



**UNSW**  
SYDNEY

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# ARTS2093

## Social Media

Term Three // 2019

## Course Overview

### Staff Contact Details

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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.

## **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.

### **Course Learning Outcomes**

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
Final Exam	30%	During your week 9 tutorial	1,2,3,4
Tutorial Tasks	20%	25/10/2019 12:00 AM	1,2,3,4
Short Essay	50%	01/11/2019 12:00 AM	1,2,4

### Assessment Details

#### Assessment 1: Final Exam

**Start date:** Not Applicable

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

#### Assessment 2: Tutorial Tasks

**Start date:** Not Applicable

**Details:** Tutorial tasks combining multiple choice and short answer responses equivalent to 800-1000 words in total. Students will receive rubric grade.

#### Assessment 3: Short Essay

**Start date:** Not Applicable

**Details:** 2000-2500 words. Students will receive rubric and comments.

## Attendance Requirements

Students are strongly encouraged to attend all classes and review lecture recordings.

## Course Schedule

[View class timetable](#)

### Timetable

Date	Type	Content
Week 1: 16 September - 20 September	Lecture	<p><b>COURSE INTRODUCTION: SOCIAL MEDIA PLATFORMS, PRACTICES, AND AFFORDANCES</b></p> <p>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.</p> <p><b>Key concepts: Web 2.0, sociality, social networks, social media, platforms, affordances, web genres</b></p> <p><b>Reading:</b></p> <p>Bucher, T., &amp; Helmond, A. (2017). The affordances of social media platforms. In J. Burgess, A. Marwick, &amp; T. Poell (Eds.), <i>SAGE handbook of social media</i> (pp. 233-253). London &amp; New York: Sage.</p> <p><b>Textbook reading:</b></p> <p>Chapter 2 'Hashtags as a Semiotic Technology' in Zappavigna (2018). <i>Searchable Talk: Hashtags and Social Media Metadiscourse</i>. London: Bloomsbury.</p>
	Tutorial	Course overview and exploring the affordances of social media platforms.
Week 2: 23 September - 27 September	Web	<p><b>WEEK 2: THE RHETORIC OF SOCIAL 'SHARING': TELLING STORIES WITH SOCIAL MEDIA</b></p> <p>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.</p>

		<p><b>Key concepts: Sharing, narrative, small stories, discourse community, social norms, privacy, information control, connective functions</b></p> <p><b>Reading:</b></p> <p>Van Dijck, J. (2013). 'Facebook and the imperative of sharing' [Chapter 3, p.45-75], <i>The culture of connectivity: A critical history of social media</i>. Oxford: Oxford University Press.</p> <p><b>Textbook reading:</b></p> <p>Chapter 4 '#WhinyLittleBitch: Evaluative Metacommentary' in Zappavigna (2018). <i>Searchable Talk: Hashtags and Social Media Metadiscourse</i>. London: Bloomsbury.</p> <p><b>Optional reading:</b></p> <p>Papacharissi, Z., &amp; Gibson, P. L. (2011). Fifteen minutes of privacy: Privacy, sociality, and publicity on social network sites. In S. Trepte &amp; L. Reinecke (Eds.), <i>Privacy online</i> (pp. 75-89). Berlin: Springer.</p>
	Tutorial	Investigating the types of stories told on social media platforms.
Week 3: 30 September - 4 October	Web	<p><b>WEEK 3: IMAGINED AUDIENCES AND CONTEXT COLLAPSE</b></p> <p>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.</p> <p><b>Key concepts: networked audiences, imagined audience, context collapse, interpersonal meaning, discourse, self-presentation strategies, 'face work'</b></p> <p><b>Reading:</b></p> <p>Litt, E., &amp; Hargittai, E. (2016). The Imagined Audience on Social Network Sites. <i>Social Media + Society</i>, 2(1), 1-12, doi:10.1177/2056305116633482</p> <p><b>Textbook reading:</b></p>

		<p>Chapter 5 '#SpicerFacts: The Quoted Voice and Intersubjectivity' in Zappavigna (2018). <i>Searchable Talk: Hashtags and Social Media Metadiscourse</i>. London: Bloomsbury.</p> <p><b>Optional reading:</b></p> <p>Wesch, M. (2009). YouTube and You: experiences of self-awareness in the context collapse of the recording webcam. <i>Explorations in Media Ecology</i>, 8(2), 19-34.</p>
	Tutorial	Understanding context collapse on social media platforms.
Week 4: 7 October - 11 October	Web	<p><b>WEEK 4: NETWORKED PUBLICS AND THE BLURRING OF PUBLIC AND PRIVATE DOMAINS</b></p> <p>This week our focus is on the blurring of the public and private in social media communication. We will look at what it means to create, curate, brand and share personal experience to networked audiences.</p> <p><b>Key concepts: networked publics, the public sphere, privacy, lifestreaming, self-branding</b></p> <p><b>Reading:</b></p> <p>Nancy K. Baym &amp; danah boyd (2012): Socially Mediated Publicness: An Introduction, <i>Journal of Broadcasting &amp; Electronic Media</i>, 56(3), 320-329.</p> <p>Marwick, A. E. (2013). 'Lifestreaming' [ Chapter 5, p. 205-244], <i>Status update: Celebrity, publicity, and branding in the social media age</i>. New Haven &amp; London: Yale University Press.</p>
	Tutorial	Exploring how the public and private blur on social media platforms.
Week 5: 14 October - 18 October	Web	<p><b>WEEK 5: SOCIAL MEDIA INFLUENCERS AND ATTENTION ECONOMIES</b></p> <p>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.</p> <p><b>NB: Friday is a public holiday</b></p>

		<p><b>Key concepts: Influencers, microcelebrity, mommy blogging, ‘sharenting’, calibrated amateurism, attention economy, digital labour, narratives of domestic life</b></p> <p><b>Reading:</b></p> <p>Senft, T. M. (2013). Microcelebrity and the branded self. In E. J. Hartley, J. Burgess, &amp; A. Bruns (Eds.), <i>A companion to new media dynamics</i> (pp. 346-354). UK: Blackwell.</p> <p>Crystal, A. (2017). #familygoals: Family Influencers, Calibrated Amateurism, and Justifying Young Digital Labor. <i>Social Media + Society</i>, 3(2), 1-15.</p>
	Tutorial	Exploring the role of influencers in digital economies.
Week 6: 21 October - 25 October	Reading	Reading week - no lectures or tutorials!
Week 7: 28 October - 1 November	Web	<p><b>WEEK 7: THE CURATORIAL SELF AND THE EVERYDAY AESTHETICS OF SOCIAL MEDIA</b></p> <p>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.</p> <p><b>Key concepts: self-curation, aesthetics, digital scrapbooking, visual semiotic resources, visual blogging, amplified ordinariness</b></p> <p><b>Reading:</b></p> <p>Zhao, S. &amp; Zappavigna, M. (2018). Digital Scrapbooks, everyday aesthetics &amp; the curatorial self: Social photography in female visual blogging. In F. Forsgren &amp; E.S. Tønnessen (Eds.), <i>Multimodality and Aesthetics</i>. London, New York: Routledge.</p> <p>Abidin, C. (2014). #In\$tagLam: Instagram as a repository of taste, a burgeoning marketplace, a war of eyeballs. In M. Berry &amp; M. Schleser (Eds.), <i>Mobile media making in an age of Smartphones</i> (pp. 119-128). New York: Palgrave Pivot.</p>
	Tutorial	Exploring the visual aesthetics of social media platforms.
Week 8: 4 November - 8 November	Web	<b>WEEK 8: SOCIAL METADATA AND SOCIAL MEDIA METADISCOURSE</b>

		<p>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.</p> <p><b>Reading:</b></p> <p>Bruns, A., &amp; Burgess, J. (2015). Twitter hashtags from ad hoc to calculated publics. In N. Rambukkana (Ed.), <i>Hashtag publics: The power and politics of discursive networks</i> (pp. 13-28). New York: Peter Lang.</p> <p><b>Textbook reading:</b></p> <p>Chapter 3 'The Ideational and Interpersonal Functions of Hashtags' in Zappavigna (2018). <i>Searchable Talk: Hashtags and Social Media Metadiscourse</i>. London: Bloomsbury.</p>
	Tutorial	Exploring the role of social tagging in social media discourse.
Week 9: 11 November - 15 November	Web	<p><b>WEEK 9: AFFECT, AFFILIATION AND SOCIAL MEDIA PARALANGUAGES</b></p> <p>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.</p> <p><b>Key concepts: Paralanguage, Affect, affective publics, digital affect cultures, mediatization, ambient affiliation</b></p> <p><b>Reading:</b></p> <p>Miltner, K. M., &amp; Highfield, T. (2017). Never Gonna GIF You Up: Analyzing the Cultural Significance of the Animated GIF. <i>Social Media+ Society</i>, 3(3), 1-11.</p> <p>Stark, Luke, and Kate Crawford. 2015. "The Conservatism of Emoji: Work, Affect, and Communication." <i>Social Media + Society Journal</i> 1(2).</p>
	Tutorial	<b>Multiple choice exam</b> via Moodle in tutorials. Make sure you bring your laptop and that it is fully charged!
Week 10: 18 November -	Web	<b>WEEK 10: INTERNET MEMES AND</b>

22 November

## **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:**

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.

### **Textbook reading:**

Chapter 9 '#TinyTrump: Intermodal Coupling and Visual Hashtag Memes' in in Zappavigna (2018). *Searchable Talk: Hashtags and Social Media Metadiscourse*. London: Bloomsbury.

Tutorial

Exploring internet memes and participatory publics.

## **Resources**

### **Prescribed Resources**

This course uses a textbook *and* other readings.

The textbook is:

Zappavigna, M. (2018). *Searchable Talk: Hashtags and Social Media Metadiscourse*. London: Bloomsbury.

It is available in the UNSW bookshop and the library.

All other 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.

## **Submission of Assessment Tasks**

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### **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](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, 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.

For information on how to submit assignments online via Moodle: <https://student.unsw.edu.au/how-submit-assignment-moodle>

## 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/or progression of ideas of the original, and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit and to piecing together quotes and paraphrases into a new whole, without appropriate referencing.

**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>

## **Academic Information**

For essential student information relating to:

- requests for extension;
- late submissions guidelines;
- review of marks;
- UNSW Health and Safety policies;
- 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/>

## **Image Credit**

Michele Zappavigna, 2019

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