COM 609: Advanced Qualitative Research Methods in Communication
Fall 2018 – Tuesdays 3-5:45 p.m. – STAUFA 431 – SLN: 86311

The Hugh Downs School of Human Communication, Arizona State University-Tempe

Sarah J. Tracy, Ph.D., Herberger Professor **-** Sarah.Tracy@asu.edu; (480) 965-7709
Office Hours (virtual or F2F): Tuesday 1-2 and 6-6:30 p.m. & by appt., STAUF 424A

Sophia Town, sophiatown@asu.edu; **Robert Razzante**, rrazzant@asu.edu, Doctoral Assistants
Sophia Office STAUF 111A: Thurs 1:30-3 pm   Rob Office STAUF 345 M/W 11:30-12:50


Course Description

Through reading scholarly accounts and immersion into one's own in-depth research project, this course explores a variety of qualitative research approaches, considering issues of ontology (ways of being), epistemology (ways of knowing), methodology (ways of examining), and representation (ways of writing and reporting). We will examine common approaches such as case study, grounded theory, ethnography, phenomenology, narrative / autoethnography, participatory action research, and arts-based research. We will discuss intellectual traditions that ground qualitative research including interpretivism and critical inquiry, as well as discuss key issues such as ethics, ethnography online, and qualitative quality.

The heart of this course is carrying out an original research project by engaging in the collection, analysis, and writing of research via interviewing, fieldwork, shadowing, facilitation, focus groups, textual analysis, arts-based practices, and/or virtual ethnography. The project requires that you enact and reflect upon the central phases of qualitative research including research design, negotiating access, recruiting participants, observing, interviewing, processing field texts, analyzing, theorizing, and writing/representing. This first-hand qualitative research experience will ideally result in a project that is ready to be shared with key audiences and background that prepares you for qualitative aspects of comprehensive exams and dissertations.

The course is designed to facilitate ten specific objectives. Students will:
1. Understand the value and distinctions of common types of qualitative inquiry
2. Apply philosophical and paradigmatic assumptions to inform qualitative research practice
3. Summarize and analyze exemplar qualitative research studies that will inform one's own qualitative project
4. Practice fieldwork and writing fieldnotes
5. Plan an interview guide and conduct interviews
6. Explore the relevance of focus groups, virtual approaches, narrative, and arts-based research
7. Examine and apply data analysis techniques such as coding, claim-making, and theorizing
8. Synthesize all these activities into a culminating research project that is conference-ready and may lead to a publishable representation (e.g., paper, film, performance)
9. Lay the groundwork for answering a qualitative comprehensive exam question and writing a thesis/dissertation that incorporates qualitative methods
10. Critically assess and provide recommendations on peers' work in a constructive manner

Course Resources
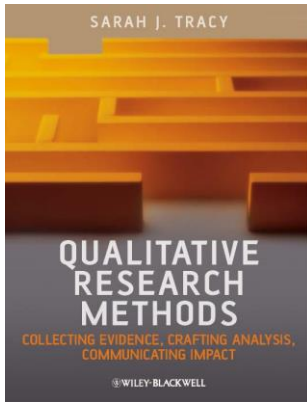
> * Tracy, S. J. (2013). *Qualitative research methods: Collecting evidence, crafting analysis, communicating impact,* Hoboken, NJ: Wiley-Blackwell.
>
> It's important to have a copy of Edition 1 of the book so that you can access published page numbers for quotations.
>
> Dr. Tracy will also provide students with a pre-publication, not to be distributed, Edition 2 version via photocopy (which we will work from in general)
>
> * Assigned readings, model assignments, and auxiliary resources, along with assignment turn-in via Blackboard

Recommended Resources:

Access to Nvivo Qualitative Data Analysis Software (free 14 day trial or a $120 12-month license for students) and its tutorials http://www.qsrinternational.com

Bazeley, P., & Jackson, K. (Eds.). (2013). *Qualitative data analysis with NVivo* (2nd ed.). Los Angeles, CA: SAGE.

Bhattacharya, K. (2017). *Fundamentals of qualitative research: A practical guide*. New York, NY: Taylor & Francis.

Charmaz, K. (2014). *Constructing grounded theory* (2nd Ed). Los Angeles, CA: SAGE.

Creswell, J. W., & Poth, C. N. (2017). *Qualitative inquiry and research design: Choosing among five approaches*. Los Angeles, CA: SAGE.

Clair, R. P. (2003). *Expressions of ethnography: Novel approaches to qualitative methods*. Albany, NY: SUNY Press.

Ellingson, L. L. (2009). *Engaging crystallization in qualitative research*. Thousand Oaks, CA: Sage.

Ellingson, L.L. (2017). *Embodiment in qualitative research*. New York, NY: Routledge.

Ellis, C. (2004). *The ethnographic I: A methodological novel about autoethnography.* Lanham, MD: Rowman AltaMira.

Flick, U. (Ed.) (2014). *The SAGE handbook of qualitative data analysis.* Los Angeles: SAGE.

Galman, S. C. (2016). *The good, the bad, and the data: Shane the lone ethnographer's basic guide to qualitative data analysis*. New York: Routledge.

Given, L. M. (Ed.). (2008). *The SAGE encyclopedia of qualitative research methods*. Thousand Oaks, CA: SAGE.

Goodall, H. L., Jr. (2000). *Writing the new ethnography.* Lanham, MD: AltaMira Press.

Goodall, H. B. (2008). *Writing qualitative inquiry: Self, stories, and academic life*. Walnut Creek, CA: Left Coast Press.

Jones, S. H., Adams, T. E., & Ellis, C. (Eds.). (2016). *Handbook of autoethnography*. Routledge.

Leavy, P. (2015). *Method meets art: Arts-based research practice*. New York, NY: Guilford Publications.

Lindlof, T. R., & Taylor, B. C. (2019). *Qualitative Communication Research Methods* (4th ed.). Thousand Oaks, CA: SAGE.

Madison, D. S. (2005). *Critical ethnography: Method, ethics, and performance* (2nd ed.). Thousand Oaks, CA: Sage Publications.

Miles, M. B., Huberman, A. M., & Saldaña, J. (2013). *Qualitative data analysis: A methods sourcebook*. Thousand Oaks, CA: SAGE.

Saldaña, J. (2016). *The Coding Manual for Qualitative Researchers* (3rd ed.). Los Angeles, CA: SAGE.

Grading: Letter grades are figured as to the following guidelines (out of 250 pts).

Outstanding – above expectations	Good – above average	Satisfactory – meets min. requirements	Unsatisfactory	Failing or academic dishonesty
A+ 245 – 250 pts	B+ 218 – 224 pts	C+ 193 – 199 pts		
A 233 – 244 pts	B 208 – 217 pts	C 175 – 192 pts	D 150 – 174 pts	E 149 pts and below
A- 225 – 232 pts	B- 200 – 207 pts			XE - academic dishonesty

Class requirements (out of 250 pts total)

Our readings include the "how-to" of qualitative methods, as well as theoretical treatments and exemplars. The reading assignments serve as the basis for class discussion, preparation for assignments, and an effective guide for your own practice.

Increasingly, qualitative researchers are moving from "lone scholar" to collaborative models. In this class, you have the option to pair with another student and collaborate on your semester project. This gives you the opportunity to practice collaboration in a structured context—something you may find valuable as both an educational experience, and as a galvanizing force toward rigor, high quality, and publication. Often, emerging scholars find that working with a research partner compels them to engage with the project beyond the classroom, as the relationship acts as a motivator in the face of setback or challenge. That said, students should choose partners with care, as they will receive the same grades on submitted work.

Your final project includes engaging in 15-20 (20-25 for pairs) data collection hours (of fieldwork, interviewing, focus groups, arts-based engagement, etc.). Each field hour is usually accompanied by 3-4 hours of recording, transcription, fact checking, and analysis, equating to about 5 to 8 hours each week associated with working on your own project. The course assignments are specifically designed build upon one another and break up a process into pieces.

Participation, Attendance, and Discussion Assisting (up to 25 pts)
Participation points are earned through thoughtful and informed verbal participation (more does not always = better), focused attention/attendance for the full class period, listening alertly and taking notes, concentrating on course material rather than distractions, and providing supportive interaction with other class members (fostering collective focus). ***Please be fully present in the embodied conversation happening in the classroom and do not carry on parallel conversations or online inquiry during class. When others are speaking, be "with" them rather than immersed in your notes or computer.***

If you must miss a single class (for any reason), you can earn the missed participation points by: a) meeting virtually or F2F with a peer or doctoral apprentice to discuss the unit, and b) e-mailing the instructor with a brief note about this meeting and key points you took away. If there is an extenuating emergency that interferes with your attendance or ability to keep up, please be in communication.

Students will serve as "discussion assistant" one time (marked as "DA" in the "Schedule of Classes"). In this role, you are asked to: 1) thoroughly immerse yourself in the week's readings; 2) develop 2-3 related discussion questions to stimulate contemplation and dialogue; 3) prepare a 10-minute synthesis of points you thought were most compelling and present these in a dynamic way; and 4) be responsive to requests from Dr. Tracy in class to help facilitate discussion or an activity. NOTE: Discussion assisting is NOT a major assignment; it's worth 10 pts, and you are not expected to spend more than an hour completing its affiliated activities. Although some students generously choose to share related materials or reading notes, doing so is not required.

Practical Practica and Peer Feedback (up to 100 points – for COMPLETION)

Like most interpretive arts, qualitative methods come in a variety of flavors and forms, with people responding in different ways to the "art" you create. Furthermore, significant learning of interpretive arts comes in the form of sampling other peoples' craft and thoughtfully responding to it. Indeed, giving and receiving critique is something that is learned, not "natural." As such, a primary part of this class is engaging in small "chunks" of a qualitative project, sharing your work publicly with the class, reflecting on the method by which peers are practicing their craft, and engaging in transparent, critical, and constructive feedback to one another.

A strict focus on "doing it right" can hamper the creativity and energy that marks imaginative arts like qualitative methods. As such, practica are graded for COMPLETION rather than strictly evaluated for being "correct." *If all aspects of practica and feedback prompts are submitted on time, 100 points will be awarded at the end of the semester. Points will be deducted if or when practica or feedback are incomplete to the prompt or turned in late.* All assigned practica and feedback must be completed to earn a B+ or higher in the course.

Practica assignment turn-in and feedback are public to all class members and will be facilitated by the Blackboard Discussion Board feature.

Unless otherwise noted, practica are due Fridays at 5 p.m. MST. Assignments must be turned in on time to be available for other students to review. **Threads should be named with your last name, practicum # and a unique title (e.g., "Town, P#2, Charisma, interviews, and phenomenology, oh my!")** and in most cases the practicum should be an attached document. Please have your practica available in class and be prepared to share/workshop your ideas from these assignments.

You may begin working with and turning in your practica as a dyad at any time during the semester. Please note that each member of the dyad must turn in separately Practica #8 and #9.

Unless otherwise noted, practica feedback to two of your peers is due Mondays at 5 p.m. MST (one whom you'll "follow" consistently for the second 2/3rds of the semester and another that you will vary each week). You will respond to a mix of questions that are included in the original Discussion Board prompt. As a class, we will collectively endeavor to ensure that all students receive feedback from at least two classmates each week.

The course assistants and instructor will provide feedback to a selection of students via the same system each week. Please "subscribe" to your own DB thread so that you are alerted to feedback. Please also review the feedback given to others in the class. Similar to how coaching advice given to one athlete (or musician) is applicable to the entire team (or orchestra), feedback provided to a single class member is usually applicable and valuable to the entire class. The fastest learners tune in and ask, "how might this feedback improve the quality of my own practice?"

The Blackboard discussion portals are structured in a way that require practica submission before others are available to review. This facilitates originality and discourages priming effects. Practica from (generous and kind) past students are available via Blackboard for reference—but do keep in mind that practica assignment details vary from semester to semester.

Practical Practica **[note: readings refer to Tracy Edition TWO]**

1. **Your Experience with Peer Feedback**: Read Berkun, S. (2009). #35 – How to give and receive criticism. Retrieved from http://scottberkun.com/essays/35-how-to-give-and-receive-criticism/. What are 3 main take-aways from this essay? What has been your experience with peer feedback? What are your hopes or concerns about sharing your in-process work with others? With transparent critique in this class? [please be authentic…in an academic world typified by "sage on the stage" and individualized pedagogical models, public sharing of assignments and collective feedback is unfamiliar to many students]

2. **Theoretical or Social Issue/Problem, Data Sources, and Territory:** Referencing material provided in Tracy Chapters 1, 2, and 3—in 3 or 4 pages, describe a social and/or theoretical issue or "problem" you plan to explore in your research. In doing so, note several sensitizing concepts from experience or research that align with and will help you focus this research. Close this discussion with one or more research questions that could guide this study.

    Next, as a bricoleur, what types of data could you piece together to answer your research questions? Name two potential field sites and/or group of participants for your study, and for each, discuss: a) How these data of interest are complementary with your theoretical, practical, or professional interests; b) How your background and experience affect the ability to gain access and meaningfully interact with these contexts or people; and c) Your plan of having access to these data by September 4.

    Finally, what two qualitative territories (Tracy, #3) – case study, grounded theory, ethnography, phenomenology, narrative / autoethnography, participatory action research, and arts-based research – seem to most closely align with your research questions and potential data sources and how so?

3. **Community Cocktail Party & Article Format Models:** Spend some time considering the qualitative approach you envision for your own research, brainstorming the goals you want to accomplish, and exploring others' work (via the recommended books on this syllabus, the Tracy table of contents and reference section, others' syllabi on Blackboard, the articles listed in this syllabus' Week 3, and the following full text resource at the ASU library: Given, L. M. (Ed.). (2008). *The SAGE Encyclopedia of Qualitative Research Methods*. Thousand Oaks, CA: SAGE. You could additionally have a f2f or email conversation with one or two qualitative scholars you really admire.

    Identify and review three or four model articles, chapters, or other published representations (e.g., films, performance scripts) related to empirical qualitative studies that exemplify (at least in part) what you hope to accomplish in your own qualitative project. One or more of these should come from the Week #3 resources. One or more of these should be written by someone in your conceptual cocktail party. Create ~1-page article format models for each (See Exercise 13.2 in Edition 2) and refer to the following steps.
    a. Find articles or other representations, format-wise, "do" the same thing that you want to do in your own research. For example, if you want to conduct a photovoice study in which you meld two theoretical points of view, find other articles that do the same (the model article need not be on the same exact topic).
    b. Consider publication venues appropriate for your own work (there is a list in Tracy, chapter 13).
    c. For each "model," cite the source and create an outline of what is done in the article and the amount of space (number of pages, words, or paragraphs) allotted. For example:
       ● Rationalizes the use of theory ABC as a new way of making sense of XYZ behavior (1.5 pps)
       ● Bridges two different theories through a logical transition (2 sentences, middle of p. 4).
       ● Methodology – 3 pages (pp. 11–13).
    d. Use the model essay's headers as a rough guide for the outline level of detail. However, feel free to go more detail (e.g. you may want to note the way the author substantiated the use of a certain sampling or analysis strategy). **[practica #3 continued below]**

Community Cocktail Party & Article Format Models, cont.
Spurred by this collective effort, and in about 2 additional pages, answer the following:
1) What types of scholars, communities, or schools of thought do you want to enter into conversation with through your study and where will these conversations happen? (Name specific scholars, professional societies, conference divisions, types of qualitative analysis, journals…the more specific the better.)
2) How much and what types of data is considered by your desired community to result in a significant and high quality project?
3) What is the role of theory in this work (e.g., where does it occur in the article and how does it influence and shape the research; and what types of theories are commonly used)?
4) What types of analysis (e.g., grounded theory, narrative analysis, iterative coding, phenomenology) and forms of representation (e.g., journal articles, performances, multi-media formats) are common in this community and/or otherwise considered to be high quality, valuable, and appropriate?
5) *Write your guiding research question(s) at the top of the practicum*

4. **Human Subjects Paperwork:** Read Tracy, Chapter 4, for more information on human subjects training and certification. Become familiar with the university's human subjects' requirements and turn in the application forms (available at <u>http://researchintegrity.asu.edu/humans</u>). Complete the training at <u>http://researchintegrity.asu.edu/training/humans</u> and print out or otherwise keep record of your certification. Your advisor or a faculty member mentor should serve as PI (if they cannot, please consult with me). Turn in the forms and follow up regarding their approval.

5. **Research Design, Map, and Narrative Tour (or other exploratory method):** Read Tracy, Chapter 5 on research design and exploratory methods.
   a. Discuss your plans for research design in about 1.5 pages. What kinds of data collection will you engage in over the semester? What is your sampling plan? Craft a case of how these choices are appropriate (Chapter 5 can help with this), and how they make sense given your qualitative territory, research questions, and purposes?
   b. Complete a detailed map and narrative tour of your site (or a key part of your site). Note key people (or types of people), artifacts, and objects and their relation to each other. Accompany the map with a ~1.5 page narrative tour—a mini interpretation of the scene—that explains what the map says about research participants' values, rules, priorities, ways of being, status, power, etc. Ask the question: What does this tell me, conceptually about this place? (Try to see things as "evidence" of certain arguments.) Include as many "senses" (sight, sound, smell, taste, feel, mood) as possible.
   c. Note: If desired, you can choose another "exploratory" method. If you do so, discuss the value of the method and then show how you carried it out.
   d. *Provide an updated version of your guiding research question(s) at the top of the practicum.*

6. **Interview Guide:** Read Tracy, Chapter 7. Build upon and refine the interview guide developed for IRB and pilot it with a friend. Identify your choices for: a) the ideal sample (revisit and build upon what you wrote about this in Practicum #5); b) the type (or types) of interviews you are likely to engage in; c) the stance(s) that you will take; and d) the number of interviews you will conduct. Explain why each of these choices is appropriate and valuable given your research goals (Chapter 7 can help you with this).

   Then, write out the actual queries and probes of your interview guide in the order you foresee. Along the way, annotate the guide by **identifying the types of questions asked** (aim for a mix). Finally, after piloting the interview, note in a paragraph or two what you learned through piloting it. *Provide an updated rendition of your research question(s) at the top of practicum.*

7. **Research Proposal:** Review Tracy, Chapter 4. Prepare a 10-12-page research proposal including: 1) title, abstract, and key words; 2) introduction, purpose, and rationale; 3) literature review/conceptual framework (point to current discussions, controversies, puzzles and unanswered questions and how your study might address these issues); 4) research questions; 5) proposed methodology, including research hours (or other details for virtual or arts-based research), types / numbers of participants, protocol, and logistics; and 6) timeline (most of you will not have a budget). It is also valuable to hypothesize your findings and potential contributions (through literature reviewed and data collected thus far, you should have a hunch about the study's contributions, and these hunches will guide and focus the project).

8. **Fieldnotes:** Review Tracy, Chapter 6. Write a set of fieldnotes that represents at least 3 hours of participant observation and reflects tips and guidelines for good field records and observation. **Note: Each member of the dyad must complete this practicum separately**. *Provide an updated rendition of your guiding research question(s) at the top of the practicum.*

9. **Analysis Nuts and Bolts Practicum on Interview Transcript:** On an interview you have conducted and transcribed, choose one or more analysis options from Tracy Exercise 9.2. In your assignment, note your intention of the practice, show how the practice unfolded, provide a statement evaluating the value of engaging in the practice, and note your next step in analysis. **Note: Each member of the dyad must complete this practicum separately**. *Provide an updated rendition of your guiding research question(s) at the top of the practicum.*

10. **Advanced Analysis Practicum:** Choose one or more options from Tracy Exercise 10.1 and analyze data that is different from (or in addition to) that used in Practicum #9. For whichever approaches you choose, note your intention of the practice, show how the practice unfolded, provide a statement evaluating the value of engaging in the practice, and note your next step(s) in analysis. *Provide an updated rendition of your guiding research question(s) at the top of the practicum.*

11. **Moving Toward a Shitty First Draft**: **Theorizing, Focusing, Outlining** – The following are a conglomeration of analysis, focusing, theorizing, and writing activities from Tracy Chapters 9, 10, and 12. Reviewing these chapters first will help with this practicum. The activities below are overlapping and are designed to generate writing (and rewriting) as a form of inquiry.
    Theorizing
    1. Choose a large range of your data and review it. Try to let go of favorite explanations and theories. What do you discover? Freewrite about these discoveries. Just let your fingers go, and go, and go.
    2. Choose a phenomenon from your research that is particularly surprising or interesting. Perhaps something that has not been accounted for in past theorizing. What is happening in your research that is surprising or interesting? Why is this surprising or interesting?
    3. What might you name this phenomenon? Start with a common name. Then go back to the literature and consider if there are any disciplinary-specific notions that you might bring into the name to make this a *concept* (e.g., "double-faced emotional labor") or realize that there is already a good name for what you are finding and use that name (e.g., communication accommodation).
    4. Consider how this phenomenon is structurally similar to other more well-known & articulated phenomenon.
       a. Create one or more analogies or metaphors for this concept (e.g., "this phenomenon is like…").
       b. Create a typology of the phenomenon or fit it into an existing typology. Doing so shows how it may subsume or be part of other concepts. **[P #11 continued below]**

Moving Toward a Shitty First Draft, cont.

    5. Create an explanation for the situation that would make your surprising or interesting finding (from #2) a matter of course. [e.g., in the dinnertime conversation example, the surprising or interesting fact was "Parents freaking out in response to their children's dinnertime questions." The explanation could be "Children's questions are viewed as disrespectful stalling techniques."] What is your explanation or hunch that accounts for your surprising finding(s)?

        a. What are all the arguments and data to support your emergent theory and explanation?

        b. What are the arguments and data against the emergent theory?

        c. How might you set parameters around this theory or finding (e.g., this is especially (un)likely to be the case when…)

    6. How could the theory be tested or explored in the future (by yourself or someone else)?

Focusing

1   Which literatures or theories am I already acquainted with?

2   In what ways does anything interesting in my data meaningfully intersect with, build upon, or problematize any of these literatures?

3   Who are the potential audiences of my study (your conceptual cocktail party)?

    a   Who would benefit, appreciate, and learn from this study and why?

    b   Who do I want to notice and read this work?

4   Given this discussion, what are the two to three primary areas of literature or theory that may *best* situate and contextualize my study?

    a   What are the puzzles, controversies, or unanswered questions in these literatures that my study makes connections with?

5   How could my research questions/foci and/or purpose statement be modified to provide an intuitive and logical link between the framing literatures/theories and the data? Rework/modify so that the research questions or purpose statement hook into *both* the framing literatures/theories and the emergent data analysis.

Loosely outlining (See Researcher's Notepad 9.4 Edition Two for an example)

1   What are the issues motivating the study [already demonstrated from past research or practice]?

2   What are my guiding research questions / purposes?

3   What are the 5-10 potential themes, claims, or codes in the data I have collected and analyzed that answer these research questions?

4   Returning to your article format models from Practicum 3 (or in creating new ones), outline out how you see your final paper or representation unfolding

Inspiring Semester Research Paper & Presentation (up to 125 pts)

Your semester qualitative project will involve: 1) designing the study, 2) negotiating access to a site and recruiting participants, 3) engaging in 15-20 (20-25 for pairs) of data collection hours (of fieldwork, interviewing, focus groups, arts-based engagement, etc.), 4) analyzing the significance of a certain set of stories, contexts, or phenomena, and 5) constructing a 25-30 page scholarly paper (or alternative representation to be negotiated with the instructor before Week 10) that is impactful and significant given the intended audience.

In most cases, papers should open with a rationale, clear purpose, a review of relevant literature, research questions (or purposes), and methods. ***The heart and most important part of the project are the findings and analysis of data, as well developing the project's theoretical and practical contributions.*** Please use APA 6th edition style.

During one the final class period, you will give an oral presentation of your key findings. Use this as an opportunity to practice an abbreviated conference-quality presentation.

Class Policies and Procedures

Use of Personal Electronic Devices in Class:
Research suggests that focus, comprehension, recall of ideas, and information processing increase when people hand-write their notes, read from physical paper, and read from documents *without* hyperlinks. I encourage you to take notes by hand and make handwritten notes on printed readings (or disable hyperlinks if reading online). For more information on this:

- http://www.nytimes.com/2014/06/03/science/whats-lost-as-handwriting-fades.html
- http://www.newyorker.com/online/blogs/elements/2014/06/the-case-for-banning-laptops-in-the-classroom.html
- http://www.scientificamerican.com/article/reading-paper-screens/

Many of us are irresistibly drawn to our electronic devices. In the classroom, you are asked to turn off notifications and disconnect from e-mail, social media, and other Internet activities. If there is an activity in which use of the Internet will enhance our collective work, Dr. Tracy will alert the class. *Otherwise, please wait until a break or after class to converse virtually with classmates or others, or to browse the Internet. Furthermore, please avoid being consumed by your computer or printed readings when others in the class are speaking or contributing.* If there is a situation in which you would like to request a special exception, contact Dr. Tracy.

Unique Academic Needs:
Students with unique academic needs who would like to coordinate special accommodations should contact Dr. Tracy in the first couple sessions to discuss options and document their needs with ASU's disability resource center (https://eoss.asu.edu/drc).

Plagiarism/Academic Dishonesty: Although several graduate papers may overlap in conceptual focus, students' 609 research projects should be original work devised for this class. If students plan on using material prepared for a different course, please consult with Dr. Tracy regarding appropriateness. ASU's academic integrity and plagiarism policies are applicable to this course. Students are responsible for knowing APA 6th edition style for citing outside sources. ASU's policies for academic integrity are available here https://provost.asu.edu/index.php?q=academicintegrity.

Absences, Due Dates, Late or Incomplete Work:
Assignments will be marked down up to 10% each day late and will not receive points more than two weeks past their due date (and none will be accepted after December 4). Incompletes are only available to students who: 1) have finished more than half the coursework; 2) experience serious illness or personal emergency; and 3) negotiate the incomplete before 11/27.

Instructor's Mandated Reporting of Sexual Violence and Discrimination:
Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at http://sexualviolenceprevention.asu.edu/faqs/students.

As a mandated reporter, I am obligated to report any information I become aware of regarding alleged acts of sexual discrimination, including sexual violence and dating violence. ASU Counseling Services, **https://eoss.asu.edu/counseling**, is available if you wish discuss any concerns confidentially and privately**.**

Advice from past students:

- If you don't have human subjects certification yet, do the training and get certified ASAP.

- Negotiate access and begin data collection <u>ASAP</u>. The people who really succeed are those who get access to a site early and begin collecting data as soon as they have access. Some get access but procrastinate about data collection and later discover that the access isn't what they thought it would be.

- Just start. Don't wait until you feel comfortable, until you've read all the background literature, or until you think you've got all of your ducks in a row. That will be too late. Just put one foot in front of the other and go.

- Always have tentative research questions to guide you. Expect that these will change/evolve, but have them and think about them as you are doing participant observation.

- Very few people in the field are going to understand exactly what you're doing and why. That's okay, and it's probably a good thing. Nevertheless, rehearse ahead of time a (strategically ambiguous) answer to the inevitable "What are you doing here?" question.

- Do the reading. Take some notes along the way. Writing = learning.

- Take the practica seriously. If you do, you have a serious head start on your final project.

- If you are frustrated, or need research ideas or inspiration, go see Sarah or the doctoral assistant. I felt lost and after chatting with them about the direction of my project, everything kind of came into focus.

- Always keep an audio recorder with you. When an idea about things you heard, things you saw, things you should look into, things to consider, speak record it before you forget.

- Learning is a fundamentally social process. When we share victories, defeats, and "best practices", we all learn more, and the process is more satisfying. Don't pretend that it's going any better or worse than it is.

- Exhibit a genuine curiosity about how participants see their world. Most people love to talk about themselves--their views and their experiences. They will do so if you make them feel interesting. And almost all of them are.

- Don't hesitate to document your personal feelings, thoughts, and analysis in field notes—they make great data.

- Be driven by the dilemmas practitioners face. When the dilemmas of your participants are at odds with your research questions, sit up and pay attention.

- There is a method in the practica—their structure and ordering. There were so many times during the semester where I damned them, but now that I'm out of the class, I repeatedly return to them as the building blocks for how to do a high-quality research project. I wish I would have realized that during the class, because the energy I spent complaining about them could have been much better used just making the doughnuts.

- *Be prepared to be flexible* as there are many unforeseen surprises (most of them good ones!) that you'll encounter while interviewing or observing. One of the most surprising things that happened to me was that what I thought I'd be observing and writing about (my expectations) were not as interesting as what was happening (my observations). That was probably one of the biggest lessons as well as one of the most intriguing aspects of the course. While it was disconcerting that I had to "dump" my original lit review and scramble to find articles about what I was observing, it ended up in a much better project!

Schedule of Classes (subject to change per class or Blackboard announcement)	
Week / Date	**Topic / Readings (to have completed) / Assignments Due (T=Tracy 2nd Edition qualitative book)**
1 **8/21**	*Entering the Conversation of Qualitative Research That Matters* T – Prologue: Is this Book for Me? T – #1 Developing Contextual Research that Matters T – #2 Entering the Conversation of Qualitative Research T – #3 Paradigmatic Reflections and Qualitative Research Territories Berkun, S. (2009). #35 – How to give and receive criticism. Retrieved from http://scottberkun.com/essays/35-how-to-give-and-receive-criticism/ **Due 5 p.m. Friday Before Class – P #1: Your Experience with Peer Feedback** **Due 5 p.m. Monday Before Class – Peer Feedback**

2
8/28
 	
DA 1
&
2
	Research Design and IRB
	T – #4 Research Design: Sampling, Proposals, Ethics, and IRB
	
	Beyond Traditional Fieldwork and Interviewing: Artistic and Alternative Approaches
	Bhattacharya, K. (2013). Voices, silences, and telling secrets: The role of qualitative methods in arts-based research. *International Review of Qualitative Research*, *6*(4), 604-627.
	Garcia, A. C., Standlee, A. I., Bechkoff, J., & Cui, Y. (2009). Ethnographic approaches to the internet and computer-mediated communication. *Journal of Contemporary Ethnography, 38*(1)*,* 52-84.
	
	One of the following:
	   Hartwig, R. T. (2014). Ethnographic facilitation as a complementary methodology for conducting applied communication scholarship. *Journal of Applied Communication Research*, *42*(1), 60-84.
	   Wiederhold, A. (2015). Conducting fieldwork at and away from home: Shifting researcher positionality with mobile interviewing methods. *Qualitative Research*, *15*(5), 600-615.
	   Young, K. A. (2005). Direct from the source: The value of 'think-aloud' data in understanding learning. *Journal of Educational Enquiry*, *6*(1), 19-33.
	
	And one of the following:
	   Kearney, K. S., & Hyle, A. E. (2004). Drawing out emotions: The use of participant-produced drawings in qualitative inquiry. *Qualitative Research*, *4*(3), 361-382.
	   Novak, D. R. (2010). Democratizing qualitative research: Photovoice and the study of human communication. *Communication Methods and Measures*, *4*(4), 291-310.
	   Tracy, S. J., & Malvini Redden, S. (2016). Markers, metaphors, and meaning: Drawings as a visual and creative qualitative research methodology in organizations. In K. D. Elsbach and R. M. Kramer (Eds.), *Handbook of qualitative organizational research: Innovative pathways and ideas* (pp. 238-248). New York: Routledge.
	   Wagner, P. E., Ellingson, L. L., & Kunkel, A. (2016). Pictures, patience, and practicalities: Lessons learned from using photovoice in applied communication contexts. *Journal of Applied Communication Research*, *44*(3), 336-342.
	   Wilhoit, E.D., (2017). Photo and video methods in organizational and managerial communication research. *Management Communication Quarterly*, *31*(3), 477-466.
	
	Due Friday B4 Class: P #2: - Theoretical or Social Issue/Problem, Data Sources, and Territory
	Due Monday Before Class – Peer Feedback

3 **9/4** DA 3	*Negotiating Access and Exploring* T – #5 Negotiating Access and Exploring the Scene Become familiar with this resource available through ASU library and download entries of interest. Given, L. M. (Ed.). (2008). *The SAGE Encyclopedia of Qualitative Research Methods*. Thousand Oaks, CA: Sage Publications. *In line with Practicum #3, familiarize yourself with articles of interest below and within your chosen academic community.* **Choose 3-4** *(at least one from below and one from your conceptual cocktail party) from which to create article format models. In class, be prepared to discuss what you learned through this process.* *Autoethnography* Adams, T. E., & Holman Jones, S. (2011). Telling stories: Reflexivity, queer theory, and autoethnography. *Cultural Studies⟷Critical Methodologies*, *11*(2), 108-116. *Feminist* Ashcraft, K. L. (2000). Empowering "professional" relationships: Organizational communication meets feminist practice. *Management Communication Quarterly*, *13*(3), 347-392. *Online* Manning, J. (2014). Construction of values in online and offline dating discourses: Comparing presentational and articulated rhetorics of relationship seeking. *Journal of Computer-Mediated Communication*, *19*(3), 309-324. *Symbolic Interactionism* Hickey, J. V., Thompson, W. E., & Foster, D. L. (1988). Becoming the Easter bunny: Socialization into a fantasy role. *Journal of Contemporary Ethnography*, *17*(1), 67-95. Thompson, A. I. (2013). "Sometimes, I think I might say too much": Dark Secrets and the performance of inflammatory bowel disease. *Symbolic Interaction*, *36*(1), 21-39. *Ethnography of Speaking* Philipsen, G. (1975). Speaking "like a man" in Teamsterville: Culture patterns of role enactment in an urban neighborhood. *Quarterly Journal of Speech, 61*(1), 13-22. Duff, P. A. (2002). The discursive co-construction of knowledge, identity, and difference: An ethnography of communication in the high school mainstream. *Applied Linguistics*, *23*(3), 289-322. *Sensemaking* Pratt, M. G. (2000). The good, the bad, and the ambivalent: Managing identification among Amway distributors. *Administrative Science Quarterly, 45*(3)*, 456-493*. Bisel, R. S., Zanin, A. C., Rozzell, B. L., Risley-Baird, E. C., & Rygaard, J. A. (2016). Identity work in a prestigious occupation: Academic physicians' local social constructions of distributive justice. *Western Journal of Communication, 80*(4), 371-392. *Performance* Fox, R. (2007). Skinny bones #126-774-835-29: Thin gay bodies signifying a modern plague. *Text and Performance Quarterly, 27*(1), 3-19. Bhattacharya, K. (2009). Negotiating shuttling between transnational experiences: A de/colonizing approach to performance ethnography. *Qualitative Inquiry*, *15*(6), 1061-1083. *Structuration* Peterson, B. L., & McNamee, L. G. (2017). The communicative construction of involuntary membership. *Communication Quarterly, 65*(2), 192-213. Tracy, S. J., & Rivera K. D. (2010). Endorsing equity and applauding stay-at-home moms: How male voices on work-life reveal aversive sexism and flickers of transformation. *Management Communication Quarterly, 24*(1), 3-43. ***Additional options continued on next page.***

	Phronesis & Case Study	
	Tracy, S. J., & Huffman, T. P. (2017). Compassion in the face of terror: A case study of recognizing suffering, co-creating hope, and developing trust in a would-be school shooting. *Communication Monographs*, *84*(1), 30-53.	
	Zackariasson, P., Styhre, A., & Wilson, T. L. (2006). Phronesis and creativity: Knowledge work in video game development. *Creativity and Innovation Management*, *15*(4), 419-429.	
	Bardon, T., Brown, A. D., & Pezé, S. (2017). Identity regulation, identity work and phronesis. *Human Relations*, *70*(8), 940-965.	
3 9/4 cont	*Phenomenology* Kusenbach, M. (2003). Street phenomenology the go-along as ethnographic research tool. *Ethnography*, *4*(3), 455-485. Montague, R. R. (2012). Genuine dialogue: Relational accounts of moments of meeting. *Western Journal of Communication*, *76*(4), 397-416. **Articles that emerged from / emerged in part from students' past work in COM 609:** Chevrette, R., & Hess, A. (2015). Unearthing the Native past: Citizen archaeology and modern (non)belonging at the Pueblo Grande Museum. *Communication and Critical/Cultural Studies, 12*(2), 139-158. Cripe, E. T. (2017). "You can't bring your cat to work": Challenges mothers face combining breastfeeding and working. *Qualitative Research Reports in Communication*, 36-44. Cripe, E. T. (2008). Supporting breastfeeding (?): Nursing mothers' resistance to and accommodation of medical and social discourses. In Zoller, H., and Dutta-Bergman, M. (Eds.) *Emerging perspectives in health communication* (pp. 63-84). Routledge. Fox, R. C. (2007). Gays grow up: An interpretive study on aging metaphors and queer identity. *Journal of Homosexuality, 54*(3/4), 33-61. Goltz, D. B. (2009). Investigating queer future meanings: Destructive perceptions of 'the harder path.' *Qualitative Inquiry, 15*(3), 561-86. Jensen, C. N., Burleson, W., & Sadauskas, J. (2012, June). Fostering early literacy skills in children's libraries: Opportunities for embodied cognition and tangible technologies. In Proceedings of the 11th International Conference on Interaction Design and Children (pp. 50-59). ACM. Malvini Redden, S. (2012). How lines organize compulsory interaction, emotion management, and "emotional taxes": The implications of passenger emotion management and expression in airport security lines. *Management Communication Quarterly*, *27*(1), 121-149. Rivera, K. D. (2015). Emotional taint: Making sense of emotional dirty work at the U.S. border patrol. *Management Communication Quarterly, 29*(2), 198-228. Rivera, K. D., & Tracy, S. J. (2014). Embodying emotional dirty work: A messy text of Patrolling the Border. *Qualitative Research in Organizations and Management: An International Journal*, *9*(3), 201-222. Scarduzio, J. A. (2011). Maintaining order through deviance?: The emotional deviance, power, and professional work of municipal court judges. *Management Communication Quarterly, 25*(2), 283-310. Shelton, C. C. & Archambault, L. M. (In Press). Discovering how teachers build virtual relationships and develop as professionals through online teacherpreneurship. *Journal of Interactive Learning Research.* **Due Friday Before Class: Practicum #3 – Community Cocktail Party & Article Format Models** **Due Monday Before Class: Peer Feedback**	

4
 	
9/11
 	
DA 4
& 5
 	
Visit
from
IRB
	Theorizing and Historicizing the Qualitative Landscape
	Braithwaite, D. (2014). "Opening the door": The history and future of qualitative scholarship in
	      interpersonal communication. *Communication Studies, 65*(4), 441-445.
	Ellingson, L. L. (2009). Introduction to crystallization. In *Engaging crystallization in qualitative*
	      research: An introduction (pp. 1-28). Thousand Oaks, CA: SAGE.
	Lincoln, Y. S., Lynham, S. A., & Guba, E. G. (2018). Paradigmatic controversies, contradictions, and
	      emerging confluences, revisited. In N. K. Denzin & Y. S. Lincoln (Eds.), *Handbook of*
	      Qualitative Research (5th ed., pp. 108-150). Thousand Oaks, CA: SAGE.
	Pierre, E. S. (2014). A brief and personal history of post qualitative research: Toward "post inquiry".
	      Journal of Curriculum Theorizing, *30*(2), 2-19.
	Review Tracy, Chapter 3 first half on paradigms
	
	Recommended:
	Cibangu, S. K. (2012). Qualitative research: The toolkit of theories in the social sciences. In A.
	      Lopez-Varela (Ed.), *Theoretical and Methodological Approaches to Social Sciences and*
	      Knowledge Management (pp. 95-126). New York: INTECH.
	Small, M. L. (2009). 'How many cases do I need?' On science and the logic of case selection in field-
	      based research. *Ethnography*, *10*(1), 5-38.
	
	Due Friday Before Class: Practicum #4 - Human Subjects Certification and Paperwork
	Due Monday Before Class: Peer Feedback

5
 	
9/18
 	
DA6
	Field Roles and Field Focus
	T – #6 Field Roles, Fieldnotes, and Field Focus
	McKinnon, S. L., Johnson, J., Asen, R., Chávez, K. R., & Howard, R. G. (2016). Rhetoric and ethics
	      revisited: What happens when rhetorical scholars go into the field. *Cultural Studies↔Critical*
	      Methodologies, *16*(6), 560-570.
	Tracy, S. J. (2014). Fieldwork horse-assery: Making the most of feeling humiliated, rebuffed, and
	      offended during participant observation research. *Management Communication Quarterly*, *28*(3),
	      459-466.
	
	Planning the Interview
	T – #7 Interview Planning and Design: Structuring, Wording, and Questioning
	Paolacci, G., & Chandler, J. (2014). Inside the Turk: Understanding Mechanical Turk as a participant
	      pool. *Current Directions in Psychological Science*, *23*(3), 184-188.
	Sample interview guides – Tracy appendix and Blackboard
	
	Due Friday Before Class: Practicum #5 – Map & Narrative Tour (or other exploratory method)
	Due Monday Before Class: Peer Feedback

6 **9/25** DA 7 & 8	*Decolonizing, Participatory, and Feminist Approaches* (Review) T – #3 – Participatory Action Research & Feminist Approaches Sections Stanton, C. R. (2014). Crossing methodological borders: Decolonizing community-based participatory research. *Qualitative Inquiry*, *20*(5), 573-583. Schrock, R. D. (2013). The methodological imperatives of feminist ethnography. *Journal of Feminist* *Scholarship, 5*(1), 48-60. *Autoethnography & Personal Narrative* Boylorn, R. M. (2011). Gray or for colored girls who are tired of chasing rainbows: Race and reflexivity. *Cultural Studies↔Critical Methodologies*, *11*(2), 178-186. https://doi.org/10.1177/1532708611401336 Foster, E. (2014). Communicating beyond the discipline: Autoethnography and the "N of 1". *Communication Studies*, *65*(4), 446-450. <u>Choose one or more</u> of the following articles (or a performative, autoethnography or feminist model from Week #3 that you haven't yet read) that discuss important topics in *Autoethnography:* Berry, K. (2011). The ethnographic choice: Why ethnographers do ethnography. *Cultural* *Studies↔Critical Methodologies, 11,* 165–177. Denzin, N. K. (2006). Analytic autoethnography, or déjà vu all over again. *Journal of Contemporary* *Ethnography*, *35*(4), 419-428. Chaudhry, L. N. (1997). Researching 'my people,' researching myself: Fragments of a reflexive tale. *International Journal of Qualitative Studies in Education*, *10*(4), 441-453. Gajjala, R. (2002). An interrupted postcolonial/feminist cyberethnography: Complicity and resistance in the 'cyberfield'. Feminist Media Studies, 2(2), 177–193. doi:10.1080/1468077022015085 McDonald, J. (2013). Coming out in the field: A queer reflexive account of shifting researcher identity. *Management Learning*, *44*(2), 127-143. Mitra, R. (2010). Doing ethnography, being an ethnographer: The autoethnographic research process and I. *Journal of Research Practice. 6*(1), 4. **Due Friday Before Class: Practicum #6 – Interview Guide** **Due Monday Before Class: Peer Feedback**
7 **10/2** DA 9	*Fieldnotes* Review Tracy Chapter 6 Emerson, R. M.; Fretz, R. I. & Shaw, L. (2011). Writing fieldnotes I: At the desk, creating scenes on a page (Ch 3, pp. 45-88) & Writing fieldnotes II: Multiple purposes and stylistic options (Ch 4, pp. 89-128) in *Writing Ethnographic Fieldnotes* (2nd Ed). Chicago, IL: University of Chicago Press. Gill, R., Barbour, J., & Dean, M. (2014). Shadowing in/as Work: Ten Recommendations for Shadowing Fieldwork Practice. *Qualitative Research in Organizations and Management*, *9*, 69- 89. doi: 10.1108/QROM-09-2012-1100 Markham, A. (2013). Fieldwork in social media: What would Malinowski do?. *Qualitative* *Communication Research*, *2*(4), 434-446. T – Appendix A, fieldnote **Due Friday Before Class: Practicum #7 – Research Proposal** **Due Monday Before Class: Peer Feedback**
10/9	**Fall Break – Yeee ha!**

8 **10/16** DA 10 & 11	*Ethics* Guillemin, M., & Gillam, L. (2004). Ethics, reflexivity, and "ethically important moments" in research. *Qualitative Inquiry*, *10*(2), 261-280. Ellis, C. (2007). Telling secrets, revealing lives: Relational ethics in research with intimate others. *Qualitative Inquiry*, 13(1), 3-29. *Eliciting Experience through Interviews & Focus Groups* T #8: Interview Practice: Embodied, Mediated, and Focus-Group Approaches Way, A. K., Zwier, R. K, & Tracy, S. J. (2015). Dialogic interviewing and flickers of transformation: An examination and delineation of interactional strategies that promote participant self-reflexivity. *Qualitative Inquiry, 21*, 720-731. DOI: 10.1177/1077800414566686 T Appendix B – Focus Group Guide and Appendix C- Interview Transcription Excerpts And <u>one</u> of the following Ellingson, L.L. (2017). Interviewing bodies: Co-constructing meaning through embodied talk. In *Embodiment in qualitative research* (pp. 99-123). New York: Routledge. Guest, G., Bunce, A., & Johnson, L. (2006). How many interviews are enough? An experiment with data saturation and variability. *Field methods*, *18*(1), 59-82. **Due Friday Before Class: Practicum #8 – Full set of formal fieldnotes** **Due Monday Before Class: Peer Feedback**
9 **10/23** DA 12	*Grounded Theory, Case Study, Phenomenology* Eberle, T. S. (2014). Phenomenology as a research method. *The SAGE handbook of qualitative data analysis* (pp. 184-202). Los Angeles: SAGE. Flyvbjerg, B. (2006). Five misunderstandings about case-study research. *Qualitative Inquiry*, *12*(2), 219-245. Thornberg, R., & Charmaz, K. (2014). Grounded theory and theoretical coding. In U. Flick (Ed.), *The SAGE handbook of qualitative data analysis* (pp. 153-169). Los Angeles: SAGE. *Introduction to Data Analysis* T #9 –Data Analysis Basics: A Phronetic Iterative Approach Bird, C. M. (2005). How I stopped dreading and learned to love transcription. *Qualitative Inquiry*, *11*(2), 226-248. **Recommended Timeline: Finish Data Collection Over Next Two Weeks**
10 **10/30** DA 13	*Playing with Data Analysis* Ryan, G. W., & Bernard, H. R. (2003). Techniques to identify themes. *Field Methods*, *15*(1), 85-109. *Creating and Evaluating Qualitative Inquiry – Criteria and The Politics of Evidence* T # 11 – Qualitative Quality: Creating a Credible, Ethical, Significant Study Bochner, A. (2000). Criteria Against Ourselves, *Qualitative Inquiry*, *6*(2), 266-272. Denzin, N. K. (2012). Triangulation 2.0. *Journal of Mixed Methods Research*, *6*(2), 80-88. Gioia, D. A., Corley, K. G., & Hamilton, A. L. (2013). Seeking qualitative rigor in inductive research: Notes on the Gioia methodology. *Organizational Research Methods*, *16*(1), 15-31. **Due Friday before Class: Practicum #9 – Data Analysis Nuts and Bolts** **Due Monday Before Class: Peer Feedback**

11 **11/6** DA 14	*Advanced Approaches for Analysis of Data Texts* T #10 – Advanced Data Analysis: The Art and Magic of Interpretation Maxwell, J. A. (2004). Using qualitative methods for causal explanation. *Field Methods*, *16*(3), 243-264. Swedberg, R. (2016). Before theory comes theorizing or how to make social science more interesting. *The British Journal of Sociology, 67,* 5-22. DOI: 10.1111/1468-4446.12184 Huffman, T., & Tracy, S. J. (In Press, 2018). Making claims that matter: Heuristics for theoretical and social impact in qualitative research. *Qualitative Inquiry*, https://doi.org/10.1177/1077800417742411 *Data Analysis Workshop* Reread & bring 20 pages of data (e.g., mix of observations and interviews)—both hard copy and electronic. Activities may include metaphor/drawing analysis or an Nvivo teamwork period, among other things. **Due Friday Before Class: Practicum #10 – Advanced Data Analysis** **Due Monday Before Class: Peer Feedback**
12 **11/13**	*Writing & Theorizing* T#12 - Theorizing and Writing: Explaining, Synthesizing, and Crafting a Tale T #13 - Drafting, Polishing, and Publishing Corley, K. (2012). Publishing in AMJ—Part 7: What's different about qualitative research?. *Academy of Management Journal*, *55*(3), 509-513. Tracy, S. J. (2012). The toxic and mythical combination of a deductive writing logic for inductive qualitative research. *Qualitative Communication Research*, *1*(1), 109-141. **Due Monday Before Class: Practicum #11 – Moving Toward a Shitty First Draft**: **Theorizing, Focusing, Outlining**
13 **11/20** DA 15	*Theory-Building and Writing as Inquiry Peer Review and Workshop* *Recommended Readings* Murray, S. D. (1971). That's interesting! Towards a phenomenology of sociology and a sociology of phenomenology. *Philosophy of the Social Sciences*, *1*(2), 309-344. Weick, K. E. (2007). The generative properties of richness. *Academy of Management Journal*, *50*(1), 14-19. **Peer feedback will start during class and be due: _____**
14 **11/27**	*Going Public, Making an Impact and Alternative of Representations* T#14 – Qualitative Methodology Matters: Exiting and Communicating Impact Also, check out: Sally Campbell Galman's website at http://sallycampbellgalman.com/publications/ and this short comic: http://www.anthropology-news.org/index.php/2017/05/08/research-in-pain/ Patricia Leavy's website and particularly her fictional work at: http://www.patricialeavy.com/fiction/ Kakali Bhattacharya's website here http://kakali.org/ and her video on qualitative super-heroes - https://www.youtube.com/watch?v=VRCRYfQDH4c Sarah J. Tracy's website (www.sarahjtracy.com) and You-Tube channel https://www.youtube.com/channel/UCs650R3zTPitGjT2GuqUGuw/videos *Begin Final Paper Presentations* **Due Tuesday, 11/27: Final Semester Paper**
15 **12/4?**	*Final Paper Presentations*