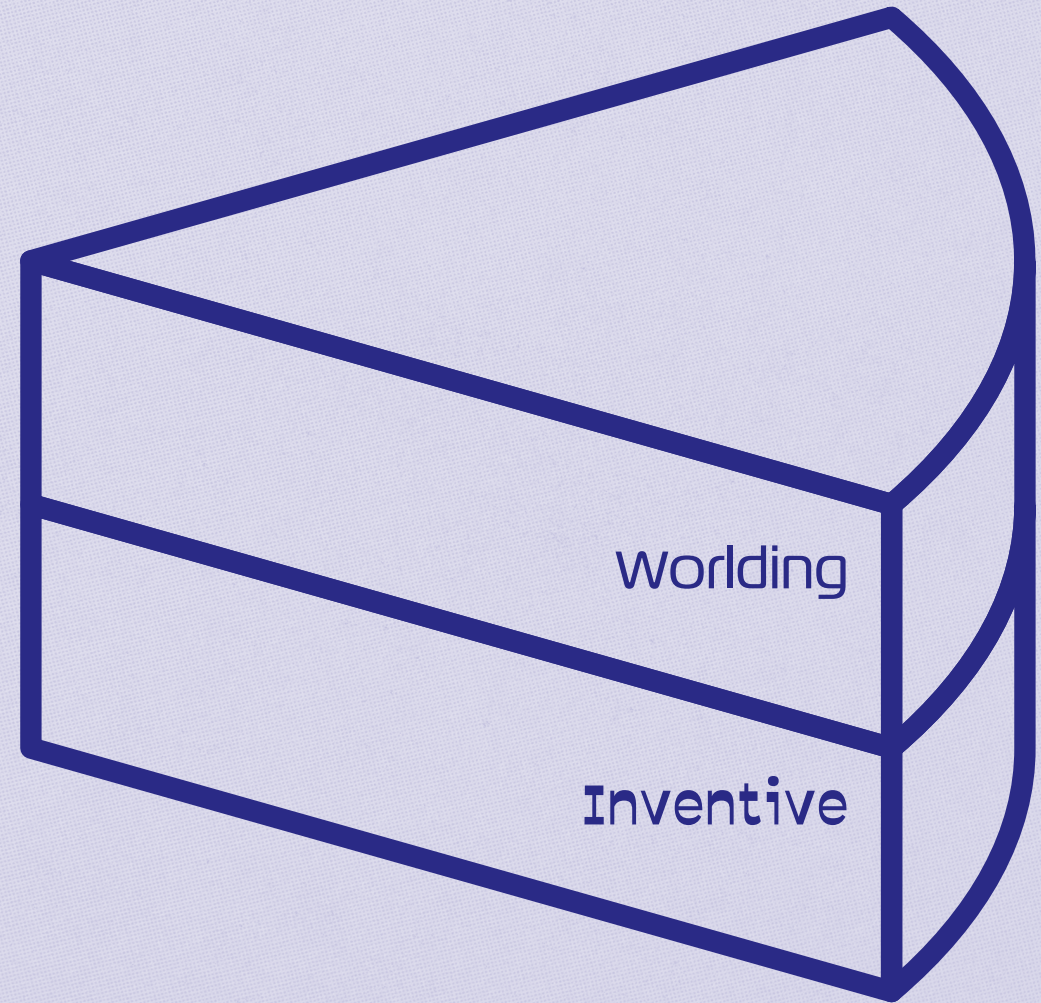
worlding

Why worlding and what do we mean by this?

Worlding is a way of considering that epistemic practices (the ways we go about knowing the world) are also always ways of *making* worlds. Worlding is a concept that is originally drawn from science fiction and narrative gaming, where before we can enter a game or a story, we need to know what that world is made up of. Worlding is thus a concept for how we do that "worlding". While games and stories do this through things like character building, maps, rule sets, and scene-establishing narration – the sciences and other fields of knowledge-making do this also through instrumentation, setting the rules for measurement, determining what is knowable and through what means it is made known.

Why is this essential for pedagogic inquiry?

In ETHOS we are interested in understanding how technological worlds are socially constructed so that we can also understand how our own inquiry and methods participate in worlding. Worlding is thus a way to look at the ways others build worlds, through empirical questions about how people participate in communities of knowledge-making and formulate their epistemic practices. But it is also a way to understand that our own inquiry participates in, and intra-acts with these practices.

Questions to ask yourself in relation to your work…

How has the field and topic been created and by whom, and with what stakes? Who has been empowered to make what we already know? How does your project intersect with the epistemic practices of others? Who are the important actors in your field, and what do they know? Why do they think that is important to know, and how do they go about knowing it? Does your project align with their epistemics, are you in cahoots playing with them within the rulesets of their worlds and games and stories? Or are you trying to world "otherwise"?

Intra-Action

Barad, K. (2010). Quantum entanglements and hauntological relations of inheritance: Dis/Continuities, space-time enfoldings, and justice-to-come. *Derrida Today*, 3(2), 240–268.

Barad, K. (2015). TransMaterialities: Trans*/Matter/Realities and queer political imaginings. *GLQ: A Journal of Lesbian and Gay Studies*, 21(2–3), 387–422.

Social Constructivism

Berger, P. L., & Luckmann, T. (2011). *The social construction of reality: A treatise in the sociology of knowledge.* Open Road Media.

Hacking, I. (1999). *The social construction of what?* Harvard University Press.

Pinch, T. J., & Bijker, W. E. (1984). The social construction of facts and artefacts: Or how the sociology of science and the sociology of technology might benefit each other. *Social Studies of Science*, 14(3), 399–441.

Social Life of Methods

Law, J., & Ruppert, E. (2013). The social life of methods: Devices. *Journal of Cultural Economy*, 6(3), 229–240.

Law, J., Ruppert, E., & Savage, M. (2011). The double social life of methods. *CRESC Working Paper Series, 95.*

Worlding

Angelini, R., Burtscher, S., Fussenegger, F., Kender, K., Spiel, K., Steinbrecher, F., & Suchanek, O. (2023, April). Criptopias: Speculative stories exploring worlds worth wanting. In *Extended Abstracts of the 2023 CHI Conference on Human Factors in Computing Systems* (pp. 1–10).

Hamraie, A., & Fritsch, K. (2019). Crip technoscience manifesto. *Catalyst: Feminism, Theory, Technoscience*, 5(1), 1–33.

Mika, C., Andreotti, V., Cooper, G., Cash, A., & Silva, D. (2020). The ontological differences between wording and worlding the world. *Language, Discourse & Society*, 8(1), 17–32.

Palmer, H., & Hunter, V. (2018, March 16). New materialism: Worlding. In *Worlding Almanac.*

Tsing, A. (2008). Alien vs. predator. *STS Encounters, 1*(1), 1–5.

Writing the Implosion

Dumit, J. (2014). Writing the implosion: Teaching the world one thing at a time. *Cultural Anthropology*, 29(2), 344–362.

Inventive

Why inventiveness and what do we mean by this?

Inventiveness is an approach that is grounded in an epistemological stance that privileges improvisation over standardization. In life, in activism, and in organizational work, people are creative and adaptive. We are not cogs in a machine. We are not societal dupes who passively follow norms. Why would we expect ourselves to operate in our research in a mechanistic way that we do not expect outside the walls of the university?

By *inventive*, we do not mean innovative. Innovation is about creating novelty for its own sake, where the virtue is "newness" per se. Inventiveness is about recognizing that methods and theories are not written in stone, they are not gold standards. Methods have their own histories and social lives as they circulate, are commodified, abandoned, rediscovered, and so on. Methods are there to be reconfigured, resituated, recontextualized, and remixed. Theories are also crafted in a time and place for a purpose – and when we recognize this we can also ask, what are my ends? What is this theorization aiming to do?

Why is this essential for pedagogic inquiry?

Methods are fallible and situated and were made by other humans that you are putting yourself into conversation with. If there are no lords or gods or gurus of the method we must follow, this opens up not only the chance to change things but also the responsibility to account for your own choices. This means that you can try your best to accurately account for how you have approached things. This can be an honest account rather than a retroactive one that makes your choices and outcomes adhere to a standard narrative.

Questions to ask yourself in relation to your work...

Why did the person invent that method in the first place? What was at stake? Are your stakes the same? What are the power positions within the knowledge you create? Who is empowered by the approaches you are taking? How did your approach or ideas emerge?

Configuration

Suchman, L. (2012). Configurations. In C. Lury & N. Wakeford (Eds.), *Inventive methods: The happening of the social*. Routledge.

Cultural Probes

Gaver, B., Dunne, T., & Pacenti, E. (1999). Design: Cultural probes. *Interactions, 6*(1), 21–29.

Drawing As Analysis

Douglas-Jones, R. (2021). Drawing as Analysis: Thinking in Images, Writing in Words. Experimenting with Ethnography: A Companion to Analysis, 94-105.

Feminist Digital Methods

Perriam, J., Cohn, M. L., Hockenhull, M., Reime, L., Landa, L., Kjær, K. M., & Friis, H. (2023). Workshopping Troubles: Towards Feminist Digital Methods. *Australian Feminist Studies, 38*(115-116), 123-143.

Fieldwork Devices

Estalella, A., & Sánchez Criado, T. (Eds.). (2018). *Experimental collaborations: Ethnography through fieldwork devices* (Vol. 34). Berghahn Books.

Interventions

Winthereik, B. R., & Verran, H. (2012). Ethnographic stories as generalizations that intervene. Science & Technology Studies, 25(1), 37-51.

Inventive Methods

Lury, C., & Wakeford, N. (2012). Introduction: A perpetual inventory. In C. Lury & N. Wakeford (Eds.), *Inventive methods*. Routledge, 1–24.

Making as Knowing

Jungnickel, K. (2020). Transmissions: *Critical tactics for making and communicating research*. MIT Press.

Material Participation

Marres, N. (2016). Material participation: *Technology, the environment and everyday publics*. Springer.

Messy Methods

Law, J. (2004). *After method: Mess in social science research*. Psychology Press.

Monsters

Henriksen, L., Kjær, K. M., Blønd, M., Cohn, M., Cakici, B., Douglas-Jones, R., ... & Sandbukt, S. (2022). Writing bodies and bodies of text: Thinking vulnerability through monsters. *Gender, Work & Organization, 29*(2), 561-574.

Speculative Data Work

Hockenhull, M., & Cohn, M. L. (2021). Speculative data work & dashboards: designing alternative data visions. Proceedings of the ACM on Human-Computer Interaction, 4(CSCW3), 1-31.

Working with Absences

Meldgaard Kjær, K., Ojala, M., & Henriksen, L. (2021). Absent Data: Engagements with Absence in a Twitter Collection Process. *Catalyst: Feminism, Theory, Technoscience, 7*(2), 1-21.

This document is a work in progress, reflecting our ongoing journey of learning and growth. It's a starting point—a foundation for exploring and expanding together. We warmly invite you to engage in dialogue with us, to help broaden our perspectives, and to join us in reflecting on the nature of pedagogic inquiry. To support this, we've created a Zotero library, which we'll keep updating as we discover new literature that shapes our thinking. We hope both this booklet and the library serve as valuable tools in your academic journey.