



# Faculty of Arts & Social Sciences

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## School of the Arts and Media

### ARTS 2093

### MEDIA USES: PRACTICES OF CULTURAL CONSUMPTION

### COURSE OUTLINE

### Session 1, 2015

Coordinator: Dr Michele Zappavigna

## 1. Location of the course

Media Uses: Practices of Cultural Consumption (ARTS2093) Session 1, 2014  
Faculty of Arts and Social Sciences, School of the Arts and Media

Lectures are held on Thursdays, 10:00 – 12:00, ChemicalSc M17 (ex AppliedSc)

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## 3. Staff Contact Details

Position	Name	Email	Availability; times and location
Course Convener	Dr Michele Zappavigna	<a href="mailto:m.zappavigna@unsw.edu.au">m.zappavigna@unsw.edu.au</a>	Robert Webster 311R Monday 12
Tutor	Dr Adam Hulbert	<a href="mailto:drhulbert@icloud.com">drhulbert@icloud.com</a>	TBA
Tutor	Dr Pablo Leighton	<a href="mailto:p.leighton@unsw.edu.au">p.leighton@unsw.edu.au</a>	TBA

## 4. School of the Arts and Media Contact Information

Room 312, level 3 Robert Webster Building  
Phone: 9385 4856

Email: [sam@unsw.edu.au](mailto:sam@unsw.edu.au)

## 5. Attendance Requirements

- A student is expected to attend all class contact hours.
- A student who attends less than 80% of class contact hours without justification may be awarded a final grade of UF (Unsatisfactory Fail).
- Attendance tutorials will be recorded. If you are more than 15 minutes late, you are deemed not to have attended. It is your responsibility to ensure your name has been marked off at each class.
- If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, they should seek permission from the Course Authority. The application 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 for up to one month. A student seeking approval to be absent for more than one month must apply in writing to the Dean.
- 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.
- For more information about the FASS attendance protocols, see the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

## 6. Essential Information For FASS/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>

## 7. Course details

### Credit Points:

6 units of credit

### Summary of the Course

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. The focus will be on new media and social media use.

### **Aims of the Course**

1. This course introduces you to theories of media audiences and media consumption/interaction, with the aim of improving your ability to critically engage with and communicate theoretical ideas, both in writing and in speech.
2. Through small group work in tutorials you will develop collaborative learning skills. Individual assessments will increase your ability to engage in independent and reflective learning, and enable you to reflect on and experiment creatively with your own practices of media consumption and analysis.
3. You will learn how to engage with new media and social media audiences and to critically analyse and interpret their practices.

### **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.

### **Graduate Attributes**

ARTS2093: Media Uses is designed to develop the following UNSW graduate attributes:

1. The capacity for analytical and critical thinking and creative problem solving.
2. The ability to engage in independent and reflective learning
3. The ability to independently conduct relevant and high quality multidisciplinary research.
4. The skills of effective and precise academic communication.

## **8. Rationale for the inclusion of content and teaching approach**

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, particularly recent developments following the advent of social media. Exploring case studies drawn from microblogging to Youtube commenting, we will look at how a diverse range of audience consumption practices have been conceptualised. We will explore theorisations of audience passivity and agency; the politics of participation and the cultural significance of consumption. We will also explore the challenges that networked audiences have generated for audience theory. The assessment tasks will require students to demonstrate both knowledge of audience theory, and an ability to apply its key concepts when analysing examples of the practices of audiences.

## **9. Teaching strategies**

ARTS2093 Media Uses will consist of one lecture (two hours) and one tutorial (one hour) each week. Attendance at both is compulsory.

Advice concerning special consideration in the event of illness or misadventure is available in the document "Essential Information for all SAM Students", which can be found at:

[http://sam.arts.unsw.edu.au/media/File/ESSENTIAL\\_INFORMATION\\_FOR\\_ALL\\_STUDENTS.pdf](http://sam.arts.unsw.edu.au/media/File/ESSENTIAL_INFORMATION_FOR_ALL_STUDENTS.pdf)

In some weeks lecture time may be set aside to discuss course related issues, such as assessment tasks, research skills and resources.

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.

#### 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 tutorial presentation/facilitation task that forms part of your formal assessment. 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 include the hashtags #ARTS2093 in all your tweets. More details will be provided in the lecture and tutorials.

## 10. Assessment

This course has 3 assessment tasks: a tutorial presentation, an essay and a multiple choice exam, as detailed in the table below. **In order to pass this course, you must make a serious attempt at ALL assessment tasks. This is a SAM requirement.**

Assessment task	Length	Weight	Learning outcomes assessed	Graduate attributes assessed	Due date
Tutorial presentation and facilitation	20 mins	25%	1, 2,3	1,2,4	Each student will be allocated a presentation week in the week 2 tutorial.
Essay	1800 words	40%	1,2,4	1,2,3,4	27 <sup>th</sup> April (Week 8)
Multiple choice exam	1 hrs	35%	1	1,2	Week 11 lecture

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 (see section 9 for more details).

### Referencing Your Assignments

In all assessment tasks, any material or ideas taken from another source must be referenced in accordance with the Referencing Style Guidelines as outlined in the UNSW Assessment Policies. ARTS2093 follows the APA system of referencing. Guidelines on how to reference according to this system can be found at: <http://monash.edu/library/skills/resources/tutorials/citing/apa.html>

### Submission of Assessment Tasks

The School of the Arts and Media (SAM) now has very strict guidelines concerning assessment tasks. You can download a copy of these ("Essential Information for all SAM Students") from: [http://sam.arts.unsw.edu.au/media/File/ESSENTIAL\\_INFORMATION\\_FOR\\_ALL\\_STUDENTS.pdf](http://sam.arts.unsw.edu.au/media/File/ESSENTIAL_INFORMATION_FOR_ALL_STUDENTS.pdf)

You should keep in mind that all courses in SAM, including ARTS2093, follow these guidelines (which include instructions on how to submit your work, whether and how you can apply for extensions, late penalties, academic honesty and plagiarism) so it is crucial that you read the guidelines now.

Make sure you include a **COVER SHEET** with your assessment. Cover sheets can be found here: [http://sam.arts.unsw.edu.au/media/File/New\\_SAM\\_Cover\\_Sheet.pdf](http://sam.arts.unsw.edu.au/media/File/New_SAM_Cover_Sheet.pdf)

Your assessment should be submitted electronically via the course **Moodle** on the due date.

### Submission to Turnitin

All written assignments are to be submitted to Turnitin on the course Moodle site. You must submit written work in 12-point font, double spaced and paginated. Do keep an electronic and hard copy yourself.

If you have any **problems submitting** via Turnitin, send your Convener a word.doc version of your assignment immediately, together with an explanation of the problem you are encountering. You should then follow the protocol outlined at the following site:

<http://teaching.unsw.edu.au/moodle-students-help>

Advice about whom to contact is given when you log in to Moodle. Such advice includes the following:

If you have trouble logging in, or you cannot see your course once you login, please contact the IT Service Centre for assistance. For enrolment and login issues contact: IT Service Centre Email: [itservicecentre@unsw.edu.au](mailto:itservicecentre@unsw.edu.au) Internal: x51333 External: (02) 9385-1333 International: +61 2 9385 1333

If you have difficulty using the Moodle environment or tools, please contact External TELT support. Moodle Mobile is now supported on this version of Moodle. External TELT Support Email:

[externalteltsupport@unsw.edu.au](mailto:externalteltsupport@unsw.edu.au)

Internal: 53331

External: (02) 9385 3331

International: +61 2 9385 3331

**Please do not send your Course Conveners a copy of your assignment unless you are unable to submit via Turnitin.** Once you have submitted you will receive a **receipt** to confirm that you have successfully submitted. **Keep this receipt as proof of the date and time that you lodged your assignment. If you do not receive such notification, you must ask your Convener, by email, to check whether your upload was successful.**

### Late Submission

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

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 FASS assessment protocols at <https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

### Extension Procedure

- A student seeking an extension should apply through the Faculty's online extension tool available in LMS before the due time/date for the assessment task.
- The Course Authority should respond to the request within two working days.
- 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.
- The Course Authority advises their decision through the online extension tool.
- 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.
- A student who missed an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
- 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.
- For more information, see the FASS 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.

## 11. 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.
- **Duplication:** 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 \(http://www.lc.unsw.edu.au/plagiarism\)](http://www.lc.unsw.edu.au/plagiarism), in the myUNSW student A-Z: Guide <https://my.unsw.edu.au/student/atoz/Plagiarism.html> and in Appendix A of the [Student Misconduct Procedure \(pdf- https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf\)](https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf).

Further information about plagiarism policies and procedures can be found here:

<http://www.gs.unsw.edu.au/policy/documents/plagiarismpolicy.pdf>

<http://www.gs.unsw.edu.au/policy/documents/plagiarismprocedure.pdf>



The Learning Centre also provides substantial education 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.

UNSW makes use of the similarity detection tool Turnitin. For this course you are required to submit an electronic version of your written assignments so they may be reviewed using this procedure.

## 12. Course schedule

The following table is a summary of the topics that we will cover in the lectures on Mondays 10am in the Ritchie Theatre. This lecture is repeated on Tuesdays 11am in the Old Main Building 145.

Wk	Lecture Date	Lecture Topic	Tutorials
1	2 <sup>nd</sup> March 3 <sup>rd</sup> March (repeat)	Course Introduction: History of audience theory: Part 1.	Organisation and brainstorming for presentations
2	9 <sup>th</sup> March 10 <sup>th</sup> March (repeat)	History of audience theory: Part 2.	
3	16 <sup>th</sup> March 17 <sup>th</sup> March (repeat)	Networked audiences	Tutorial presentations
4	23 <sup>rd</sup> March 24 <sup>th</sup> March (repeat)	Imagined audiences and context collapse	
5	30 <sup>th</sup> March 31 <sup>st</sup> March (repeat)	Measuring and interpreting audiences	
6	13 <sup>th</sup> April 14 <sup>th</sup> April (repeat)	Participatory audiences and two screen viewing	
7	20 <sup>th</sup> March 21 <sup>st</sup> March (repeat)	Social tagging	
8	27 <sup>th</sup> March 28 <sup>th</sup> March (repeat)	Networked publics and the blurring of public and private domains	
9	4 <sup>th</sup> May 5 <sup>th</sup> May (repeat)	Internet memes and participatory publics	
10	11 <sup>th</sup> May 12 <sup>th</sup> May (repeat)	Real-time public opinion and sentiment	
11	18 <sup>th</sup> May 19 <sup>th</sup> May (repeat)	Enacting new media identities	

12	25 <sup>th</sup> May 26 <sup>th</sup> May (repeat)	Ambient affiliation and course review	
13	1 <sup>st</sup> June 2 <sup>nd</sup> June (repeat)	No lecture	No tutes

Further details for each week as well as the required readings are provided below.

**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 20<sup>th</sup> century Media Effects theories and Uses and Gratifications models in communication research. I will also explain how we will be using Twitter in this course to help increase the interactivity of lectures.

**Tutorials:** We will determine the weeks for your tutorial presentations

**Reading:**

Sullivan, J.L. (2013). Audiences as objects [Chapter 2 of your textbook]. *Media Audiences: Effects, Users, Institutions, and Power*. London: Sage.

Sullivan, J.L. (2013). Uses and Gratifications [Chapter 5 of your textbook]. *Media Audiences: Effects, Users, Institutions, and Power*. London: Sage.

**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 how discourse analysis methods might aid in understanding audience opinion.

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

**Reading:**

Sullivan, J.L. (2013). Interpreting and Decoding Mass Media Texts [Chapter 6 of your textbook]. *Media Audiences: Effects, Users, Institutions, and Power*. London: Sage.

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:**

Sullivan, J.L. (2013). Online, Interactive Audiences in a Digital Media World [Chapter 9 of your textbook]. *Media Audiences: Effects, Users, Institutions, and Power*. London: Sage.

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](http://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.

**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:**

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.

Sullivan, J.L. (2013). Media Ratings and Target Marketing [Chapter 4 of your textbook]. *Media Audiences: Effects, Users, Institutions, and Power*. London: Sage.

**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:**

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.

Sullivan, J.L. (2013). Media, Fandom and Audience Subcultures [Chapter 8 of your textbook]. *Media Audiences: Effects, Users, Institutions, and Power*. London: Sage.

**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.

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: 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 (in press 2014) Ambient affiliation in Microblogging: Bonding around the quotidian. *Media International Australia*

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

### **Week 9: 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:**

Sullivan, J.L. (2013). Public Opinion and Audience Citizenship [Chapter 3 of your textbook]. *Media Audiences: Effects, Users, Institutions, and Power*. London: Sage

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.

#### **Further Reading:**

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

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

### **Week 10: 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 11: Enacting new media identities**

**Lecture:** The different kinds of media we consume and produce are involved in how we enact different forms of identity. This lecture will focus on geek identities amongst fans of The Big Bang Theory and as well as other kinds of identities enacted in blogging and microblogging communities.

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

**Reading:**

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

Bednarek, M. (2012). Constructing 'nerdiness': Characterisation in The Big Bang Theory. *Multilingua*, 31(2-3), 199-229.

**Further reading:**

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 12: Ambient affiliation and course review**

**Lecture:** Throughout the course we have explored the kinds of meanings that are made when people interact with media texts. This lecture investigates the question of how we can study the social affiliation at the heart of participating in audiences and publics, and how new forms of 'ambient' social relations impact upon media theory. We will also review the key concepts we have covered over the last 11 weeks in preparation for the exam.

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

**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. (in press). 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

**Week 13**

**No lecture**

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

**13. Expected Resources for students**

**Required Readings**

The textbook for this course is:

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

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 (e.g. you should search the available journals to find scholarly work relevant to this course):

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

#### **14. Course evaluation and development**

This is a new course that is the result of a Media Program Review and Faculty Restructure. 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.