UCA
University for the
Creative Arts

UNIT HANDBOOK

FGCT5002
THE CONSCIOUS PRACTITIONER
TERM 1
2025-26

LEVEL		Level 5
CREDIT VALUE		15 Credits
STUDY HOURS		200 Study Hours
PROGRAMME(S)		All UG
	Project Start Date	29/9/25
	Project End Date	24/12/25
	Tutors	Ewan Kirkland (Unit Leader), Maggie Li, John Zhang
	Submission Date for Assessment	05/12/25 at 3pm

UNIT HANDBOOK INTRODUCTION

This unit aims to promote progressive values and attitudes to diversity and inclusion in creative practice. Students will have the opportunity to explore global perspectives and influences on creative practice, drawing upon interactions with varied identities, cultures, politics, and histories. The unit will explore how beliefs, values and attitudes drive behaviour and practices. Students will reflect on the development of their own creative influences, perspectives, practices, and sense of belonging as developing creative professionals in global and contemporary spaces.

The unit will allow students to explore inclusive language and its role in challenging normative attitudes in creative practice. Students will consider their own identity, cultural assumptions and 'implicit biases' in building their progressive awareness and critical engagement with creative ideologies.

Through open dialogue and participatory exchange, students will be empowered to be proactive contributors to a diverse and inclusive creative profession. Engaging in this unit will develop the students' analytical and critical thinking skills on issues of diversity and inclusion.

UNIT INFORMATION

UNIT LEARNING OBJECTIVES

LO1 Demonstrate an understanding of how global perspectives, diverse values, beliefs and identities influence creative ideologies and practices.

LO2 Evaluate the role of inclusive language in challenging normative attitudes and behaviours in creative practices.

LO3 Apply principles of inclusion to promote progressive values and attitudes in their own creative professions.

INDICATIVE TEACHING & LEARNING METHODS
This will comprise of:

- *Lectures*
- *Set readings*
- *Weekly workshops*

The activities on this unit will facilitate group discussions and peer-supported learning. Students will attend workshops where they will develop an awareness of theories on equality, diversity and inclusion, and evaluate their application to creative practice. The workshops will facilitate open discussions for sharing individual creative influences and perspectives. Through regular sharing and evaluation of stories and scenarios during workshops, students will development their reflective presentations for the summative assessment.

ASSESSMENT

How and when will I be Assessed

This Unit is assessed through a 1,500 word Portfolio of exercises completed throughout the module.

Please Note: This element does not count towards your final Unit grade.

1 Exercises Completed Throughout the Term
In workshops students will have the opportunity to present, discuss, and receive feedback on set exercises exploring particular topics pertinent to weekly topics.

Please Note: You must achieve a pass in both of the following elements to pass the Unit.

1 1,500 Word Portfolio [100% of Unit Grade]
This Portfolio consists of exercises completed outside of class, discussed and developed in workshops, which explore weekly topics in relation to LOs.
Submission Date: 3pm, Friday 5 December 2025

Table A1 – Assessment Components

Assessment Component *List all separate components.*	Weighting (%)	Typical Indicative Assessment tasks *Where the component comprises more than one assessment task*	*Assessment Type For each component double click in the box to see options. The options equate to the assessment types in table A2*
Portfolio	100%	1,500 word Portfolio of exercises completed throughout the module	100%

Table A2 – Categories for Assessment

ASSESSMENT TYPE	% OF ASSESSMENT	CATEGORY
Written exam		Written
Set exercise (under exam conditions but not testing practical skills)		Written
Written assignment, including essay		Coursework
Report		Coursework
Dissertation		Coursework
Portfolio	**100%**	**Coursework**
Project output (other than dissertation)		Coursework
Set exercise (not under exam conditions, e.g. critiques)		Coursework
Oral assessment and presentation		Practical
Practical skills assessment (including production of an artefact)		Practical
Set exercise testing practical skills		Practical

Some students may be required to take reassessment for the Unit, following a decision from a Board of Examiners. Do check the Programme Handbook and seek advice from your Personal Academic Tutor if this is the case for you. Support from the Unit Team will be available in preparation for the Re-assessments.

Should you be required to take reassessment, the nature of the reassessment will be:

1

1,500 Word Portfolio [100% of Unit Grade]

This Portfolio consists of exercises completed outside of class, discussed and developed in workshops, which explore weekly topics in relation to Learning Outcomes.

INDICATIVE READING

Essential:

Hall, Stuart (1999[1973]). 'Encoding, decoding.' In During, S. (ed.) (1999). *The Cultural Studies Reader*. London: Routledge, pp. 507-517.

Iwabuchi, Koichi (200). 'From Western gaze to global gaze: Japanese cultural presence in Asia.' In Crane, Diana, Kawashima, Nobuko, & Kawasaki, Kenichi, (eds.) (2002). *Global culture: Media, Arts, Policy, and Globalization*. London; New York: Routledge: 256-274.

Jenkins, H. (2005) 'Games, the new lively art', in Rassens, J. and Goldstein, J. (eds.) *Handbook of Computer Game Studies*, Cambridge, MA.: MIT Press, pp. 175-189.

Kirkland, E. (2020) 'Contextualising the bronies: cult, quality, subculture and the contradictions of contemporary fandom', *Journal of Popular Television*, 8:1, pp. 87-104.

Staiger, J. (2003) 'Authorship approaches' in Gerstner, D. A. and Staiger, J. (eds.), *Authorship and Film*, pp. 27-57.

Recommended:

Ahmed, M. (2023) *The Cambridge Companion to Comics*, Cambridge: Cambridge University Press.

Badmington, N. and Thomas, J. (eds.) (2008) *The Routledge Critical and Cultural Theory Reader*. London:

Routledge.

Barthes, R. (1972) *Mythologies*. London: Paladin.

Clarke, A. and Mitchell, G. (eds.) (2007) *Videogames and Art*. Bristol: Intellect.

Crane, D., Kawashima, N., and Kawasaki, K. (eds.) (2002) *Global Culture: Media, Arts, Policy, and Globalization*. London; New York: Routledge.

Fiske, J. (1989). *Television Culture*. London: Routledge.

Gerstner, D. A., and Chris, C. (2013) *Media Authorship*. Abingdon: Routledge.

Gledhill, C. and Williams, L. (eds.) (2000) *Reinventing Film Studies*. London: Arnold.

Grant, B. K. (ed.) (2008) *Auteurs and Authorship: a Film Reader*. Oxford: Blackwell

Gray, J., Sandvoss, C., Harrington, C. L. (2007) *Fandom: Identities and Communities in a Mediated World*, New York: New York University Press.

Jenkins, H. (2013) *Textual Poachers: Television Fans and Participatory Culture*, London: Routledge.

Kukkonen, K. (2013) *Studying Comics and Graphic Novels*. Wiley Blackwell.

Lacey, N. (2009) *Images and Representation: Key Concepts in Media Studies*, Basingstoke: Palgrave MacMillan.

Ledin, P. and Machin, D. (2018) *Doing Visual Analysis: From Theory to Practice*, London: Sage

McAllister, K. (2004) *Game Work: Language, Power, and Computer Game Culture*. Tuscaloosa: University of Alabama Press.

Newman, J. (2008) *Playing With Videogames*, London: Routledge.

Shohat, E., & Stam, R. (1994). *Unthinking Eurocentrism: Multiculturalism and the Media*. London: Routledge

Tavinor, G. (2009) *The Art of Videogames*. Oxford: Wiley-Blackwell

TIMETABLE

WEEK	CONTENT	LEARNING AND TEACHING STRATEGY
Week 1	**Introduction** This session will introduce you to the central focuses of this unit wherein how beliefs, values and attitudes drive behaviour and practices. We will explore inclusive language and its role in challenging normative attitudes in creative practice. We will also take the opportunity to discuss the unit's schedule, structure and assessment.	**Preparation:** Familiarise yourself with the Module Handbook

WEEK	CONTENT	LEARNING AND TEACHING STRATEGY
Week 2	**Theory and Methodology** We start this module by asking, what exactly is theory? How does theory make us better artists, practitioners, informed and articulate individuals? We explore how theory provides us with a critical vocabulary to understand the work of others, to defend the decisions we make in our own artistic practices, and to explore the world around us. It provides frameworks allowing us to focus on specific aspects of media and culture, drawing meaningful insights as a consequence. Along the way, we detail the 'common sense' assumptions which this module encourages us to question in the process of becoming critical practitioners.	**Preparation:** **Key Reading:** Branston, G. (2000) 'Why theory?', in Gledhill, C. and Williams, L. (eds.) *Reinventing Film Studies*, London: Arnold, pp. 18-23.

WEEK	CONTENT	LEARNING AND TEACHING STRATEGY
Week 3	**The Politics of Authorship** The idea that a text's meaning derive from the intention of its author is a concept engrained in both academic and popular understanding. This week we interrogate that notion from a range of critical and practical perspectives. If meaning is in the eye of the beholder, what space does that afford the artist? How can collaborative projects, such as TV shows, animated features and AAA videogames be understood in terms of authorship? What is the position of the concept artist whose work is frequently unseen and unacknowledged? How does authorship inform graphic novel production? To what extent is the concept of authorship employed by the culture industry as a way of promoting its own products and attracting important critical acclaim? As with most weeks on	**Preparation:** **Key Reading:** Staiger, J. (2003) 'Authorship approaches' in Gerstner, D. A. and Staiger, J. (eds.), *Authorship and Film*, pp. 27-57. **Task:** Explore a piece of media discussing an artist and their work. This may be an author, filmmaker, showrunner, animator, designer, game producer or musician. The media might be a review, a retrospective, an interview, or a piece of analysis. What values, perspectives and beliefs are expressed concerning the figure of the author/auteur/artist in the creative process? For example, what are the underlying assumptions regarding the ways an author's life influences

this module, our interrogation of authorship is i

intended to question widely held beliefs about the centrality of this concept to production, appreciation and creativity.

their work, the role of directors in the filmmaking process, the

impact of a creator's identity on the ways their work is evaluated. (LO1)

WEEK	CONTENT	LEARNING AND TEACHING STRATEGY
Week 4	**Media Messages and Audiences** The lecture will examine the ways in which media messages are read and interpreted by audiences. It will look at the semiotics of media, and the range of signs and symbols within media messages. It will also explore a key media text by Stuart Hall, Encoding, Decoding, which suggests media messages are decoded differently depending on backgrounds, ideologies, and lived experiences.	**Preparation:** **Key Reading:** Hall, S. (1999[1973]). 'Encoding, decoding.' In During, S. (ed.) (1999). *The Cultural Studies Reader*. London: Routledge, pp. 507-517. **Task:** How do different cultural perspectives, values, beliefs, and identities affect the way popular media is created and understood? Can you suggest some specific media examples that would be useful to analyse with Hall's Encoding/Decoding model (1973) to show this influence? Do you think interpreting media is just as important as creating it when it comes to understanding its impact? (LO1)

WEEK	CONTENT	LEARNING AND TEACHING STRATEGY
Week 5		**Catch Up Week**

WEEK	CONTENT	LEARNING AND TEACHING STRATEGY
Week 6	**Globalisation and Polycentrism** Globalisation is an "empty signifier" (Barthes 1972: 128 & Laclau 1996: 36). In other words, it can be understood in many different ways. This lecture will examine the theorisations of globalisation and its relationship with terms such as the global, the local and glocalisation. This range of terms will evidence the strong connection between media and power, and the consequent hierarchy across global media platforms and cultures. This will take us to a key term, Eurocentrism, whose media representations result from a Western and Eurocentric gaze.	**Preparation:** **Key Reading:** Iwabuchi, K. (200). 'From Western gaze to global gaze: Japanese cultural presence in Asia.' In Crane, Diana, Kawashima, Nobuko, & Kawasaki, Kenichi, (eds.) (2002). *Global Culture: Media, Arts, Policy, and Globalization*. London; New York: Routledge: 256-274. **Task:** Select an appropriate media product or franchise. What makes it a global media text? According to Iwabuchi (2002), "culturally odorless" products are those which, in contrast to American export icons such as Coca-Cola or McDonald's, do not immediately conjure images of the country of origin in the minds of consumers. To what extent do you think your chosen media product can be seen as what Iwabuchi calls a "culturally

		odorless product"? (LO1)
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WEEK	CONTENT	LEARNING AND TEACHING STRATEGY
Week 7	**Fandom and Fan Cultures** This week we examine how fans and their relationship to popular screen culture has proved to be an extremely fruitful site for academics with whom they share much in common. Studying fan activities helps us to understand the complex relationship between audience, text and consumption, and to celebrate the vibrant, creative and often-subversive ways in which fans engage with their favourite screen media. While not necessarily typical of broader patterns of screen spectatorship, fans exemplify the sense of screen consumption being an active process, with consumers in a constant battle to mobilise cultural products in their own interests. Exploring fandom also allows a more critical approach to both industry and audience, highlighting the potentially exploitative practices of cultural producers focussed on profit maximization, the sometimes-toxic nature of online activity in which much contemporary fandom is embedded, and the multiple and contradictory ways devoted audiences respond to media products.	**Preparation:** **Key Reading:** Kirkland, E. (2020) 'Contextualising the bronies: cult, quality, subculture and the contradictions of contemporary fandom', *Journal of Popular Television*, 8:1, pp. 87-104. **Task:** Henry Jenkins (1992) suggests that fan culture is inherently subversive, challenging normative attitudes towards issues of gender, sexuality, race and cultural taste. In preparation for this week's class, find examples of fan-created media which represents a more progressive, diverse and inclusive approach towards audience than the franchise on which it is based. Come prepared to explain and defend your choice in the classroom. (LO2)

WEEK	CONTENT	LEARNING AND TEACHING STRATEGY
Week 8	**Taste, Class and Cultural Value** Issues of taste and value inform a range of cultural practices, from university funding to broadcasting policy, from playground conversations to political debate. Assumptions about what is "quality" media and culture are entangled in issues such as class and gender, race and ethnicity, aesthetics and technology, age and affect. Throughout modern history arguments concerning the nature of art have circulated different schools of painting, branches of literature, film, television and digital media. This week we turn a critical eye on distinctions between "good" and "bad" culture, with their inevitable implication of the people who make, consume and enjoy their content. We consider why videogames and comics have traditionally been excluded from art galleries and museums? Why games designers and comic artists must struggle to have the value of their work recognised. We also critically explore distinctions between comics and "graphic novels" and the publication of concept art as an effort by the games industry to achieve artistic status.	**Preparation:** **Key Reading:** Jenkins, H. (2005) 'Games, the new lively art', in Rassens, J. and Goldstein, J. (eds.) *Handbook of Computer Game Studies*, Cambridge, MA.: MIT Press, pp. 175-189. **Task:** Chose an example of popular entertainment. This could be a film, TV show, videogame, website, piece of music or online video. What kinds of knowledge are necessary for the audience to fully appreciate this piece of culture? Does the media assume its audience is a particular kind of person, in terms of gender, sexuality, class or ethnicity. In what ways does its use of language exclude some while including others? For example, does a news article assume its readers are home owners? Does a cartoon presume its viewers are familiar with science fiction cinema. Does a webcomic expect its audience belongs to a particular subculture? To what extent does your text challenge – or reinforce – normative attitudes and behaviours. (LO2)

WEEK	CONTENT	LEARNING AND TEACHING STRATEGY
Week 9	**Module Summary and Assessment Workshop**	**Preparation:** How might you evaluate your own creative practice in relation to: • authorship • media interpretation • audiences • globalisation, • cultural odour • cultural capital • hierarchies of value • audience creativity In what ways do the insights gained on this module help make your own creative practice more inclusive and progressive? (LO3)

Further Reading

2: THEORY AND METHODOLOGY

Ahmed, M. (2023) *The Cambridge Companion to Comics*, Cambridge: Cambridge University Press.

Badmington, N and Thomas, J (eds.) (2008) *The Routledge Critical and Cultural Theory Reader*. London: Routledge.

Hall, S. (1982) 'The rediscovery of ideology: return of the repressed in media studies' in Michael Gurevitch, Tony Bennett, James Curran and Janet Woollacott (eds.) *Culture, Society and the Media*. London: Routledge, pp. 57-89.

hooks, b. (2012) "The oppositional gaze: black female spectators", in Kearney, M. C. (ed.) *The Gender and Media Reader*, London: Routledge, pp. 600-609.

Kukkonen, K. (2013) *Studying Comics and Graphic Novels*. Wiley Blackwell.

Lacey, N. (2009) "Textual analysis" in *Images and Representation: Key Concepts in Media Studies*, Basingstoke: Palgrave MacMillan, pp. 12-25.

Laughey, D. (2007) 'Feminism and gender' in *Key Themes in Media Theory*. Maidenhead: Open University Press, pp. 100-121.

Ledin, P. and Machin, D. (2018) 'What is visual communication' in *Doing Visual Analysis: From Theory to Practice*, London: Sage, pp. 1-10

Lull, J. (2011) 'Hegemony', in Dines, G. and Humez, J. M. (eds.), *Gender, Race, and Class in Media*, London: Sage, pp. 33-36.

Noble, I. and Bestley, R. (2007) *Visual Research: An Introduction to Research Methodologies in Graphic Design*. London, UK: AVA Publishing.

Pickering. M. (2001) *Stereotyping: The Politics of Representation*. Basingstoke: Palgrave.

3: THE POLITICS OF AUTHORSHIP

Barthes, R. (1977) 'The Death of the Author' in *Image-Music-Text*, London: Fontana, pp. 142-8.

Caughie, J. (ed.) (2007) *Theories of Authorship,* London: Routledge.

Gerstner, D. A., and Chris, C. (2013) *Media Authorship*. Abingdon: Routledge.

Grant, B. K. (ed.) (2008) *Auteurs and Authorship: a Film Reader*. Oxford: Blackwell

Hoedt, M. (2019) *Narrative Design and Authorship in Bloodborne: An Analysis of the Horror Videogame*, Madelon, McFarland

Hull, G., Jones, A., Bouvier, N., Antonov, V. (2008) *D'artiste: Concept Art*, Mylor, S. Aust: Ballistic.

Sellors, C. P. (2010) *Film authorship: Auteurs and Other Myths*. London: Wallflower.

4: MEDIA MESSAGES AND AUDIENCES

Anderson, B. (2006[1983]). 'The origins of national consciousness'. In *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. London. Verso.

Barthes, R. (1972). 'Myth today.' In *Mythologies*. London: Paladin.

Barthes, R. (1977). 'Introduction to the structural analysis of narratives' and 'The Death of the Author'. In *Image-Music-Text*. London: Fontana: 79-124 & 142-148.

Fiske, J. (1989). 'Narrative'. In *Television Culture*. London: Routledge.

Goodman, N. (1976). 'Representation-as' *Languages of Art: an Approach to a Theory of Symbols*. Indianapolis: Hackett Pub. Co.: 27-31.

Laclau, E. & Mouffe, C. (2001[1985]). 'Beyond the positivity of the social: antagonism and hegemony.' In *Hegemony and Socialist Strategy*. London, New York: Verso: 93-148.

Lévi-Strauss, C. (1978). 'Introduction' and 'ONE The Meaning of Myth and Science.' In *Myth and Meaning: Five Talks for Radio*. Toronto, Buffalo: University of Toronto Press: 1-14.

6: GLOBALISATION AND POLYCENTRISM

Amin, S. (2009). 'The construction of Eurocentric culture.' In *Eurocentrism: Modernity, Religion, and Democracy: a Critique of Eurocentrism and Culturalism*. New York: Monthly Review Press: 165-188.

Crane, D. (2002). 'Culture and globalisation: theoretical models and emerging trends.' In Crane, D., Kawashima, N., & Kawasaki, K., (eds.) 2002. *Global culture: Media, Arts, Policy, and Globalization*. London; New York: Routledge: 1-28.

Khiabany, G., & Sreberny, A. (2013). 'Beyond metropolitannism and nativism: re-grounding media theory.' In *Asian Journal of Social Science*, 41(5): 471-491.

Rantanen, T. (2005). 'Theorizing media and globalization'. In *The Media and Globalization*. London: SAGE: 46-57.

Robertson, R. (2012). 'Globalisation or glocalisation?' In *Journal of International Communication*, 18 (2), pp. 191-208.

Shohat, E., & Stam, R. (1994). 'Introduction.' In *Unthinking Eurocentrism: Multiculturalism and the Media*. London: Routledge: 1-12.

Sreberny, A. (2005). 'Contradictions of the globalizing moment.' In *Global Media and Communication*, 1 (1), pp. 11-15.

7: FANDOM AND FAN CULTURES

Booth, P. (2010) *A Companion to Media Fandom and Fan Studies*, Wiley-Blackwell

Gray, J., Sandvoss, C., Harrington, C. L. (2007) *Fandom: Identities and Communities in a Mediated World*, New York: New York University Press.

Hanna, E, (2019) *Only at Comic-Con: Hollywood, Fans, and the Limits of Exclusivity*, Rutgers University Press

Jenkins, H. (2013) *Textual Poachers: Television Fans and Participatory Culture*, London: Routledge.

Newman, J. (2008) 'Things to make and do: fanart, music and cosplay', in *Playing With Videogames*, London: Routledge, pp. 69-88.

Schott, C. (2015) 'Harry Potter and cancel culture: responding to fallen heroes', *The Journal of Fandom Studies*, Vol. 11, No. 1, pp. 19 – 36.

Stein, L. E. (2015) *Millennial Fandom: Television Audiences in the Transmedia Age*, Iowa City: University of Iowa Press

Williams, R. (2020) *Theme Park Fandom: Spatial Transmedia, Materiality and Participatory Cultures*, Amsterdam UP

Wojton, J., Porter, L. R. (2018) *Sherlock and Digital Fandom: The Meeting of Creativity, Community and Advocacy*, Jefferson, North Carolina: McFarland & Company, Inc., Publishers.

8: TASTE, CLASS AND CULTURAL VALUE

Clarke, A. and Mitchell, G. (eds.) (2007) *Videogames and Art*. Bristol: Intellect.

Kirkland, E. (2010) 'Discursively constructing the art of *Silent Hill*', *Games and Culture: A Journal of Interactive Media*, Vol. 5, No. 3, pp. 314-328.

Leslie, E. (2002) *Hollywood Flatlands: Animation, Critical Theory and the Avant-Garde*. London: Verso.

McAllister, K. (2004) 'Making meaning out of contradictions: the work of computer game reviewing', in *Game Work: Language, Power, and Computer Game Culture*. Tuscaloosa: University of Alabama Press, pp. 118-139.

Simon, P. R. Murdoch, J., Hart, D. (2013) *The Art of BioShock Infinite*, Milwaukie, OR: Dark Horse Books.

Parker, F. (2017) 'Canonizing *Bioshock*: cultural value and the prestige game', *Games and Culture*, Vol. 12, No. 7-8, pp. 739-763.

Quaranta, D. and Bittanti, M. (2006) *Gamescenes: Art in the Age of Videogames*. Milano: Johan & Levi.

Tavinor, G. (2009) *The Art of Videogames*. Oxford: Wiley-Blackwell.

Portfolio Assessment Brief

The following exercises should be prepared in advance of each seminar, and brought to the classroom to be used as a focus for discussion. They are designed to address the LOs of the module, with a focus on one particular outcome. Your portfolio should contain write-ups of these exercises. It should include at least one exercise addressing each of the three LOs: ie. one from weeks 3, 4 or 6; one from weeks 7 or 8; and the exercise for week 9.

LO1 **Demonstrate an understanding of how global perspectives, diverse values, beliefs and identities influence creative ideologies and practices.**
LO2 **Evaluate the role of inclusive language in challenging normative attitudes and behaviours in creative practices.**
LO3 **Apply principles of inclusion to promote progressive values and attitudes in their own creative professions.**

Week	Topic	LO
Week 3	The Politics of Authorship	LO1
Week 4	Media Messages and Audiences	LO1
Week 5	Globalisation and Polycentrism	LO1
Week 6	Taste, Class and Cultural Value	LO2
Week 7	Fandoms and Fan Cultures	LO2
Week 8	Assessment Workshop	LO3

Week 3: The Politics of Authorship

Explore a piece of media discussing an artist and their work. This may be an author, artist, filmmaker, showrunner, animator, designer, game producer or musician. The media might be a review, a retrospective, an interview, or a piece of analysis. What values, perspectives and beliefs are expressed concerning the figure of the author/auteur/artist in the creative process? For example, what are the underlying assumptions regarding the ways an author's life influences their work, the role of directors in the filmmaking process, the impact of a creator's identity on the ways their work is evaluated.

This exercise is primarily designed to evaluate the following Learning Outcome:

LO1 **Demonstrate an understanding of how global perspectives, diverse values, beliefs and identities influence creative ideologies and practices.**

Week 4: Media Messages and Audiences

How do different cultural perspectives, values, beliefs, and identities affect the way popular media is created and understood? Can you suggest some specific media examples that would be useful to analyse with Hall's Encoding/Decoding model (1973) to show this influence? Do you think interpreting media is just as important as creating it when it comes to understanding its impact?

This exercise is primarily designed to evaluate the following Learning Outcome:

LO1 **Demonstrate an understanding of how global perspectives, diverse values, beliefs and identities influence creative ideologies and practices.**

Week 5: Globalisation and Polycentrism

Select an appropriate media product or franchise. What makes it a global media text? According to Iwabuchi (2002), "culturally odorless" products are those which, in contrast to American export icons such as Coca-Cola or McDonald's, do not immediately conjure images of the country of origin in the minds of consumers. To what extent do you think your chosen media product can be seen as what Iwabuchi calls a "culturally odorless product"?

This exercise is primarily designed to evaluate the following Learning Outcome:

LO1 **Demonstrate an understanding of how global perspectives, diverse values, beliefs and identities influence creative ideologies and practices.**

Week 6: Fandoms and Fan Cultures

Henry Jenkins (1992) suggests that fan culture is inherently subversive, challenging normative attitudes towards issues of gender, sexuality, race and cultural taste. In preparation for this week's class, find examples of fan-created media which represents a more progressive, diverse and inclusive approach towards audience than the franchise on which it is based. Come prepared to explain and defend your choice in the classroom.

This exercise is primarily designed to evaluate the following Learning Outcome:

LO2 **Evaluate the role of inclusive language in challenging normative attitudes and behaviours in creative practices.**

Week 7: Taste, Class and Cultural Value

Chose an example of popular entertainment. This could be a film, TV show, videogame, website, piece of music or online video. What kinds of knowledge are necessary for the audience to fully appreciate this piece of culture? Does the media assume its audience is a particular kind of person, in terms of gender, sexuality, class or ethnicity. In what ways does its use of language exclude some while including others? For example, does a news article assume its readers are home owners? Does a cartoon presume its viewers are familiar with science fiction cinema. Does a webcomic expect its audience belongs to a particular subculture? To what extent does your text challenge – or reinforce – normative attitudes and behaviours.

This exercise is primarily designed to evaluate the following Learning Outcome:

LO2 **Evaluate the role of inclusive language in challenging normative attitudes and behaviours in creative practices.**

Week 8: Module Summary and Assessment Workshop

How might you evaluate your own creative practice in relation to:
- authorship
- media interpretation
- audiences
- globalisation,
- cultural odour
- cultural capital
- hierarchies of value
- audience creativity

In what ways do the insights gained on this module help make your own creative practice more inclusive and progressive?

This exercise is primarily designed to evaluate the following Learning Outcome:

LO3 **Apply principles of inclusion to promote progressive values and attitudes in their own creative professions.**