



UNSW
A U S T R A L I A

**Faculty of Arts
and Social Sciences**

School of the Arts and Media

ARTS2093

Media Uses: Practices of Cultural Consumption

Session 1, 2016

Staff Contact Details

Position	Name	Email	Availability	Location	Phone
Course Authority	Dr Michele Zappavigna	m.zappavigna@unsw.edu.au	After the lecture or by appointment	Robert Webster 311R	email preferred
Tutor	Dr Adam Hulbert	Your tutor will provide their preferred email address in class	Tutors are only available during class		email preferred
	Klara Buveris				
	Ava Parsemain				
	Dr Shooshana Dreyfus				
	Nancy Lee				
	Kerrie Davies				

Welcome

Welcome to Media Uses ARTS2093! Our lectures are Monday morning 9am (we'll need ☕!).

Please follow our course Twitter **@ARTS2093** for important information, and to connect with your peers. If there are any unexpected issues (e.g. your tutor is ill and cannot attend class, or there is some kind of traffic incident) the first way I will contact you is via this Twitter account. It's a good idea to check our feed just before each class.

School of the Arts and Media Contact Information

Room 312, level 3 Robert Webster

Building Phone: 9385 4856

Email: sam@unsw.edu.au

Website: <https://sam.arts.unsw.edu.au>

Attendance Requirements

Lecture and tutorial attendance is a very important part of this course. It is essential that you come along to lectures in order to do well in the final exam (which is focused on the material that we will cover in class). While I do release a recording of these lectures, it is much easier to understand what is going on if you come along to the actual class. I will also be providing interactive elements such as

quizzes to help you understand each topic.

- A student is expected to attend all class contact hours for a face-to-face (F2F) or blended course and complete all activities for a blended or fully online course.
- Timetable clash - If a student is unable to attend all classes for a course due to timetable clashes, the student must complete the UNSW Arts & Social Sciences Permissible Timetable Clash Application form: <https://www.arts.unsw.edu.au/ttclash/index.php>
- Where practical, a student's attendance will be recorded. The procedure for recording attendance will be set out on the course Learning Management System (Moodle).
- A student who attends less than 80% of the classes/activities and has not submitted appropriate supporting documentation to the Course Authority to explain their absence may be awarded a final grade of UF (Unsatisfactory Fail).
- A student who has submitted the appropriate documentation but attends less than 66% of the classes/activities will be asked by the Course Authority to apply to discontinue the course without failure rather than be awarded a final grade of UF. The final decision as to whether a student can be withdrawn without failure is made by Student Administration and Records.
- A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.
- If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, their request should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.
- A Course Authority may excuse a student from classes or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance. A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course's learning outcomes and/or volume of learning. A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.
- For more information about the SAM attendance protocols, see the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Essential Information For SAM Students

For essential student information relating to: attendance requirements; requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential matters, see the SAM Policies and Guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Course details

Credit Points: 6

Summary of the Course:

Subject Area: Media, Culture and Technology

This course draws on contemporary theoretical and empirical work from the fields of media and cultural studies to address the questions of who uses media and how and why they use it. Several methodological and theoretical frameworks are used to explore the ways that media consumers/audiences have been understood by academic researchers, policy-makers and public commentators. Both media texts and media research will be examined to understand how they can shape opinions or behaviours, entertain or distract, form identities and build communities. Students will reflect on their own media consumption practices and their relation to values, attitudes and identity, as well as engaging with case studies of media uses in Australia.

Student learning outcomes:

At the conclusion of this course the student will be able to:

1. Critically engage with theories of media audiences and media consumption/interaction
2. Communicate theoretical ideas, both in written and spoken form.
3. Collaborate with your peers in undertaking an ethnographic research project.
4. Engage in independent and reflective learning, towards an analysis of your own media use.

Teaching Strategies & Rationale

One cannot understand the media without understanding audiences. This course aims to give students a detailed knowledge and appreciation of 20th and 21st century audience theory. From ethnography to fandom, pornography to culture jamming, this course will look at how a diverse range of audience consumption practices have been theorised. We will explore theorisations of audience passivity and agency; the politics of participation and the cultural significance of consumption. We will also explore how recent social and technological changes have reconfigured the power of the audience, including the role of the Internet communities and social networking sites in facilitating political change. The assessment tasks will require students to demonstrate both knowledge of audience theory, and an ability to apply its key concepts self-reflexively to offer insight into their own lives and practices of media use.

Student Preparation

Throughout this course we expect students to take responsibility for their own learning. Keeping up with the readings is essential to successful participation in this course. Without adequate preparation you will find the lectures and tutorial discussions difficult to comprehend.

Course Twitter account

It is a course requirement that you create a Twitter account that you will use for live-tweeting exercises in the lecture, as well as during your tutorials. The course Twitter account which you will need to follow is @ARTS2093. Information on how to set up a Twitter account can be found here:

<https://support.twitter.com/articles/100990-signing-up-with-twitter>

Please use the hashtag #ARTS2093 in your tweets. More details will be provided in the lecture and tutorials.

Assessment

Assessment Items to Learning Outcomes



In order to pass this course, you must make a serious attempt at **ALL assessment tasks**.

This is a SAM requirement.

Tutorial presentation

Further details about the tutorial presentation including the marking criteria will be provided in the first tutorial in **WEEK 2**. It is **essential that you attend this class** in order to be allocated a week in which to present. This task will involve using your course Twitter account.

Learning outcomes:

Critically engage with theories of media audiences and media consumption/interaction

Communicate theoretical ideas, both in written and spoken form.

Collaborate with your peers in undertaking an ethnographic research project.

Engage in independent and reflective learning, towards an analysis of your own media use.

Short essay

This year we will focus on the upcoming Australian federal election and think about the kinds of audiences and publics enacted via social media in the run-up to this election (and perhaps during the election, depending on when it is called!). We will be engaging with the national UniPollWatch project, along with 30 other Australian universities that offer media courses. UniPollWatch offers 2nd and 3rd year undergraduate and all postgraduate media students a chance to produce text, audio-visual, multimedia and social media reports on the 2016 Federal election. More details in the lectures.

Learning outcomes:

Critically engage with theories of media audiences and media consumption/interaction

Communicate theoretical ideas, both in written and spoken form.

Engage in independent and reflective learning, towards an analysis of your own media use.

Final exam

This is a multiple choice exam focusing on the material covered in the lectures. You must attend all lectures to do well in this exam. The exam will be held in the lecture theatre in week 12. You need to

bring a pencil and eraser with you! More details will be provided in the lectures.

Learning outcomes:

Critically engage with theories of media audiences and media consumption/interaction

Communicate theoretical ideas, both in written and spoken form.

Assessment & Weighting	Length	Due date	Feedback
Tutorial presentation (30%)	20 mins	in class	Marking sheet with rubric and short comment
Short essay (30%)	1800 words	6/5/16 Friday of wk 9	Rubric and comments via Moodle Grademark
Final exam (40%)	1 hour	23/5/16 wk 12 lecture	Mark

In order to pass this course, you must make a serious attempt at ALL assessment tasks. This is a SAM requirement.

Lectures

The lecture will take place every week at the following time and location:

Mondays 9am in Mathews Theatre A¹

Lectures are compulsory, so you'll need to engage with the lecture material in some form or you'll be lost. Podcasts (i.e. voice recordings) of the lectures, along with the presentation slides, will be distributed each week via the UNSW Course Moodle.

Tutorials

Tutorials are a space for you to determine what will best help you navigate the complex terrain of audience theory and media use. Your tutor's role is to assist and guide you, not to do the work for you, so the success of your tutorials comes down to you. You are expected to come to class having done the readings, but it is not a problem if you have not understood everything, as the complex ideas from the readings and lectures will be discussed and worked through in the tutorial. So come along prepared to ask questions and engage with the issues and you will find the tutorials a productive learning environment. Remember the tutorial will only be as useful and enjoyable as you make it.

Online Learning

The course will also use the UNSW Moodle learning environment. This can be accessed from the UNSW Web Single Sign On at

¹ This site may help you find it if you haven't been there before: <http://lostoncampus.com.au/57863>

<http://my.unsw.edu.au>

Although the course is conducted predominantly in face-to-face teaching mode, it is essential that you consult the course Moodle on a weekly basis

Submission of Assessment Tasks

Students are expected to put their **names** and **student numbers** on **every page** of their assignments. If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on externalteltsupport@unsw.edu.au. Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally in SAM there will no longer be any hard-copy submission; assessments must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible it will be stated on your course's moodle site with alternative submission details.

Late Submission

PLEASE NOTE THAT THESE RULES APPLY FOR ALL COURSES IN SAM.

If your assignment is submitted after the due date, a penalty of 3% per day (including Saturday, Sunday and public holidays) will be imposed for up to 2 weeks. For example, if you are given a mark of 72 out of 100 for an essay, and your essay were handed in two days late, it would attract a penalty of 6% and the mark would be reduced to 66%. If the same essay were handed in seven days late (i.e. a penalty of 21%) it would receive a mark of 51%. If your assignment is not submitted within 2 weeks of its due date, it will receive a mark of 0. For more information on submission of late work, consult the SAM assessment protocols at

<https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Extension Procedure

- A student seeking an extension should submit a SAM extension application form (found in Forms on SAM website) to the Course Authority before the due date.
- The Course Authority should respond to the request within two working days of the request.
- The Course Authority can only approve an extension of up to five days. A student requesting an extension of more than five days should complete an application for Special Consideration.
- If a student is granted an extension, failure to comply will result in a penalty. The penalty will be invoked one minute past the approved extension time.
- This procedure does not apply to assessment tasks that take place during regular class hours or any task specifically identified by the Course Authority as not subject to extension requests.

- A student who misses an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
- For more information, see the SAM extension protocols on the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Special Consideration

In the case of more serious or ongoing illness or misadventure, you will need to apply for Special Consideration. For information on Special Consideration please go to this URL:

<https://student.unsw.edu.au/special-consideration>

Students who are prevented from attending a substantial amount of the course may be advised to apply to withdraw without penalty. This will only be approved in the most extreme and properly documented cases.

Academic honesty and plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement. UNSW groups plagiarism into the following categories:

- **Copying:** using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.
- **Inappropriate paraphrasing:** changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.
- **Collusion:** working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.
- **Inappropriate citation:** Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.
- **Duplication ("self-plagiarism"):** submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Details of what plagiarism is can be found on the Learning Centre's Website Plagiarism & Academic Integrity website (<http://www.lc.unsw.edu.au/academic-integrity-plagiarism>), in the myUNSW student A-Z: Guide <https://student.unsw.edu.au/plagiarism> and in Appendix A of the Student Misconduct Procedure (pdf- <https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf>).

It is not permissible to buy essay/writing services from third parties as the use of such services constitutes plagiarism because it involves using the words or ideas of others and passing them off as your own. Further, it is not permissible to sell copies of lecture or tutorial notes as you do not own the rights to this intellectual property.

If you breach the *Student Code* with respect to academic integrity the University may take disciplinary action under the *Student Misconduct Procedure* (see above).

The Learning Centre also provides substantial educational written materials, workshops, and tutorials to aid students, for example:

- Correct referencing practices;
- Paraphrasing, summarising, essay writing and time management
- Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre. Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

Course schedule

The following table is a summary of the topics that we will cover in the lectures:

<i>wk</i>	<i>Date</i>	<i>Topic</i>	<i>Tutorials</i>
1	Monday 9am 29/2/16	Course Introduction: History of audience theory - Part 1	No tutorials
2	7/3/16	History of audience theory - Part 2	Preparation for presentations
3	14/3/16	Networked audiences	Tutorial presentations
4	21/3/16	Imagined audiences and context collapse	
Easter Break			
5	4/4/16	Measuring and interpreting audiences	Tutorial presentations
6	11/4/16	Participatory audiences and two screen viewing	
7	18/4/16	Social tagging	
8	25/4/16	Anzac day - no lecture	
9	2/5/16	Networked publics and the blurring of public and private domains <i>NB: Essay due on Friday this week</i>	
10	9/5/16	Internet memes and participatory publics	
11	16/5/16	Real-time public opinion and sentiment	
12	23/5/16	EXAM	
13	30/5/16	No lecture	

Week-by-week course outline

Week 1: Course Introduction: History of audience theory: Part 1.

Lecture: This lecture will introduce you to the central ideas of early audience theory, focusing in particular on 20th century Media Effects theories and Uses and Gratifications models in communication research. I will also introduce the types of social media that we will use throughout the course to explore audiences and publics.

 **No tutorials this week**

 **Reading:**

'Chapter 1 What is social media?' --> Page, R., Unger, J., Barton, D. & Zappavigna, M. (2014). *Researching language and social media: A student guide*. London: Routledge.

'Chapter 3 What does it mean to do research?' --> Page, R., Unger, J., Barton, D. & Zappavigna, M. (2014). *Researching language and social media: A student guide*. London: Routledge.

Week 2: History of audience theory: Part 2.

Lecture: This lecture will continue our exploration of the history of audience theory, investigating theories that position audiences as active interpreters of the meanings made in media texts. We will also examine the role of discourse analysis in exploring textual meaning and consider how discourse analysis methods might aid in understanding audience opinion.

Tutorials: Tutorial presentations, including a student-designed activity.

 **Reading:**

'Chapter 5 Analysing discourse: qualitative approaches' --> Page, R., Unger, J., Barton, D. & Zappavigna, M. (2014). *Researching language and social media: A student guide*. London: Routledge.

Livingstone, S. (1999). New media, new audiences? *New media and society*,1(1), 59-66.

Week 3: Networked audiences

Lecture: This week we will explore newer forms of audience (e.g. Twitter, YouTube, Facebook audiences etc.) and their implications for audience research.

Tutorials: Tutorial presentations, including a student-designed activity.

 **Reading:**

'Chapter 4 What are Internet research ethics?' --> Page, R., Unger, J., Barton, D. & Zappavigna, M. (2014). Researching language and social media: A student guide. London: Routledge.

Zappavigna, M (2013). The language of microblogging. In Discourse of Twitter and Social Media (pp. 27-49). London: Continuum

Further Reading:

boyd, d., Golder, S., & Lotan, G. (2010). Tweet, Tweet, Retweet: Conversational Aspects of Retweeting on Twitter. HICSS-43. Kauai, HI: IEEE. Retrieved from www.danah.org/papers/TweetTweetRetweet.pdf

Java A, Song X, Finin T, Tseng B (2007). Why we twitter: understanding microblogging usage and communities. In Proceedings of the joint 9th WEBKDD and 1st SNA-KDD workshop (pp. 56-65), New York: ACM.

Week 4: Imagined audiences and context collapse

Lecture: This lecture explores the concepts of the 'imagined audience' and 'context collapse' in relation to different kinds of networked audiences.

Tutorials: Tutorial presentations, including a student-designed activity.

 **Reading:**

Marwick, A. & boyd, d., (2010). I tweet honestly, I tweet passionately: Twitter users, context collapse, and the imagined audience. *New Media & Society* 13(1), 114-133.

Litt, E. (2012). Knock, Knock. Who's There? The Imagined Audience. *Journal of Broadcasting & Electronic Media*, 56(3), 330-345.



EASTER BREAK

Week 5: Measuring and interpreting audiences

Lecture: This week we will examine different methods for finding out about audience opinion and behavior such as ethnographic methods and ratings measurements. For example you will learn about the emerging area of 'digital ethnography' and its application to YouTube audiences as well as some current research into the role of social media in audience analysis.

Tutorials: Tutorial presentations, including a student-designed activity.

 **Reading:**

'Chapter 6 What are ethnographic approaches?' --> Page, R., Unger, J., Barton, D. & Zappavigna, M. (2014). Researching language and social media: A student guide. London: Routledge.

Wesch, M. (2009). YouTube and You: experiences of self-awareness in the context collapse of the recording webcam. *Explorations in Media Ecology*, 8(2), 19-34.

Week 6: Participatory audiences and two screen viewing

Lecture: Audiences have been theorized as increasingly participatory. This lecture will introduce you to some of the key research in this area, paying particular attention to the phenomenon of two-screen viewing.

Tutorials: Tutorial presentations, including a student-designed activity.

Reading:

'Chapter 7 Carrying out a study of language practices in social media' --> Page, R., Unger, J., Barton, D. & Zappavigna, M. (2014). *Researching language and social media: A student guide*. London: Routledge.

Johns, M. (2012). Two screen viewing and social relationships: Exploring the invisible backchannel of TV viewing. In M. Strano, H. Hrachovec, F. Sudweeks and C. Ess (Eds), *Proceedings Cultural Attitudes Towards Technology and Communication 2012* (pp. 333-343), Australia: Murdoch University, Australia, 333-343.

Further reading:

Lochrie, M. and P. Coulton (2012). Sharing the viewing experience through second screens. In *Proceedings of the 10th European conference on Interactive tv and video* (pp.199-202) Berlin, Germany: ACM.

Week 7: Social tagging

Lecture: This week we will investigate social tagging, an important way in which online communities (e.g. fan communities, political groups etc.) coordinate virtual connections and maintain social bonds.

Tutorials: Tutorial presentations, including a student-designed activity.

Reading:

Bruns, A & Burgess, J. (2011). The Use of Twitter Hashtags in the Formation of Ad Hoc Publics. Paper presented at the European Consortium for Political Research conference, Reykjavik, 25-27 Aug. 2011.

Zappavigna, M (2015). Searchable talk: The linguistic functions of hashtags in tweets about Schapelle Corby. *Global Media Journal*. 9(1). Available here:
<http://www.hca.westernsydney.edu.au/gmjau/?p=1762>

Further reading:

Page, R. (2012). The linguistics of self-branding and micro-celebrity in Twitter: The role of hashtags. *Discourse & Communication*, 6(2), 181-201.

Week 8: ANZAC DAY - NO LECTURE

Due to the public holiday on Monday there will be no lecture. The readings below deal with issues of identity in relation to new media audiences, a theme which permeates the course.

Reading:

Zappavigna, M. (2014). Enacting identity in Microblogging. *Discourse and Communication*. 8 (3), 209-228.

Davis, K. (2012). Tensions of identity in a networked era: Young people's perspectives on the risks and rewards of online self-expression. *New Media & Society*, 14(4), 634-651.

Week 9: Networked publics and the blurring of public and private domains

Lecture: This lecture focuses on the emergence of networked audiences and how they blur distinction between producers and consumers of media, and between the public and private domains.

Tutorials: Tutorial presentations, including a student-designed activity.

Reading:

Zappavigna, M (2014) Ambient affiliation in Microblogging: Bonding around the quotidian. *Media International Australia*. 151, 97-103.

Nancy K. Baym & danah boyd (2012): Socially Mediated Publicness: An Introduction, *Journal of Broadcasting & Electronic Media*, 56(3), 320-329.

Week 10: Internet memes and participatory publics

Lecture: This lecture introduces the concept of the public sphere and examines the role of viral distribution and Internet memes in newer public discourses.

Tutorials: Tutorial presentations, including a student-designed activity.

Reading:

Boyd, d. (2010). Social Network Sites as Networked Publics: Affordances, Dynamics, and Implications. In Z Papacharissi (Ed.) *Networked Self: Identity, Community, and Culture on Social Network Sites* (pp. 39-58). New York: Routledge.

Bruns, A. (2007). Prodsusage: Towards a Broader Framework for User-Led Content Creation. In *Proceedings Creativity & Cognition 6*, Washington, DC. Retrieved from <http://eprints.qut.edu.au>

Further Reading:

Jensen, K. B. and R. Helles (2011). The Internet as a cultural forum: Implications for research. *New Media & Society* 13(4), 517-533.

Week 11: Real-time public opinion and sentiment

Lecture: Political expression and debate has long interested media researchers. The lecture explores the public, real-time expression of mass sentiment seen on Twitter during the 2008 US presidential election.

Tutorials: Tutorial presentations, including a student-designed activity.

 Reading:

Zappavigna, M. (2011). "Ambient affiliation: A linguistic perspective on Twitter." *New Media & Society*, 13(5), 788-806.

Tumasjan, A., Sprenger, T. O., Sandner, P. G. and Welpe, I. M. 2010. Election forecasts with Twitter: How 140 characters reflect the political landscape. *Social Science Computer Review*, 29(4), 402-418.

Week 12: Exam in lecture

This week we will hold a multiple choice exam during the lecture. The exam will be one hour in duration but we will have the two hour slot available so that we have time to move in and out of the room. Since we are a big course (c.450 students) it is essential that you behave in an orderly fashion and keep noise to a minimum.

Tutorials: Tutorial presentations, including a student-designed activity.

Since we have no lecture this week, I have chosen readings that are relevant to the overall themes of the course.

 Reading:

Oulasvirta, A., Lehtonen, E., Kurvinen, E. and Raento, M. (2010). Making the ordinary visible in microblogs. *Personal and Ubiquitous Computing*. 14 (3), 237-49.

Zappavigna, M. (2014). Coffeetweets: Bonding around the bean on Twitter. *The language of social media: Communication and community on the Internet*. P. Seargeant & C. Tagg [eds.] UK: Palgrave pp. 139 -160.

Week 13 - No lecture

Tutorials: Tutorial presentations, including a student-designed activity.

Prescribed Resources

The textbook for this course is:

Page, R., Unger, J., Barton, D. & Zappavigna, M. (2014). *Researching language and social media: A student guide*. London: Routledge.

This textbook is available via the UNSW bookshop:

<https://www.bookshop.unsw.edu.au/details.cgi?ITEMNO=9780415842006>



All other required readings are available via the course Moodle and are listed in the previous section detailing the course schedule.

The UNSW library website is also a useful place to find additional resources. You should search the available journals and databases to find scholarly work relevant to this course when completing your essay:

<http://info.library.unsw.edu.au/web/services/services.html>

Summary of reading list



check off each reading as you go!!

- 'Chapter 1 What is social media?' --> Page, R., Unger, J., Barton, D. & Zappavigna, M. (2014). *Researching language and social media: A student guide*. London: Routledge.
- 'Chapter 3 What does it mean to do research?' --> Page, R., Unger, J., Barton, D. & Zappavigna, M. (2014). *Researching language and social media: A student guide*. London: Routledge.
- 'Chapter 5 Analysing discourse: qualitative approaches' --> Page, R., Unger, J., Barton, D. & Zappavigna, M. (2014). *Researching language and social media: A student guide*. London: Routledge.
- Livingstone, S. (1999). New media, new audiences? *New media and society*,1(1), 59-66.

- 'Chapter 4 What are Internet research ethics?' --> Page, R., Unger, J., Barton, D. & Zappavigna, M. (2014). *Researching language and social media: A student guide*. London: Routledge.
- Zappavigna, M (2013). The language of microblogging. In *Discourse of Twitter and Social Media* (pp. 27-49). London: Continuum
- boyd, d., Golder, S., & Lotan, G. (2010). Tweet, Tweet, Retweet: Conversational Aspects of Retweeting on Twitter. HICSS-43. Kauai, HI: IEEE. Retrieved from www.danah.org/papers/TweetTweetRetweet.pdf
- Java A, Song X, Finin T, Tseng B (2007). Why we twitter: understanding microblogging usage and communities. In *Proceedings of the joint 9th WEBKDD and 1st SNA-KDD workshop* (pp. 56-65), New York: ACM.
- Litt, E. (2012). Knock, Knock. Who's There? The Imagined Audience. *Journal of Broadcasting & Electronic Media*, 56(3), 330-345.
- 'Chapter 6 What are ethnographic approaches?' --> Page, R., Unger, J., Barton, D. & Zappavigna, M. (2014). *Researching language and social media: A student guide*. London: Routledge.
- Wesch, M. (2009). YouTube and You: experiences of self-awareness in the context collapse of the recording webcam. *Explorations in Media Ecology*, 8(2), 19-34.
- 'Chapter 7 Carrying out a study of language practices in social media' --> Page, R., Unger, J., Barton, D. & Zappavigna, M. (2014). *Researching language and social media: A student guide*. London: Routledge.
- Johns, M. (2012). Two screen viewing and social relationships: Exploring the invisible backchannel of TV viewing. In M. Strano, H. Hrachovec, F. Sudweeks and C. Ess (Eds), *Proceedings Cultural Attitudes Towards Technology and Communication 2012* (pp. 333-343), Australia: Murdoch University, Australia, 333-343.
- Lochrie, M. and P. Coulton (2012). Sharing the viewing experience through second screens. In *Proceedings of the 10th European conference on Interactive tv and video* (pp.199-202) Berlin, Germany: ACM.
- Bruns, A & Burgess, J. (2011). The Use of Twitter Hashtags in the Formation of Ad Hoc Publics. Paper presented at the European Consortium for Political Research conference, Reykjavik, 25-27 Aug. 2011.
- Zappavigna, M (2015). Searchable talk: The linguistic functions of hashtags in tweets about Schapelle Corby. *Global Media Journal*. 9(1). Available here: <http://www.hca.westernsydney.edu.au/gmjau/?p=1762>
- Page, R. (2012). The linguistics of self-branding and micro-celebrity in Twitter: The role of hashtags. *Discourse & Communication*, 6(2), 181-201.

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Recommended Resources

Sullivan, J.L. (2013). *Media Audiences: Effects, Users, Institutions, and Power*. London: Sage.

Course evaluation and development

This course will undergo continual development, via feedback process such as CATEI and collegial review. We therefore take your feedback very seriously. You will find a folder on the door of my office (Robert Webster 311R) where you can leave anonymous feedback at any time. I will also provide opportunities in the tutorials during semester for you to discuss your experiences of the course.