ARTS2093

Social Media

Semester One // 2018

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
Michele Zappavigna	m.zappavigna@unsw.edu.au	by appointment	Robert Webster 311R	

Tutors

Name	Email	Availability	Location	Phone
Please see Moodle for tutor contact details and class allocations. Maryam Alavi	m.alavinia@unsw.edu.au			
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School Contact Information

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The School of the Arts and Media would like to Respectfully Acknowledge the Traditional Custodians, the Bedegal (Kensington campus), Gadigal (City and Art & Design Campuses) and the Ngunnawal people (Australian Defence Force Academy in Canberra) of the lands where each campus of UNSW is located.

Attendance Requirements

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.

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 attendance protocols in the Faculty of Arts and Social Sciences: https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/

Academic Information

For essential student information relating to: 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 academic information, see https://www.arts.unsw.edu.au/current-students/academic-information/protocols-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 social semiotics to explore new media practices across social media platforms. A central focus is understanding the new forms of sociality that are emerging in relation to these new technologies. We will investigate how identities are performed and communities are formed through close analysis of the communicative patterns observable in both small and large sets of social media texts. Of particular interest is how opinion and sentiment are construed in these texts. Students will reflect on their own social media practices as well as engaging with a range of case studies.

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

One cannot understand social media without understanding audiences. This course aims to give students a detailed knowledge and appreciation of social media in the context 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. Grounded in analysis of social media platforms and practices, 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, with a specific focus on the role of Internet communities and social media 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 social media use.

Assessment

Here, you'll only find very basic information regarding your Assessment. You can find detailed information on Moodle, in the "Assessments" section. In addition, you'll be briefed on the Assessments in specific lectures during semester, which are identified in the weekly outlines on Moodle.

Please first raise questions in your tutorial, as others may have the same question. Discussion forums for each Assessment will be created on Moodle, so you will also be able to raise questions there too. Email should only be used if your question relates to a personal matter, such as an extension.

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Short essay	30%	11/05/2018 05:00 PM	1,2,4
Final exam	40%	In tutorials week 12	1,2
Tutorial presentation	30%	In tutorials	1,2,3,4

Assessment Details

Assessment 1: Short essay

Start date:

Length: 1800 words (+/- 10%, appendix and reference list not included)

Details: 1800 words.Students will receive rubric and comments.

Submission notes: Individual, via Moodle / Turnitin.

Turnitin setting: This assignment is submitted through Turnitin and students do not see Turnitin similarity reports.

Assessment 2: Final exam

Start date:

Length: 1 hour multiple choice exam

Details: 1 hour in-class exam. This is the final assessment task.Students will receive numerical grade.

Submission notes: In tutorials

Turnitin setting: This is not a Turnitin assignment

Assessment 3: Tutorial presentation

Start date:

Length: 5 minute presentation + 200 word abstract

Details: 20 minutes.Students will receive marking rubric and short comment.

Submission notes: Presentation in tutorials; abstract submitted to Moodle before tutorial

Turnitin setting: This assignment is submitted through Turnitin and students do not see Turnitin similarity reports.

Submission of Assessment Tasks

Students are expected to put their names and student numbers on every page of their assignments.

Turnitin Submission

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, assessment tasks 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 Assessment Penalties

An assessed task is deemed late if it is submitted after the specified time and date as set out in the course Learning Management System (LMS).

The late penalty is the loss of 5% of the total possible marks for the task for each day or part thereof the work is late. Lateness will include weekends and public holidays. This does not apply to a task that is assessed but no mark is awarded.

Work submitted fourteen (14) days after the due date will be marked and feedback provided but no mark will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component, a student will be deemed to have met that requirement. This does not apply to a task that is assessed but no mark is awarded.

Work submitted twenty-one (21) days after the due date will not be accepted for marking or feedback and will receive no mark or grade. If the assessment task is a compulsory component of the course a student will automatically fail the course.

Special Consideration Applications

You can apply for special consideration when illness or other circumstances interfere with your assessment performance.

Sickness, misadventure or other circumstances beyond your control may:

* Prevent you from completing a course requirement,

* Keep you from attending an assessable activity,

* Stop you submitting assessable work for a course,

* Significantly affect your performance in assessable work, be it a formal end-of-semester examination, a class test, a laboratory test, a seminar presentation or any other form of assessment.

For further details in relation to Special Consideration including "When to Apply", "How to Apply" and "Supporting Documentation" please refer to the Special Consideration webstie:
https://student.unsw.edu.au/special-consideration

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.

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 (http://www.lc.unsw.edu.au/). 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 Library also has the ELISE tool available to assist you with your study at UNSW. ELISE is designed to introduce new students to studying at UNSW but it can also be a great refresher during your study.

Completing the ELISE tutorial and quiz will enable you to:

- analyse topics, plan responses and organise research for academic writing and other assessment tasks
- effectively and efficiently find appropriate information sources and evaluate relevance to your needs
- use and manage information effectively to accomplish a specific purpose

- better manage your time
- understand your rights and responsibilities as a student at UNSW
- be aware of plagiarism, copyright, UNSW Student Code of Conduct and Acceptable Use of UNSW ICT Resources Policy
- be aware of the standards of behaviour expected of everyone in the UNSW community
- locate services and information about UNSW and UNSW Library

Some of these areas will be familiar to you, others will be new. Gaining a solid understanding of all the related aspects of ELISE will help you make the most of your studies at UNSW. (http://subjectguides.library.unsw.edu.au/elise/aboutelise)

Course Schedule

[View class timetable](#)

Timetable

Date	Type	Content
Week 1: 26 February - 4 March	Lecture	**COURSE INTRODUCTION: THE CULTURAL HISTORY OF SOCIAL MEDIA** We begin this course by exploring social media through a critical historical lens, considering how it evolved from the concept of 'web 2.0'. We will consider what it means for platforms to be 'social', and how we might investigate their technical affordances and communicative functions. **Key concepts: Web 2.0, sociality, social networks, social media, platforms, affordances, web genres** **Reading:** Marwick, A. E. (2013). 'A cultural history of Web 2.0' [Chapter 1, p. 21-72], *Status update: Celebrity, publicity, and branding in the social media age*. New Haven & London: Yale University Press. Bucher, T., & Helmond, A. (2017). The affordances of social media platforms. In J. Burgess, A. Marwick, & T. Poell (Eds.), *SAGE handbook of social media* (pp. 233-253). London & New York: Sage. **Textbook reading:** Page, R., Unger, J., Barton, D. & Zappavigna, M. (2014). 'What is social media?' [Chapter 1 p. 5-25]. *Researching language and social media: A student guide*. London: Routledge.
	Tutorial	NO TUTORIAL in Week 1. Tutorials start in Week 2.
Week 2: 5 March - 11 March	Web	**WEEK 2: THE RHETORIC OF SOCIAL 'SHARING': TELLING STORIES WITH SOCIAL MEDIA** This week we examine how people share their experiences with social media as different kinds of stories. We will think about issues of privacy and information control in relation to the connective functions afforded by social media services.

		Key concepts: Sharing, narrative, small stories, discourse community, social norms, privacy, information control, connective functions
		Reading:
		Van Dijck, J. (2013). 'Facebook and the imperative of sharing' [Chapter 3, p.45-75], *The culture of connectivity: A critical history of social media*. Oxford: Oxford University Press.
		Papacharissi, Z., & Gibson, P. L. (2011). Fifteen minutes of privacy: Privacy, sociality, and publicity on social network sites. In S. Trepte & L. Reinecke (Eds.), *Privacy online* (pp. 75-89). Berlin: Springer.
		Textbook reading:
		Page, R., Unger, J., Barton, D. & Zappavigna, M. (2014). 'What are Internet research ethics?' [Chapter 4 p. 58-79]. *Researching language and social media: A student guide*. London: Routledge.
	Tutorial	First tutorial!
		Attendance is essential, as we will allocate topics for Assessment 1 Tutorial Presentation
Week 3: 12 March - 18 March	Web	**WEEK 3: IMAGINED AUDIENCES AND CONTEXT COLLAPSE**
		Last week we considered the stories people tell with social media. This week we think about the ways in which these stories are aimed at different audiences and how this impacts the kind of communication produced.
		Key concepts: networked audiences, imagined audience, context collapse, interpersonal meaning, discourse, self-presentation strategies, 'face work'
		Reading:
		Litt, E., & Hargittai, E. (2016). The Imagined Audience on Social Network Sites. *Social Media + Society, 2*(1), 1-12, doi:10.1177/2056305116633482
		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.

		Textbook reading: Page, R., Unger, J., Barton, D. & Zappavigna, M. (2014). 'What are ethnographic approaches?' [Chapter 6 p. 104-126]. *Researching language and social media: A student guide*. London: Routledge.
	Tutorial	Discussion of this week's key concepts followed by brief student presentations (max 15 minutes for 3 speakers).
Week 4: 19 March - 25 March	Web	**WEEK 4: NETWORKED PUBLICS AND THE BLURRING OF PUBLIC AND PRIVATE DOMAINS** This week our focus is on the blurring of the public and private in social media communication. We will look at what is means to create, curate, brand and share personal experience to networked audiences. **Key concepts: networked publics, the public sphere, privacy, lifestreaming, self-branding** **Reading:** Nancy K. Baym & danah boyd (2012): Socially Mediated Publicness: An Introduction, *Journal of Broadcasting & Electronic Media*, 56(3), 320-329. Marwick, A. E. (2013). 'Lifestreaming' [Chapter 5, p. 205-244], *Status update: Celebrity, publicity, and branding in the social media age*. New Haven & London: Yale University Press. **Textbook reading:** Page, R., Unger, J., Barton, D. & Zappavigna, M. (2014). 'Analysing discourse: qualitative approaches' [Chapter 5 p. 80-103]. *Researching language and social media: A student guide*. London: Routledge.
	Tutorial	Discussion of this week's key concepts followed by brief student presentations (max 15 minutes for 3 speakers).
Week 5: 26 March - 1 April	Web	**WEEK 5: SOCIAL MEDIA INFLUENCERS AND ATTENTION ECONOMIES** This week we consider how important digital attention has become as a social resource. We will explore the practices of social media influencers, and the concepts of microcelebrity and personal branding.

		NB: Friday is a public holiday **Key concepts**: **Influencers, microcelebrity, mommy blogging, 'sharenting', calibrated amateurism, attention economy, digital labour, narratives of domestic life** **Reading:** Senft, T. M. (2013). Microcelebrity and the branded self. In E. J. Hartley, J. Burgess, & A. Bruns (Eds.), *A companion to new media dynamics* (pp. 346-354). UK: Blackwell. Crystal, A. (2017). #familygoals: Family Influencers, Calibrated Amateurism, and Justifying Young Digital Labor. *Social Media + Society*, 3(2), 1-15.
	Tutorial	Discussion of this week's key concepts followed by brief student presentations (max 15 minutes for 3 speakers).
Break: 2 April - 8 April	Homework	Enjoy your break!
Week 6: 9 April - 15 April	Web	**WEEK 6: THE CURATORIAL SELF AND THE EVERYDAY AESTHETICS OF SOCIAL MEDIA** This week we focus on the visual dimension of social media. We will explore how people represent themselves through curation practices and an aesthetic of the everyday, focusing on digital scrapbooking as a case study. **Key concepts: self-curation, aesthetics, digital scrapbooking, visual semiotic resources, visual blogging, amplified ordinariness** **Reading:** Zhao, S. & Zappavigna, M. (in press). Digital Scrapbooks, everyday aesthetics & the curatorial self: Social photography in female visual blogging. In F. Forsgren & E.S. Tønnessen (Eds.), *Multimodality and Aesthetics.* London, New York: Routledge. Abidin, C. (2014). #In$tagLam: Instagram as a repository of taste, a burgeoning marketplace, a war of eyeballs. In M. Berry & M. Schleser (Eds.), *Mobile media making in an age of Smartphones* (pp. 119-128). New York: Palgrave Pivot.
	Tutorial	Discussion of this week's key concepts followed by brief student presentations (max 15 minutes for 3

		speakers).
Week 7: 16 April - 22 April	Web	**WEEK 7: SELF-REPRESENTATION AND SELFIES** This week we continue our exploration of visual social media, turning our attention to selfies as a means for representing not just the self, but point of view. In particular will consider the relationship between self-representation and consumerism, looking at how everyday users enact their identities through talking about their possessions. **Key concepts: Self-representation, selfies, visual meaning-making, still life self-imaging, consumerism, subversive frivolity** **Reading:** Abidin, C. (2016). "Aren't These Just Young, Rich Women Doing Vain Things Online?": Influencer Selfies as Subversive Frivolity. *Social Media + Society*, 2(2), 1-17. Georgakopoulou, A. (2016). From narrating the self to posting self (ies): a small stories approach to selfies. *Open Linguistics*, 2(1), 300–317.
	Tutorial	**Essay writing workshop**. Bring your essay notes and your essay plan to get the most out of this tutorial!
Week 8: 23 April - 29 April	Web	**WEEK 8: ANALYSING OPINION AND EMOTION IN SOCIAL MEDIA COMMUNICATION** Sharing opinion and emotion is an important communicative function of social media discourse across a range of domains. This week we will consider the role of emotional language in the stories people tell with social media. **Key concepts: evaluative language, sociology of emotions, critical discourse analysis, affective publics, subjectivity** **Reading:** Zappavigna, M. (2014). Coffeetweets: Bonding around the bean on Twitter. In P. Seargeant & C. Tagg (Eds.), *The language of social media: Communication and community on the Internet* (pp. 139 -160). London: Palgrave. Gustav, P. (2017). Love, Affiliation, and Emotional

		Recognition in #kämpamalmö:— The Social Role of Emotional Language in Twitter Discourse. Social Media + Society, 3(1), 2056305117696522 **Textbook reading:** Page, R., Unger, J., Barton, D. & Zappavigna, M. (2014). 'Carrying out a study of language practices in social media' [Chapter 7, 127-139] *Researching language and social media: A student guide*. London: Routledge.
	Tutorial	Discussion of this week's key concepts followed by brief student presentations (max 15 minutes for 3 speakers).
Week 9: 30 April - 6 May	Web	**WEEK 9: AFFECT, AFFILIATION AND SOCIAL MEDIA PARALANGUAGES** This week we continue our exploration of emotion and social media and shift to considering the role that paralinguistic resources such as emoji and gifs play in this kind of communication. **Key concepts: Paralanguage, Affect, affective publics, digital affect cultures, mediatization, ambient affiliation** **Reading:** Miltner, K. M., & Highfield, T. (2017). Never Gonna GIF You Up: Analyzing the Cultural Significance of the Animated GIF. *Social Media+ Society, 3*(3), 1-11. Stark, Luke, and Kate Crawford. 2015. "The Conservatism of Emoji: Work, Affect, and Communication." *Social Media + Society Journal* 1(2).
	Tutorial	Discussion of this week's key concepts followed by brief student presentations (max 15 minutes for 3 speakers).
Week 10: 7 May - 13 May	Web	**WEEK 10: SOCIAL METADATA AND SOCIAL MEDIA METADISCOURSE** Social tagging has become a prevalent social media practice. This week we consider the kinds of networked publics that are formed through hashtags, as well as how hashtags are used to enact different kinds of evaluative metacommentary about social experiences.

		NB: ESSAY due on Friday this week **Reading:** Bruns, A., & Burgess, J. (2015). Twitter hashtags from ad hoc to calculated publics. In N. Rambukkana (Ed.), *Hashtag publics: The power and politics of discursive networks* (pp. 13-28). New York: Peter Lang. Zappavigna, M. (2018). 'Hashtags as a semiotic technology' [Chapter 2, pp.15-40], *Searchable Talk: Hashtags and Social Media Metadiscourse.* London: Bloomsbury **Textbook reading:** Page, R., Unger, J., Barton, D. & Zappavigna, M. (2014). 'Working with social media data: quantitative approaches' [Chapter 9, 169-193] *Researching language and social media: A student guide*. London: Routledge
	Tutorial	Discussion of this week's key concepts followed by brief student presentations (max 15 minutes for 3 speakers).
Week 11: 14 May - 20 May	Web	**WEEK 11: BACKCHANNEL COMMUNICATION AND TWO SCREEN VIEWING** Continuing on from our exploration of social tagging, this week we will consider backchannel communication where social media communication operates in parallel to some other form of media consumption such as watching TV or listening to a conference presentation (or lecture!). **Key concepts: backchannel communication, digitally mediated commentary** **Reading:** Atifi, H., & Marcoccia, M. (2017). Exploring the role of viewers' tweets in French TV political programs: Social TV as a new agora. *Discourse, Context & Media,* 19, 31-38. Chadwick, A., O'Loughlin, B., & Vaccari, C. (2017). Why people dual screen political debates and why it matters for democratic engagement. *Journal of Broadcasting & Electronic Media*, 61(2), 220-239. **Textbook reading:**

		Page, R., Unger, J., Barton, D. & Zappavigna, M. (2014). 'Collecting social media materials for quantitative projects' [Chapter 8, 127-139] *Researching language and social media: A student guide*. London: Routledge.
	Tutorial	**Exam revision** in tutorials. We will practise using some multiple choice questions on Moodle. You should bring some of your own questions to ask your tutor.
Week 12: 21 May - 27 May	Web	**WEEK 12: INTERNET MEMES AND PARTICIPATORY PUBLICS** Internet memes have become a common feature in public discourse about politics. This week we consider memes from a multimodal perspective, looking at how they function as a semiotic resource for social bonding and social commentary. **Key concepts: Internet memes, image macros, phrasal template memes, assemblages, multimodality, political discourse** **Reading:** Frazer, R., & Carlson, B. (2017). Indigenous Memes and the Invention of a People. *Social Media+ Society, 3*(4), 1-12. Ross, A. S., & Rivers, D. J. (2017). Digital cultures of political participation: Internet memes and the discursive delegitimization of the 2016 US Presidential candidates. *Discourse, Context & Media*, 16, 1-11.
	Tutorial	**Multiple choice exam** via Moodle in tutorials. Make sure you bring your laptop and that it is fully charged!
Week 13: 28 May - 3 June	Web	We conclude our exploration of social media by looking at recent research into how platforms function at the 'bookends' of life: before birth and after death. **No lecture this week; tutorials only** **Key concepts: Visual social media, identity, digital norms, discourses of birth and death, digital memorial practices** **Reading:** Leaver, T., & Highfield, T. (2018). Visualising the

| | | ends of identity: pre-birth and post-death on Instagram. *Information, Communication & Society*, 21(1), 30-45. |
| | Tutorial | Discussion of this week's key concepts followed by brief student presentations (max 15 minutes for 3 speakers). |

Resources

Prescribed Resources

This course uses a textbook *and* other readings.

The textbook is Page, R., Unger, J., Barton, D. & Zappavigna, M. (2014). *Researching language and social media: A student guide.* London: Routledge. You **must** purchase a copy of the textbook, which is available from the UNSW Bookshop.

Non-textbook readings can be accessed via the Leganto system on Moodle.

Recommended Resources

Any further resources will be provided in the week by week modules on Moodle.

Course Evaluation and Development

This course undergoes continual development, via MyExperience feedback and collegial review. We therefore take your feedback very seriously. There will also be opportunities in the tutorials during semester for you to discuss your experiences of the course.

Image Credit

Michele Zappavigna, 2018

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