



**Faculty of Arts and Social  
Sciences**

**School of the Arts and Media**

**ARTS3090**

**Media, Culture and Technology Capstone: Media Cultures**

**Session 2, 2015**

## UNSW Course Outline

### Staff Contact Details

Position	Name	Email	Availability	Location	Phone
Course Authority	Ramaswami Harindranath	<a href="mailto:r.hari@unsw.edu.au">r.hari@unsw.edu.au</a>	Wednesday 10 - 11 a.m	Webster 222	

### 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)

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

### Attendance Requirements

- A student is expected to attend all class contact hours for a F2F or blended course and complete all activities for a blended or fully online course.
- 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 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, 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.
- 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 The final decision as to whether a student can be withdrawn without fail is made by Student Administration and Records.
- 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 examines the complex relations between the media, society, politics and culture, exploring the diverse ways in which the media influence and are influenced by developments in social and political culture. The Media Capstone will address topical issues relating to media, technology and culture. It will use recent developments and current case studies drawn from a variety of sources such as news and entertainment, debates on social media and new information technologies, media campaigns, and popular culture to examine the broader socio-political context in which the media are located. Using key theories and concepts, this course will explore a range of relevant issues that demonstrate the centrality of the media to contemporary culture.

### Aims of the Course:

- To examine the cultural, economic and political dynamics of interrelations between media and culture.
- To examine the implications of these relationships on populations, the self, and a range of media institutions.
- To understand the socio-cultural organization and effects of media classifications, hierarchies and systems of judgment.
- To engage with a range of key concepts in cultural and media theory.
- To develop skills in close reading and rigorous use of analytical frameworks.
- To develop research capacities in a media area of interest.

### Student learning outcomes:

At the conclusion of this course the student will be able to: Not available

### Graduate Attributes:

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

1. The skills involved in scholarly enquiry.
2. The ability to engage in independent and reflective learning.
3. Information literacy.
4. The skills required for collaborative and multidisciplinary work.

## Rationale for the inclusion of content and teaching approach

### Teaching strategies

#### Rationale:

This is the level 3 capstone course. It builds on skills developed in levels 1 and 2 courses. It will allow students to

develop skills in higher order analysis and self-directed learning. The course is delivered via a 3 hour Seminar each week. Seminars will NOT simply be delivered as lectures, but will be open to dialogue and discussion, with the aim of exploring the readings and related questions in a collaborative and rigorous way.

This course is NOT about rote learning, but rather involves actively thinking about and engaging with a number of key issues, developments, concepts, perspectives, and debates. As this is a Capstone course, students are expected to demonstrate a strong grasp of media issues, contexts, theories and ethics which have been honed through previous coursework. Students are expected to take control of their own learning, rather than passively wait for information to be delivered. This will assist their transition into the workforce.

### **Teaching Strategies**

All students are expected to come each week to the Seminar well prepared with notes on the readings and any ideas or issues they want to pursue. The readings are intended to be thought provoking and you will need to devote at least 4-5 hours per week to preparation. The course is aimed at building productive and lively communities of inquiry.

## Assessment

### **PORTFOLIO 1**

Due: 11.59pm, Sunday, 30 August

Submission: Online via Moodle

Value: 20%

2 entries drawn from weeks 2-5; approximately 1000 words per entry excluding references

Portfolio 1 is to be comprised of 2 entries that address 2 course topics of your choice. (You can choose from Weeks 2-5.) You are expected to draw on the readings and the lecture materials.

The Portfolio is intended to help you document and work through a range of key issues, ideas, concepts, arguments, case studies, and theoretical tools. Your course notes from the readings and lectures can be drawn on and properly written up for your Portfolio entries.

This assessment is NOT about simply providing summaries, and it is NOT about passively regurgitating content. The main focus is on how you critically discuss and reflect on the central issues and theories. You are required to make relevant constructive conceptual connections with other weekly topics and materials in your entries.

1. Literature Review: In this section, you are expected to write a brief summary of each of the readings for the week, identifying the main ideas and arguments in each article. If you have done additional research, you may include it here.

2. Critical Reflection: In this section, you are expected to provide your thoughts about this week's topic and material. Make productive conceptual connections and provide critical discussion, analysis and commentary of your own. Address any relevant material and/or case studies outside the course readings that you have investigated. This is the most important section in your Report.

3. Research Scope: In this section, provide a brief indication of any further research possibilities or directions that you may be interested in pursuing relating to your Presentation.

4. Reference List: Provide a full listing of any resources that you have directly used in your work. Do not cite resources that are not directly used. You are expected to conform to proper referencing conventions.

#### **Assessment Criteria:**

- Ability to show a strong understanding of key issues, concepts, arguments across the course.
- Ability to put relevant ideas/concepts/theories to productive use.
- Evidence of creative thinking and rigorous conceptual work.
- Fluent and coherent written expression.
- Accurate and properly presented referencing.

### **PORTFOLIO 2**

Due: 11.59pm, Sunday, 27 September

Submission: Online via Moodle

Value: 30%

3 entries drawn from weeks 6-9; approximately 1000 words per entry excluding references

Portfolio 2 is to be comprised of 3 entries that address 3 course topics of your choice. (You can choose from

Weeks 6-9.)

Refer to the assessment details and assessment criteria for Portfolio 1.

## **PRESENTATION**

Delivered individually in Week 12, during Seminar time Each presentation will be allocated 5 minutes  
Value: 10%

Your Presentation is, in essence, your proposal and outline of your Essay. In the allocated time, you will present to the class your Essay topic, your research interests and agendas, the case study/studies you are investigating, your analytical methodology, the key issues and contexts, and your main argument/s.

As you only have five minutes, you are advised to make the best use of this time to make the strongest impression possible. You are expected to arrive punctually at the start of the Seminar at 10am, or you will be penalised for lateness.

### **Assessment Criteria:**

- Presentation skills: Ability to effectively and concisely articulate ideas and engage the attention of your audience
- Overview skills: Ability to effectively and coherently outline the main ideas, concepts, and arguments
- Conceptual skills: Ability to outline productive conceptual connections and provide commentary of your own
- Professionalism: Ability for effective time management, self organisation, and an assured delivery of presentation material
- Essay potential: Strength and clarity of your presented argument/s, research content, and analytical framework

## **ESSAY**

Due: Friday, 6 November, 11.59pm Value: 40%  
Submission: Online via Moodle 2,000 to 2,500 words

The aim of the Essay is to develop your skills in close reading and research, and to provide an opportunity to critically and creatively engage with key issues, perspectives, theoretical frameworks, and debates, in a specific area of your interest. You are expected to produce a clear, coherent, and conceptually rigorous piece of writing that meets the standards and requirements of a third year course.

**You need to devise your own research question and find your own case study/studies, drawing on the course readings and material as your base.**

Use the two Portfolio tasks to help you work towards producing the Essay. You are advised to work on thinking about and developing research ideas and directions (and on establishing a strong conceptual foundation and theoretical base) throughout the course, making use of the other assessment tasks to do so.

It is recommended that you discuss your Essay topic and plan of attack in the Week 10 and/or Week 11 seminars, to ensure that you are on the right track. In Week 12, you will deliver a Presentation on your Essay topic, and in Week 12, you will have an allocated Consultation time to work through any final issues or concerns.

### **Assessment Criteria:**

- Engagement with the course: Demonstration of a productive engagement with issues, ideas and theories raised by course material;
- Conceptual skills: Evidence of a clear sense of conceptual direction, and the development of a thoughtful discussion and analysis of your own
- Research skills: Evidence of an in-depth understanding of key issues, contexts, perspectives, theories and debates in the area;
- Writing and presentation: clarity and coherence of expression, grammar, punctuation, sentence construction, layout
- Accurate and properly presented referencing.

Assessment task	Length	Weight	Learning outcomes assessed	Graduate attributes assessed	Due Date
Portfolio 1 (20%)	2 entries drawn from weeks 2-5; approximately 1000 words per entry excluding references	20%			11.59pm, Sunday, 30 August
Portfolio 2 (30%)	3 entries drawn from weeks 6-9; approximately 1000 words per entry excluding references	30%			11.59pm, Sunday, 27 September
Essay (40%)	2,000 to 2,500 words	40%			Friday, 6 November, 11.59pm
Presentation (10%)	Each presentation will be allocated 5 minutes	10%			Delivered individually in Week 12, during Seminar time

### 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](mailto: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 missed 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>).

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.

## Course schedule

Week	Topic
<b>Week 1: 27-31 July</b>	No classes
<b>Week 2: 3-7 August</b>	Mediated culture: Media, culture and everyday life
Essential Readings:	
Williams, R, 2009, 'Advertising: The Magic System', in <i>The Advertising and Consumer Culture Reader</i> , edited by Joseph Turow and Matthew P. McAllister, London and New York: Routledge, pp. 13-24	
Strasser, S, 2003, 'The alien past: Consumer culture in historical perspective', <i>Journal of Consumer Policy</i> , December, 26(4), pp. 375-393.	
Taylor, T. D., 2009, 'Advertising and the conquest of culture', <i>Social Semiotics</i> , 19: 4, pp. 405-425.	
<b>Week 3: 10-14 August</b>	Media and the Commodity Form
Essential Readings:	
Appadurai, A, 1986, 'Introduction: commodities and the politics of value', in <i>The Social Life of Things</i> , edited by Arjun Appadurai, Cambridge: Cambridge University Press, pp. 3-16.	
Wilk, R, 2006, 'Bottled Water: The pure commodity in the age of branding', <i>Journal of Consumer Culture</i> , Vol 6(3), pp. 303-325.	
Hawkins, G, 'Packaging water: Plastic bottles as market and public devices', <i>Economy and Society</i> , vol. 40, no. 4, pp. 534-552.	
<b>Week 4: 17-21 August</b>	Media as Culture Industries
Essential Readings:	
Anderson, C, 2006, 'The Rise and Fall of the Hit: Lockstep Culture is the Exception, Not the Rule', in <i>The Long Tail: Why the Future of Business is Selling Less of More</i> , New York: Hyperion, pp. 27-40.	
Deuze, M, 2009, 'Media Industries, Work and Life', <i>European Journal of Communication</i> , December, vol. 24 no. 4, pp. 467-480.	
<b>Week 5: 24-28 August</b>	(Media) Change is the Only Constant
Essential Readings:	
Gitelman, L, 2006 'Media as Historical Subjects', in <i>Always Already New: Media, History, and the Data of Culture</i> , MIT Press, Cambridge, pp. 1-24.	
Thorburn, D, H Jenkins, and B Seawell (eds.), 2004 'Introduction', in <i>Rethinking media change: the aesthetics of transition</i> , MIT Press, Cambridge, pp. 1-16.	
<b>Week 6: 31 August - 4 September</b>	Considering YouTube: Context and Aesthetics
Essential Readings:	
Jenkins, H, 2009, 'What Happened Before YouTube', in Burgess, J & Green, J 2009, <i>YouTube: Online video and participatory culture</i> , Polity Press, Cambridge, pp109-125.	
Vernallis, C, 2013, 'Chapter 7: YouTube Aesthetics' in <i>UnRuly Media: YouTube, Music Video, and the New Digital Cinema</i> , Oxford University Press, Oxford & New York, pp. 127-154.	
<b>Week 7: 7-11 September</b>	Tracking Music Videos: From MTV to Vevo
Essential Readings:	

Edmond, M, 2014, 'Here We Go Again: Music Videos after YouTube', *Television & New Media*, vol. 15, no. 4, pp. 305 –320.

Korsgaard, M.B., 2013, 'Music Video Transformed', in Richardson, J, C Gorbman, & C Vernallis (eds.), *The Oxford Handbook of New Audiovisual Aesthetics*, Oxford University Press, Oxford & New York, pp. 501-521.

<b>Week 8: 14-18 September</b>	Television and Twitter
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Essential Readings:

Wood, M, & Baughman, L, 2012, 'Glee Fandom and Twitter: Something New, or More of the Same Old Thing?', *Communication Studies*, vol. 63, no. 3, pp. 328-344.

Newman, M.Z., 2012, 'Free TV: File-Sharing and the Value of Television', *Television New Media*, vol. 13, no. 6, pp. 463- 479.

<b>Week 9: 21-25 September</b>	Celebrity in the Digital Sphere
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Essential Readings:

Turner, G, 2014, 'Understanding Celebrity', *Understanding Celebrity*, 2nd Edition, SAGE Publications, London, pp. 3-30

Marshall, D, 2010, 'The promotion and presentation of the self: celebrity as marker of presentational media', *Celebrity Studies*, vol. 1, no. 1, pp. 35-48.

<b>Week 10: 6-9 October</b>	Social Media and Radicalisation
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Essential Readings:

Hornqvist, M & Flyghed, J, 2012, 'Exclusion or culture? The rise and the ambiguity of the radicalization debate', *Critical Studies on Terrorism*, vol. 5, no. 3, pp. 319-334.

O'Loughlin, B, Boudeau, C, & Hoskins, A, 2011, 'Distancing the extraordinary: Audience understandings of discourses of 'radicalization'', *Continuum: Journal of Media & Cultural Studies*, vol. 2, no. 2, pp. 153-164.

<b>Week 11: 12-16 October</b>	Space, Place and Media
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<b>Week 12: 19-23 October</b>	Seminar time will comprise of Presentations
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<b>Week 13: 26-30 October</b>	Seminar time will comprise of Essay Consultations
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### Course evaluation and development

Your feedback gathered from the CATEI surveys at the end of the session will be invaluable in terms of offering ideas and input. Your experiences and suggestions are valued, and there is always room for improvement in terms of the content and teaching strategies.