MECO345

Social Media

S1 Day 2019

Department of Media, Music, Communication and Cultural Studies

Contents

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General Information

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Credit points
3

Prerequisites
39cp at 100 level or above

Corequisites

Co-badged status

Unit description
This unit will offer students an understanding of the key role social media now plays in media practice and culture. The ways in which social media impact and influence public debate will be explored. The unit will involve students in integrating existing and emerging online platforms and technologies into media practice. Students will analyse the way media organisations, corporations and individuals utilise social media to produce narratives and participate in public discourse. They will also examine the way social and online media have opened up new possibilities for building audiences and communities using a wide variety of social media platform and practices.

Important Academic Dates

Information about important academic dates including deadlines for withdrawing from units are available at https://www.mq.edu.au/study/calendar-of-dates

Learning Outcomes

On successful completion of this unit, you will be able to:

Understand a range of theories related to digital media studies, including but not limited to connection versus connectivity, context collapse and moral panics, platform vernaculars and governance, interactivity versus algorithmic determinism, "playbour," and micro-celebrity.

Understand a range of theories related to visual studies, including but not limited to vision, seeing, connotation, denotation, index, visuality, networked images as "secondary visuality", visibility, framing and re-framing, counter-visuality, and neo-visuality.

Appreciate and evaluate the ontological, epistemological and ethical differences between how networked computers, humans, and institutions experience perception, knowledge and action.

Learn to deploy the "walk-through method" to illustrate and unpack the visible and invisible governing structures of a social media platform, application, or practice.

Learn to deploy the "theme, question, object, lens, method, presentation" approach to assessing case studies in global social media culture.

General Assessment Information

- Classes and tutorials begin Week 1. Be aware that for this class, viewing of lectures is mandatory, as is your physical attendance in tutorials.

- All assessment submissions are online via TurnItin. No paper or emailed submissions will be accepted. See individual assessment instructions for details.

- Unless a Special Consideration request has been submitted and approved, (a) a penalty for lateness will apply – two (2) marks out of 100 will be deducted per day for assignments submitted after the due date – and (b) no assignment will be accepted more than seven (7) days (including weekends) after the original submission deadline. No late submissions will be accepted for timed assessments – e.g. quizzes, online tests

- You will need to supply appropriate documentation to your unit convenor for any missed tutorial or lack of pre-tutorial materials (if less than three consecutive days). You will need to apply for Special Consideration to cover any absences more than three consecutive days.

- The MMCCS Session Re-mark Application can be found here: http://www.mq.edu.au/pubstatic/public/download/?id=167914

Assessment Tasks

Name	Weighting	Hurdle	Due
Platform Walk-through Project	40%	No	Friday at midnight, Week 6
Comparative Project	60%	No	Friday @ midnight, Week 13

Platform Walk-through Project

Due: **Friday at midnight, Week 6**
Weighting: **40%**

Description: For this exercise, you are to write an essay (or make a video) that considers the question, "How do social media platforms deploy visuality to signal their ideological biases to users?" For this exercise, you should focus on ONE social media platform of your choosing, and ONE ideological bias of interest (e.g. safety, usefulness, popularity, friendship, a 'good' experience, etc. As we discussed in class, platform visuality involves what (or whom) seem to receive visual emphasis, as well as what (or whom) seems hidden, obscured, or overlooked.

The methodological strategy taken for this essay (or video) should be a "platform walk through." Your walk through must include a clear objective (e.g. create a profile; create a background; change privacy settings; make a playlist; purchase an item; etc.) and clear metrics for success/ failure (e.g. gather X many 'likes' in Y amount of time; make Y amount of purchase in W amount of time, etc.). As a researcher, your goal in a single walk-through is quite modest: you work through the steps required to accomplish one objective on one platform, gathering shots of each screen you encounter. Your walk-through is over once you reach your objective, or when the time you have designated for your walk-through ends.

As a media studies student, you need to do more for this assignment than perform a walk-through. You need use your semiotic and discourse analysis skills to make specific arguments about how you see visuality working in the service of the ideology that interests you on your chosen platform. Evidence for your argument should come from your walk-through screen shots, which you can feel free to supplement with visuals and text about the platform found elsewhere: on the platform's main web site; on its download page on app stores; in tutorial videos that introduce the platform on sites like YouTube; in print or television advertisements for the platform; in press interviews where executives from the platform express the company's "vision," etc. This essay does not require citations beyond anything you've located online at web sites, in press materials, etc. However, if you find it useful to reference class readings regarding visuality or platforms, you are welcome to do so. You are also free to reference any scholarly material you have found useful for thinking about your ideological interests, such as book chapters, journal articles, entries in philosophy dictionaries, encyclopedia or handbook entries, etc.

In addition to displaying university-level writing, spelling, grammar and scholarly citation practices, students are expected to cite all materials accessed on web sites, phone apps, in

press materials, etc. We will cover these practices in tutorials. This is a formative assessment. Feedback will include a grade out of 40, a qualitative rubric and comments from your marker.

Format

Your assignment can take one of two formats:

1. You can produce an illustrated essay that runs between 1800-2000 words.
2. You can produce a short video or animated slide show running between 2-3 minutes.

Submission procedures:

- If you have written an illustrated essay, submit a pdf doc via Turnitin.
- If you have created a video piece, you will be asked to complete a template that includes a URL where it can be viewed. Details will follow via iLearn.

Criteria: This assessment is worth 40 points. The essay (or video) should include the elements noted below. Further guidance will be given in tutorials.

Introduction: 10 points

1. A strong introduction that explains which social media platform and ideological concept you have chosen to investigate, and how you see these two things connecting at "first glance." This introduction should include some sort of explanation for why you chose this platform and ideological concept for this assignment; a brief but clear description of your chosen platform for those unfamiliar with it; a carefully worded explanation of how you relate as a user to the ideological concept you've chosen to explore (e.g. the words, experiences, feelings or beliefs you personally associate with this concept); and a quick discussion of how your platform appears to engage (or not) with this concept. You should support this discussion using visual and textual evidence from platform logos, slogans, ads, press, "mission statements" etc.

Walk-through: 10 points

1. A readable discussion of how you came to construct the parameters of your walk-through. This should include a brief but clear explanation about why you choose your walk-through objective, and how established your metrics for success/failure. Your explanation should in some way touch on your ideological interest. In other words, you need to address the question, "Why would you choose to do X for your walk-through, if the ideology that interests you is Y?"
2. A step-by-step platform walk-through that is illustrated where appropriate, using annotated screen grabs. Your walk-through needs to balance thoroughness (no steps left out) with focus (ensuring the reader understands which moments of the walk-through you found most valuable for your analysis.) There is a bit of an art to this, which we will

discuss in class.

3. A discussion that assesses your experiences trying to meet the objective of your platform walk-through. Using your own metrics, would you describe your walk-through results as successful, not successful, or somewhere in-between? If you were to re-do this expement, would you recommend changing anything the objective, the metrics, or anything else? Why or why not?

Analysis: 10 points

1. A discussion of your walk-through that details which material you found most interesting in terms of your ideological interests, and why. This discussion should be structured as a tentative argument (supported with evidence) about how you initially understood the platform's position regarding the ideology that interests you (as explained in your introduction), and how you understand the platform's position after your walk-through. This section is the "meat" of your essay, which means it should comprise between 25-30% of your total word count. You are expected to display your semiotic, discourse and performance skills and underscore throughout that visuality involves both what is seeable and emphasized, as well as what is obscured, hidden, omitted, etc. For instance: "Judging from the abundance of 'new user' pop-up help screens I encountered during my walk-through (see image), the platform's designers seem committed to the notion of being 'welcoming.' Unfortunately, signs of welcome don't seem to extend to the message boards. These appear to be dominated by in-jokes and user-generated memes (see image 2), and almost entirely absent of posts from self-admitted newcomers. When comparing this online dynamic to language about welcome I read on the platform's official Mission Statement (found on their web site) I noticed…."

2. A section that considers three questions: 1. From what you saw in your walk-through, what sort of users seem the most welcomed, assisted, and encouraged by this platform? 2. From what you saw in your walk-through, which sort of users seems overlooked, avoided, or ignored? 3. Would you say your walk-through observations about users match up with, or diverge from who the platform seems to be courting and avoiding in its branding, press and promotional materials? Note: When thinking about users, it can be useful to consider both bodies and affordances. For instance, users certainly have ages, genders, sexualities, races, disabilities and so forth. But it can be helpful to think about users as accessors of technologies. As you explore your platform, ask yourself: What sorts of devices and operating systems does this platform require for optimal and basic performance? What languages choices are offered and not? Which physical geographies exist where this platform might be blocked, monitored, or otherwise problematic to use?

We can also think of platforms in the level of technical expertise they assume their users have and the degree to which they assume users can decode platform-specific social media norms without explanation (e.g. the unspoken "posting rules" of Instagram), etc. Who might be affected by all these issues, and why?

3. If you "accidentally" discovered something during this walk-through that doesn't link to your original ideological interest but nonetheless interests or intrigues you, feel free to discuss it here.

Conclusion & Further Research Avenues: 10 points

1. A section that assesses the utility of your original walk-through design. As an experiment meant to show something about ideology on this platform, would you say your walk-through design was useful, not useful, or somewhere in-between? What makes you say this?

2. A section that assesses what you learned from your walk-through, and what questions remain. Regarding the ideological question that interests you, what did your walk-through help you learn about the platform? What questions remain in your mind?

3. A section that discusses possible ways you might use comparative methods to explore your ideological interests further. This could include comparing walk-throughs of two users attempting the same objective; comparing walk-throughs of one user with two different objectives on the same platform, comparing walk-throughs of one user with the same objective on two different platforms, etc.

Grading Note:

Assessment standards in this unit align with the University's grade descriptors, available at: https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policies/assessment

On successful completion you will be able to:
- Understand a range of theories related to visual studies, including but not limited to vision, seeing, connotation, denotation, index, visuality, networked images as "secondary visuality", visibility, framing and re-framing, counter-visuality, and neo-visuality.
- Appreciate and evaluate the ontological, epistemological and ethical differences between how networked computers, humans, and institutions experience perception, knowledge and action.
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Comparative Project

Due: **Friday @ midnight, Week 13**
Weighting: **60%**

Summary

This assessment has been designed to test your comfort level with the "theme, question, lens, method, presentation" approach to social media studies, which we will discuss at length in class. Using a traditional or creative format, you will be asked to compare two social media related events, phenomena, news developments, or user experiences. The research question, methodology and theoretical lenses for this project will be yours to choose, provided they reflect in some way on our class. The cases/stories/phenomena under comparison will also be yours to choose, with final approval from Terri. There is a bit of a trick to picking things that yield interesting results when compared, which is something we'll be discussing at length in tutorials.

This essay requires substantive engagement with at least two concepts covered in scholarly readings assigned for this class. Sometimes students choose topics that require them to access concepts and/or texts not covered in class; these students are welcome to swap more appropriate concepts and/or texts into their work, provided they have secured Terri's prior approval via email.

Format

Your assignment can take one of two formats:

1. You can produce an illustrated essay that runs between 2000-2500 words.
2. You can produce a short video or animated slide show running between 3-5 minutes.

Submission procedures:

• If you have written an illustrated essay, submit a pdf doc via Turnitin.
• If you have created a video piece, you will be asked to complete a template that includes a URL where it can be viewed. Details will follow via iLearn.

Marking Criteria: This assessment is worth 60 points. Feedback will include a grade out of 60, a qualitative rubric and comments from your marker. In their writing, student are expected to adhere to university-level writing, spelling, grammar, and citation practices. At the end of the submission there must be Works Cited section, referencing all scholarly materials, as well as material accessed on web sites, phone apps, in press materials, etc. We will cover these citation practices in tutorials. The essay (or video) will be assessed according to the elements noted below. Further guidance will be given in tutorials.

Introduction (10 points)

1. A section that introduces the two cases/events/objects you will be comparing in this

essay or video. This section should clearly and concisely answer the standard questions journalists discuss when recapping or summarizing an event: who, what, when, where, and how (with 'why' omitted, for reasons we will discuss in tutorial.)

2. A section where you introduce the research question you wish to explore in this essay by comparing your cases/events/objects. Here, you should state your question; articulate how you see that question relating to two concepts covered in class; and give a brief layperson's definition for each concept (you will give scholarly definitions later.)

3. A section where you discuss why this question is of interest to you, and how it might be of interest **to others** (in industry, regulation, activism, politics, art, education, etc.)

Methodology (10 points)

1. A section where you **detail your comparative methodology for this project** (e.g. platform walk-through, semiotic analysis, discourse analysis performance analysis, etc.) This section should give us the who/what/when/where/how details of your methodological strategy, presented in such a way that they connect to your research question. In other words, we need you to justify WHY you chose the specific strategy you did.

Comparative Analysis (30 points)

1. A section where you zero in one concept from class to discuss how your cases/objects are similar. Here, you move from a layperson's understanding of a concept, to a scholar's understanding. You begin by pointing to one passage from one scholarly text the concept you want to zero in on is defined, discussed, debated, or otherwise engaged by a scholar. Next, you discuss how both your cases/objects engage seem to be illustrating, embodying, performing or otherwise engaging with this concept in similar ways. Finally, discuss what you see as the significance of this similarity (i.e. answer the question, "Why should we care?") Note: You need to be constructing this section as an argument, supported with semiotic, linguistic, performative or other evidence from your studies/objects. Your evidence will vary depending on your methods. E.g., you might have screen shot evidence in a walk-through, quotes in a discourse analysis, describe audience reaction to an event in a performance analysis, etc.

2. A section where you zero in one concept from class to discuss how your cases/objects are dissimilar. Again, point to one passage from one scholarly text the concept you want to zero in on is defined, discussed, debated, or otherwise engaged by a scholar. Now, discuss how both your cases/objects engage seem to be illustrating, embodying, performing or otherwise engaging with this concept in dissimilar ways. Finally, discuss

what you see as the significance of this dissimilarity. (i.e. answer the question, "Why should we care?") Again, you need to be constructing this section as an argument, supported with semiotic, linguistic, performative or other evidence from your studies/ objects.

- *Special note:* This section constitutes the "meat" of your paper, which means it should be at least 30% of your word count. If the most significant thing about your comparison relates to similarity, that argument should constitute the bulk of your writing, here. If the most significant thing about your comparison relates to dissimilarity, make that argument the bulk of your writing.

Conclusion (10 points)

1. A section where you re-state your original research question, and provide a clear answer, supported by your research findings (aka the arguments you made earlier). If you wish, you can frame your answer as provisional, tentative or preliminary, requiring further exploration, etc.
2. You can end your essay section by revisiting and reassessing your personal interest in your research question as stated in your Introduction. How have your findings altered, strengthened, complicated, challenged or otherwise impacted your interest in (or thoughts about) this question? Do you still think your findings might be of interest to the individuals, groups, or institutions you mentioned earlier?
3. Given the rapid pace of social media dynamics, can you think of any changes on the horizon (social, political, legal, economic, technological, aesthetic) that might cause you to write a very different essay tomorrow than the one you've written today? Possible changes to consider: legislative crackdowns on behaviors; technical innovations; market saturation of platform; social trends that render particular aesthetic practices "over"; democratization of behaviors once deemed as "elite," etc.

- Note: Assessment standards in this unit align with the University's grade descriptors, available at: https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policies/assessment

On successful completion you will be able to:
- Understand a range of theories related to digital media studies, including but not limited to connection versus connectivity, context collapse and moral panics, platform

vernaculars and governance, interactivity versus algorithmic determinism, "playbour," and micro-celebrity.

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- Appreciate and evaluate the ontological, epistemological and ethical differences between how networked computers, humans, and institutions experience perception, knowledge and action.

Delivery and Resources

Start of classes and tutorials

- Classes and tutorials begin Week 1.

Delivery of unit

- This unit will be delivered as one hour lecture with one hour interactive seminar. It will combine lecture-style material with guided inquiry, production tasks, writing workshops,small group activities and discussions. For current updates, classrooms and times please consult the MQU Timetables website: http://www.timetables.mq.edu.au

- Lecture portions of the class will be recorded for review purposes only. See Echo block on iLearn for filmed weekly lectures. .Any workshops, discussions, activities or media viewed or listened to will not be available for review.

Readings and Other Media

- Please consult the iLearn site for weekly readings and media

Laptop Policy

- Please DO bring your own devices for use in class (laptops or tablets + mobile phones).

- The library has laptops and iPads available for lending if you don't have your own. http://www.mq.edu.au/about/campus-services-and-facilities/library/facilities/computer-facilities and there are other computer labs on campus.

- Please also bring a pen or pencil and paper to class.

Other Technology Matters

- Students are expected to make use of everyday information technologies to complete their assignments (i.e. Personal Computers, mobile Phones, freely available editing software and online publishing platforms).

- As this is not a production unit, students should not contact the department's technical

staff for equipment or support. Feel free to challenge yourself but work within your technical abilities.

Unit Schedule
SEEING SOCIAL MEDIA Description

This is a class devoted to social media culture: the personal, social, political and economic ramifications of living in a time dominated by social media. As you might expect from our class title, we will spend a substantial amount of time thinking about life online in terms of networked images.

This can put us in contentious territory. If it is true that the internet is a trash fire, networked images provide a fair amount of its garbage, and most of its gasoline. Be they 'stupid' reaction GIFs, 'narcissistic' selfies, 'confusing' memes, 'serious' displays of evidence (as in photographed protests) or 'horrifying' displays of depravity (as in live-streamed executions), networked images tend to figure heavily into debates about what social media 'has done' to notions of identity, community, creativity, privacy, news, ethics, and pleasure around the world.

In this class, we will consider some of these debates, but we will also consider how the hyper-visibility of digital images contrasts with the opaqueness and transparency of platforms, apps, and technologies. This matters, because at the platform level, social media includes nearly every site or app we access each day. Everyone knows social networking services like Facebook, YouTube, Instagram and Snapchat "count" as social media. But we should also be thinking in terms of knowledge-building platforms like Wikipedia, shopping platforms like Amazon, travel platforms like TripAdvisor, streaming platforms like Spotify, Netflix , and Twitch, fitness platforms like FitBit, plagiarism detection platforms like TurnitIn, gaming platforms like XBox Live, baby monitoring platforms....the list goes on.

We should also be aware that even platforms that aren't explicitly social can be driven by technologies that create socially networked effects. We've probably all heard of algorithmic manipulation on social networking sites like Facebook with "personally designed news feeds," but the most notorious company deploying algorithmic "recipes" to sort, rank and target its users is actually Google. Companies like Uber that gather our geographical data are also key players in the tracing and tracking game. Even if you never go online at all, your phone is already designed to work like a drone, collecting and reporting your movement patterns back to the companies that built them (and sometimes to the governments where they are located.)

The class will take up these issues, framing them in terms of what can be seen, known, enforced, and resisted in social media culture. Throughout, we'll continue to return to the question: What are the best ways to learn, advocate, create, love and protect ourselves in social media culture, when both visibility and invisibility offer promise and threat?

WEEKLY CLASS BREAKDOWN WITH READINGS AND CASE STUDIES Please note: The readings and case studies listed below are from 2018. Social media tends to change quickly, and

I like to stay as current as possible with reading materials and case studies, so you can expect a bit of the material below to change when you get to iLearn. I leave it here to give a taste of what is in store...

CLASS 1: SEEING SOCIAL MEDIA

Required Reading:

- Mirzoeff, N. (2016). Chapter One, How to See the World: An Introduction to Images, from Self-Portraits to Selfies, Maps to Movies, and More. Basic Books.

To Discuss:

- Video (20 min): VICE: "I Made My Shed the Top-Rated Restaurant on Trip Advisor." Online at https://www.vice.com/…/i-made-my-shed-the-top-rated-restaur…

CLASS 2: SEEING WHAT WE ARE TALKING ABOUT

Required Reading:

- Barnes, S. B. (2011). "The Language of Images" in An Introduction to Visual Communication: From Cave Art to Second Life. Peter Lang.

To Discuss:

- Hess, A. (2017, December 29). What Love and Sadness Look Like in 5 Countries, According to Their Top GIFs. The New York Times. Retrieved from https://www.nytimes.com/…/ups…/gifs-emotions-by-country.html
- Arcas, B. A. y. (2018, January 11). Do algorithms reveal sexual orientation or just expose our stereotypes? Retrieved January 27, 2018, from https://medium.com/…/do-algorithms-reveal-sexual-orientatio…

CLASS 3: SEEING CONNECTION & CONNECTIVITY

Required Reading:

- Dijck, J. van. (2013). "Connectivity" from The Culture of Connectivity: A Critical History of Social Media. OUP USA.

To Discuss:

- Google's art selfies aren't available in Illinois. Here's why. Chicago Tribune. Retrieved January 27, 2018, from http://www.chicagotribune.com/…/ct-biz-google-art-selfies-2…

WEEK 4: SEEING OURSELVES & OTHERS

Required Reading:

- Rettberg, J. W. (2017). Self-Representation in Social Media. In Burgess, Jean & Marwick, Alice (Eds.), Sage Handbook of Social Media. London; New York.

- Marwick. A (2017). Identity in Social media. In Burgess, Jean & Marwick, Alice (Eds.), Sage Handbook of Social Media. London; New York.

To Discuss:

- Images and exerpts from Jennifer Deger. (2016). Thick photography. Journal of Material Culture, 21(1), 111–132.

WEEK 5: SEEING PLATFORMS & USERS

Required Reading:

- Bivens, R., & Haimson, O. L. (2016). Baking Gender Into Social Media Design: How Platforms Shape Categories for Users and Advertisers. Social Media + Society.

To Discuss:

- Gillespie, T. (2018) Content moderation is not a panacea: Logan Paul, YouTube, and what we should expect from platforms – Culture Digitally. http://culturedigitally.org/…/content-moderation-is-not-a-…/

WEEK 6: SEEING SPEECH

Required Reading:

- Shifman, L. (2014). The cultural logic of photo-based meme genres. Journal of Visual Culture, 13(3), 340–358.
- Dean, Jodi (2017) "Images without Viewers." Still searching: Fotomuseum Winterthur. Retrieved February 2, 2018, from http://www.fotomuseum.ch/…/art…/26418_images_without_viewers

For Discussion:

- Rintel, S. (2014). Explainer: what are memes? The Conversation . Retrieved February 2, 2018, from http://theconversation.com/explainer-what-are-memes-20789

WEEK 7: SEEING PANIC

Required Reading:

- Fleur Gabriel. (2014). Sexting, Selfies and Self-Harm: Young People, Social Media and the Performance of Self-Development. Media International Australia, 151(1), 104–112.

To Discuss:

- A History of Panic Over Entertainment Technology - Behavioral Scientist. (2018, Jan 1) Retrieved January 27, 2018, from http://behavioralscientist.org/history-panic-entertainme

nt…/

WEEK 8: SEEING POLITICS

Required Reading (Choose One):

- Mette Mortensen. (2017). Constructing, confirming, and contesting icons: the Alan Kurdi imagery appropriated by #humanitywashedashore, Ai Weiwei, and Charlie Hebdo. Media, Culture & Society, 39(8), 1142–1161.
- An Xiao Mina. (2014). Batman, Pandaman and the Blind Man: A Case Study in Social Change Memes and Internet Censorship in China. Journal of Visual Culture, 13(3), 359–375.

To Discuss:

- We'll examine the visual material in the readings during discussion.

WEEK 9: SEEING WORK

Required Reading:

- Fuchs, C. (2015). "Social Media's International Division of Labour." In Culture and economy in the age of social media. New York: Routledge,Taylor & Francis Group.

To Discuss:

- Stächelin, M. H., Daniel. (2018, January 3). A Visit to Facebook's Recently Opened Center for Deleting Content. Retrieved January 27, 2018, from https://motherboard.vice.com/…/facebook-content-moderation-…

WEEK 10: SEEING SURVEILLANCE

Required Reading: (Pick One)

- Elias, A. S., & Gill, R. (2018). Beauty surveillance: The digital self-monitoring cultures of neoliberalism. European Journal of Cultural Studies, 21(1), 59–77.
- Morris, J. W., & Powers, D. (2015). Control, curation and musical experience in streaming music services. Creative Industries Journal, 8(2), 106–122
- Moser, G. (2011). Exhaustive Images: Surveillance, Sovereignty, and Subjectivity in Google Maps Street View. Fillip Magazine Retrieved February 2, 2018, from https://fillip.ca/content/exhaustive-images

To Discuss

- Take the Quiz: Our Surveillance Society or Black Mirror? https://docs.google.com/…/1FAIpQLSf3dlJD_QRjf0w76…/viewform…
- Wilson, D. (2017, February 14). Woman's insurance canceled over Facebook pictures.

ABC7 Chicago. Retrieved January 22, 2018, from http://abc7chicago.com/1753088/

- Man killed by police; online gaming community blames "Swatting" | The Wichita Eagle. (n.d.). Retrieved February 2, 2018, from http://www.kansas.com/news/local/crime/article192111974.html

WEEK 11: SEEING STRATEGIES: HYPER-VISIBILITY

Required Reading (Choose One)

- Mark Wood, Evelyn Rose, & Chrissy Thompson. (2018). Viral justice? Online justice-seeking, intimate partner violence and affective contagion. T*heoretical Criminology*
- Abidin, C. (2016). "Aren't these just young, rich women doing vain things online?": Influencer selfies as subversive frivolity. Social Media+ Society, 2(2)

To Discuss:

- TBD per class vote

WEEK 12: SEEING STRATEGIES: INVISIBLITY

Required Reading (Choose One)

- Maddox, A. (2018) "A Digital Bermuda Triangle: The Perils of Doing Ethnography on Darknet Drug Markets." Retrieved January 27, 2018, from https://anthrodendum.org/…/a-digital-bermuda-triangle-the-…/
- Kath Albury, & Paul Byron. (2016). Safe on My Phone? Same-Sex Attracted Young People's Negotiations of Intimacy, Visibility, and Risk on Digital Hook-Up Apps. Social Media + Society, 2(4), 2056305116672887.

To Discuss:

- TBD per class vote

Learning and Teaching Activities

Lectures

Lectures begin WEEK 1. You are expected to have watched the lecture prior to your tutorial attendance. See Echo block on iLearn for filmed weekly lectures. For current updates, classrooms and times please consult the MQU Timetables website: http://www.timetables.mq.edu.au.

Readings

Each week, there will be at least one required reading, which you can access via iLearn. As the semester goes, there will also be optional readings available for students interested in deepening their knowledge on a topic.

Links to case studies, videos, news coverage

It's hard to have fruitful discussions as a group without all having seen the same thing, which is why each week will also include links on iLearn to online case studies, videos or news coverage relevant to our topic for the day.

Tutorials

Tutorials begin in WEEK 1 of classes. Activities will vary, but almost always will involve discussions of the readings and case studies, an interactive exercise of some sort, and/or time for workshopping draft versions of essays. Students will be expected to demonstrate they are prepared for to work together for the day by posting online prior to tutorials their responses our readings for the week and/or draft versions of class essays for peer review.For more information regarding tutorial structure, expectations and grading rubrics, please see iLearn.

Policies and Procedures

Macquarie University policies and procedures are accessible from Policy Central (https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policy-central). Students should be aware of the following policies in particular with regard to Learning and Teaching:

- Academic Appeals Policy
- Academic Integrity Policy
- Academic Progression Policy
- Assessment Policy
- Fitness to Practice Procedure
- Grade Appeal Policy
- Complaint Management Procedure for Students and Members of the Public
- Special Consideration Policy *(**Note:** The Special Consideration Policy is effective from 4 December 2017 and replaces the Disruption to Studies Policy.)*

Undergraduate students seeking more policy resources can visit the Student Policy Gateway (https://students.mq.edu.au/support/study/student-policy-gateway). It is your one-stop-shop for the key policies you need to know about throughout your undergraduate student journey.

If you would like to see all the policies relevant to Learning and Teaching visit Policy Central (https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policy-central).

Student Code of Conduct

Macquarie University students have a responsibility to be familiar with the Student Code of Conduct: https://students.mq.edu.au/study/getting-started/student-conduct

Results

Results published on platform other than eStudent, (eg. iLearn, Coursera etc.) or released directly by your Unit Convenor, are not confirmed as they are subject to final approval by the University. Once approved, final results will be sent to your student email address and will be made available in eStudent. For more information visit ask.mq.edu.au or if you are a Global MBA student contact globalmba.support@mq.edu.au

ATTENDANCE POLICIES

- **You are required to view all lectures, and attend all tutorials.** As participation in tutorials is part of the the process of learning is linked to and underpins the unit Learning Outcomes, you will need to either apply for Special Consideration (formerly Disruption of Studies, see above) to cover any missed seminar (if the disruption is greater than three consecutive days) or supply appropriate documentation to your unit convenor for any missed seminar (if less than three consecutive days).

Student Support

Macquarie University provides a range of support services for students. For details, visit http://students.mq.edu.au/support/

Learning Skills

Learning Skills (mq.edu.au/learningskills) provides academic writing resources and study strategies to improve your marks and take control of your study.

- Workshops
- StudyWise
- Academic Integrity Module for Students
- Ask a Learning Adviser

Student Services and Support

Students with a disability are encouraged to contact the Disability Service who can provide appropriate help with any issues that arise during their studies.

Student Enquiries

For all student enquiries, visit Student Connect at ask.mq.edu.au

If you are a Global MBA student contact globalmba.support@mq.edu.au

IT Help

For help with University computer systems and technology, visit http://www.mq.edu.au/about_us/offices_and_units/information_technology/help/.

When using the University's IT, you must adhere to the Acceptable Use of IT Resources Policy.

The policy applies to all who connect to the MQ network including students.

Graduate Capabilities

Creative and Innovative

Our graduates will also be capable of creative thinking and of creating knowledge. They will be imaginative and open to experience and capable of innovation at work and in the community. We want them to be engaged in applying their critical, creative thinking.

This graduate capability is supported by:

Learning outcomes

- Learn to deploy the "walk-through method" to illustrate and unpack the visible and invisible governing structures of a social media platform, application, or practice.
- Learn to deploy the "theme, question, object, lens, method, presentation" approach to assessing case studies in global social media culture.

Assessment tasks

- Platform Walk-through Project
- Comparative Project

Learning and teaching activities

- Lectures begin WEEK 1. You are expected to have watched the lecture prior to your tutorial attendance. See Echo block on iLearn for filmed weekly lectures. For current updates, classrooms and times please consult the MQU Timetables website: http://www.timetables.mq.edu.au.
- Tutorials begin in WEEK 1 of classes. Activities will vary, but almost always will involve discussions of the readings and case studies, an interactive exercise of some sort, and/ or time for workshopping draft versions of essays. Students will be expected to demonstrate they are prepared for to work together for the day by posting online prior to tutorials their responses our readings for the week and/or draft versions of class essays for peer review.For more information regarding tutorial structure, expectations and grading rubrics, please see iLearn.

Capable of Professional and Personal Judgement and Initiative

We want our graduates to have emotional intelligence and sound interpersonal skills and to demonstrate discernment and common sense in their professional and personal judgement. They will exercise initiative as needed. They will be capable of risk assessment, and be able to handle ambiguity and complexity, enabling them to be adaptable in diverse and changing environments.

This graduate capability is supported by:

Learning outcomes

- Appreciate and evaluate the ontological, epistemological and ethical differences between how networked computers, humans, and institutions experience perception, knowledge and action.
- Learn to deploy the "walk-through method" to illustrate and unpack the visible and invisible governing structures of a social media platform, application, or practice.

Assessment tasks

- Platform Walk-through Project
- Comparative Project

Learning and teaching activities

- Lectures begin WEEK 1. You are expected to have watched the lecture prior to your tutorial attendance. See Echo block on iLearn for filmed weekly lectures. For current updates, classrooms and times please consult the MQU Timetables website: http://www.timetables.mq.edu.au.
- It's hard to have fruitful discussions as a group without all having seen the same thing, which is why each week will also include links on iLearn to online case studies, videos or news coverage relevant to our topic for the day.
- Tutorials begin in WEEK 1 of classes. Activities will vary, but almost always will involve discussions of the readings and case studies, an interactive exercise of some sort, and/or time for workshopping draft versions of essays. Students will be expected to demonstrate they are prepared for to work together for the day by posting online prior to tutorials their responses our readings for the week and/or draft versions of class essays for peer review.For more information regarding tutorial structure, expectations and grading rubrics, please see iLearn.

Commitment to Continuous Learning

Our graduates will have enquiring minds and a literate curiosity which will lead them to pursue knowledge for its own sake. They will continue to pursue learning in their careers and as they participate in the world. They will be capable of reflecting on their experiences and relationships with others and the environment, learning from them, and growing - personally, professionally and socially.

This graduate capability is supported by:

Learning outcome

- Learn to deploy the "theme, question, object, lens, method, presentation" approach to

assessing case studies in global social media culture.

Assessment tasks

- Platform Walk-through Project
- Comparative Project

Learning and teaching activities

- Lectures begin WEEK 1. You are expected to have watched the lecture prior to your tutorial attendance. See Echo block on iLearn for filmed weekly lectures. For current updates, classrooms and times please consult the MQU Timetables website: http://www.timetables.mq.edu.au.

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Discipline Specific Knowledge and Skills

Our graduates will take with them the intellectual development, depth and breadth of knowledge, scholarly understanding, and specific subject content in their chosen fields to make them competent and confident in their subject or profession. They will be able to demonstrate, where relevant, professional technical competence and meet professional standards. They will be able to articulate the structure of knowledge of their discipline, be able to adapt discipline-specific knowledge to novel situations, and be able to contribute from their discipline to inter-disciplinary solutions to problems.

This graduate capability is supported by:

Learning outcomes

- Understand a range of theories related to digital media studies, including but not limited to connection versus connectivity, context collapse and moral panics, platform vernaculars and governance, interactivity versus algorithmic determinism, "playbour," and micro-celebrity.

- Understand a range of theories related to visual studies, including but not limited to vision, seeing, connotation, denotation, index, visuality, networked images as "secondary visuality", visibility, framing and re-framing, counter-visuality, and neo-visuality.

Assessment tasks

- Platform Walk-through Project
- Comparative Project

Learning and teaching activities

- Lectures begin WEEK 1. You are expected to have watched the lecture prior to your tutorial attendance. See Echo block on iLearn for filmed weekly lectures. For current updates, classrooms and times please consult the MQU Timetables website: http://www.timetables.mq.edu.au.
- Each week, there will be at least one required reading, which you can access via iLearn. As the semester goes, there will also be optional readings available for students interested in deepening their knowledge on a topic.

Critical, Analytical and Integrative Thinking

We want our graduates to be capable of reasoning, questioning and analysing, and to integrate and synthesise learning and knowledge from a range of sources and environments; to be able to critique constraints, assumptions and limitations; to be able to think independently and systemically in relation to scholarly activity, in the workplace, and in the world. We want them to have a level of scientific and information technology literacy.

This graduate capability is supported by:

Learning outcomes

- Understand a range of theories related to digital media studies, including but not limited to connection versus connectivity, context collapse and moral panics, platform vernaculars and governance, interactivity versus algorithmic determinism, "playbour," and micro-celebrity.
- Understand a range of theories related to visual studies, including but not limited to vision, seeing, connotation, denotation, index, visuality, networked images as "secondary visuality", visibility, framing and re-framing, counter-visuality, and neo-visuality.
- Appreciate and evaluate the ontological, epistemological and ethical differences between how networked computers, humans, and institutions experience perception, knowledge and action.
- Learn to deploy the "walk-through method" to illustrate and unpack the visible and invisible governing structures of a social media platform, application, or practice.
- Learn to deploy the "theme, question, object, lens, method, presentation" approach to assessing case studies in global social media culture.

Assessment tasks

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- It's hard to have fruitful discussions as a group without all having seen the same thing, which is why each week will also include links on iLearn to online case studies, videos or news coverage relevant to our topic for the day.

Problem Solving and Research Capability

Our graduates should be capable of researching; of analysing, and interpreting and assessing data and information in various forms; of drawing connections across fields of knowledge; and they should be able to relate their knowledge to complex situations at work or in the world, in order to diagnose and solve problems. We want them to have the confidence to take the initiative in doing so, within an awareness of their own limitations.

This graduate capability is supported by:

Learning outcomes

- Learn to deploy the "walk-through method" to illustrate and unpack the visible and invisible governing structures of a social media platform, application, or practice.
- Learn to deploy the "theme, question, object, lens, method, presentation" approach to assessing case studies in global social media culture.

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Effective Communication

We want to develop in our students the ability to communicate and convey their views in forms effective with different audiences. We want our graduates to take with them the capability to read, listen, question, gather and evaluate information resources in a variety of formats, assess, write clearly, speak effectively, and to use visual communication and communication technologies as appropriate.

This graduate capability is supported by:

Learning outcome

- Learn to deploy the "theme, question, object, lens, method, presentation" approach to assessing case studies in global social media culture.

Assessment tasks

- Platform Walk-through Project
- Comparative Project

Learning and teaching activities

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for peer review.For more information regarding tutorial structure, expectations and grading rubrics, please see iLearn.

Engaged and Ethical Local and Global citizens

As local citizens our graduates will be aware of indigenous perspectives and of the nation's historical context. They will be engaged with the challenges of contemporary society and with knowledge and ideas. We want our graduates to have respect for diversity, to be open-minded, sensitive to others and inclusive, and to be open to other cultures and perspectives: they should have a level of cultural literacy. Our graduates should be aware of disadvantage and social justice, and be willing to participate to help create a wiser and better society.

This graduate capability is supported by:

Learning outcome

- Appreciate and evaluate the ontological, epistemological and ethical differences between how networked computers, humans, and institutions experience perception, knowledge and action.

Assessment tasks

- Platform Walk-through Project
- Comparative Project

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Socially and Environmentally Active and Responsible

We want our graduates to be aware of and have respect for self and others; to be able to work with others as a leader and a team player; to have a sense of connectedness with others and country; and to have a sense of mutual obligation. Our graduates should be informed and active participants in moving society towards sustainability.

This graduate capability is supported by:

Learning outcome

- Appreciate and evaluate the ontological, epistemological and ethical differences between how networked computers, humans, and institutions experience perception, knowledge and action.

Assessment tasks

- Platform Walk-through Project
- Comparative Project

Learning and teaching activities

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