

Circulating Knowledge Course

COMPASS

The course

That knowledge circulates, or rather is supposed to circulate, seems obvious. But packaged in what forms, and under what conditions and norms? A researcher in the humanities and social sciences might instinctively think about text. Writing and publishing remains the most common way to communicate our findings. But research, science and knowledge are also mediated through other channels and in other materialities than text, moving in bodies and through various performative practices. Different formats also engender different mechanisms that seek to regulate these movement(s) of knowledge: from publishing contracts to secrecy.

Circulating Knowledge is designed around two basic principles: knowledge circulates through different forms and materialities, and knowledge is set in motion (or prevented from being set in motion) through different norms and regulations, informal as well as formal.

Course design

The course consists of a total five thematic lecture workshops, three framing seminars, and a workshop with LiU's Grants Office. Focussing on diverse research areas, all seminars have in common that they simultaneously address the theme of knowledge circulation and the dynamics between the forms and norms of knowledge.

Examination

The course expects all participants to be active and participate in discussions throughout the course, but examination consists of one written assignment, which we will discuss in detail at throughout the framing seminars:

A mock research proposal for the grant scheme of your choice framing your research as a project on knowledge circulation.

The deadline to submit the final written assignment is **15 December**.

Who should apply?

Graduate students working on any related topic with interest in knowledge circulation. Participants that want to learn new research methodologies and techniques of working with the primary sources of diverse nature. Students who want to develop techniques of working with 'unconventional' or 'niche' sources. Participants motivated to gain 'hands-on' academic experience across developing competitive research proposals.

The course is conducted in English, is open to doctoral students nationally, with priority given to candidates from Linköping University.

Further information:

For all questions, please contact Dr Polina Ignatova, Tema Culture and Society: polina.ignatova@liu.se

The learning objectives fulfilled through the course are:

- 1) discussion: training in analytically expressing the dynamics between the forms and norms of knowledge, with special emphasis on the ability to put these in historical and critical perspectives.
- 2) compilation: training in seeing, articulating, and combining similarities and differences between different forms of knowledge and understanding their relationship to the surrounding society, problematising the dynamics between the norms and forms that surround, control, and regulate knowledge.
- 3) evaluation: training in expressing the importance of different forms of knowledge and their mutual relationship to each other and in a constructive and innovative way to question and challenge established notions of different knowledge processes.
- 4) storytelling and stylistics: training in the ability to structure and arrange one's own analysis in as productive, pedagogical, and exciting way as possible.
- 5) repackaging: training in rewriting research material so that the relationship between one's sources and their significance in relation to the course theme is problematised. This also includes re-framing one's research in the shape of a knowledge circulation project proposal.

Schedule

All lectures and seminars take place at Linköping University Campus Norrköping, Tema Culture and Society.

Venue: Tvärsnittet. Online participation is possible in exceptional circumstances and upon request. Maximum number of participants: 10. The course is given in English.

Wed Sep 10, 13.15-15.00 Framing seminar 1: Introduction (Tvarsnittet)

Dr Polina Ignatova

Readings: Connell, R. et al. (2017) "Toward a Global Sociology of Knowledge: Post-colonial Realities and Intellectual Practices," *International Sociology* 32(1), 21-37.

Daston, L. (2017) "The History of Science and the History of Knowledge," *KNOW: A Journal on the Formation of Knowledge* 1(1), 131-154.

Latour B. (1999) "Circulating Reference: Sampling the Soil in the Amazon Forest," in *Pandora's Hope. Essays on the Reality of Science Studies*. Harvard University Press, 24-79.

Wed Sep 24, 13.15-15.00 Lecture workshop 1: Accessing, (Re-) Actualising, Using Pre-Modern Sources (Tvarsnittet)

Polina Ignatova

Readings: Bildhauer, B. (2016) "Medievalism and Cinema", in *The Cambridge Companion to Medievalism*, edited by Louise D'Arcens. Cambridge University Press, 45-59.

Henderson, P. (2011) "Clinging to the Past: Medievalism in the English 'Renaissance' garden", *Renaissance Studies* 25(1), 42-69.

Via Lisam.

Mon Sep 30 13.15-15.00 Lecture Workshop 2 (Tvarsnittet)

Professor Kat Jungnickel, Goldsmiths (The University of London)

Readings: TBC

Wed Oct 16 10.15 – 12.00 Workshop with LiU's Grant Office (Tvarsnittet)

Grants Office

Wed Oct 30 13.15-15.00 Framing seminar 2: Examination (Moa Martinson)

Dr Polina Ignatova

Readings: see the instructions below.

Tue Nov 5 13.15-15.00 Lecture Workshop 3 (Tvarsnittet): Past as Palette

Dr Marko Marila (Linköping University, TEMAT)

Readings: Benjamin, Jeffrey. (2023) "Figure and Field in the Anthropocene". *Journal of Contemporary Archeology* 10(1), 110 – 123.

Marila, Marko M. and Tea Andreoletti. (2025) "Yellowcake: A performative (an)archaeology of uranium" in *Shadow Archaeology: For Other Modes of Archaeological Worldmaking*, edited by A. Nativ and G. Lucas. London: Routledge.

Via Lisam.

Tue Dec 6 13.15-15.00 Lecture Workshop 4: Scholarship on Scholarship: Critical Tensions in Contemporary Publishing Praxis (Tvarsnittet)

Dr Rebekka Keisewetter, Coventry University

Readings: Thoburn, Nick, & Nick Thurston. 2023. "Papercuts. The Horizons of Minor Publishing." In *The Experimental Book Object: Materiality, Media, Design* edited by Sami Sjöberg, Mikko Keskinen, and Arja Karhumaa. 287–304. London: Routledge.

<https://doi.org/10.4324/9781003334293>. (Available via Lisam)

Adema, Janneke. 2021. "On Liquid Books and Fluid Humanities." In Janneke Adema. *Living Books: Experiments in the Posthumanities*. Cambridge, Massachusetts: MIT Press.

<https://doi.org/10.7551/mitpress/11297.001.0001>. Direct link to chapter:

<https://livingbooks.mitpress.mit.edu/pub/dp81vgde/release/1>

Tue Dec 10 13.15-15.00 Framing seminar 3: Peer Review (Tvarsnittet)

Polina Ignatova

Readings: mock funding proposals, see instructions.

Instructions

Introduction and lecture workshops (September: 10, 24, 30 November: 5 December: 6).

Come prepared with a question related to one of the texts that you would like to discuss or that you find particularly interesting or challenging in relation to the theme. After each seminar the group will document and sum up each seminar and send the max A4 to Polina. It can be written in bullet points.

Workshop with LiU's Grants Office

Make a short pitch (5 mins, PowerPoint optional) of your mock funding proposal. Prepare a list of questions for LiU's Grants Office representatives.

Framing seminar 2: Examination

Building on the information from the Grants Office research and bring a list of potential funding schemes / grants (national and international), which you see as suitable for your mock project proposal. Be prepared to motivate your choice and to give feedback to each other.

Framing seminar 3: Peer Review

Before the seminar read other participants' mock project proposals and prepare detailed feedback. The seminar will be dedicated to commenting each other's drafts and giving suggestions for improvement.

Mock project proposal (Examination assignment, **deadline: 15 December)**

The course is examined through a mock project proposal, re-framing your research as a project in knowledge circulation. In other words, you are invited to re-think your project from a new point of view. For this you will have to first find a potential funding scheme you could target your project at, and then compose a mock proposal. The word limit is 2500 words, so you do not need to fulfil all the requirements of a given funding scheme. Instead, write a 'skeleton' proposal, meaning that the final version should contain all the necessary sections, but they do not need to be fully developed. Detailed instructions will be given at the framing seminars, and LiU's Grants Office will provide additional information regarding identifying suitable funding schemes and writing proposals.