**Media Studies 200: An Introduction to Media Studies**  
Intended for 72 undergraduate students  
Spring 2024 at the University of Victoria  
[lək̓ʷəŋən](https://www.songheesnation.ca/community/l-k-ng-n-traditional-territory) and [WSÁNEĆ](https://wsanec.com/) territories  
M and Th, 10 - 11:20am  
Taught by [Jentery Sayers](https://jntry.work/) (he / him)  
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**YOUR NAME:**

# Worksheet 3

This worksheet covers material from Weeks 6, 8, and 9 of MDIA 200. Your response is due via Brightspace by Thursday, March 14th at 10am. (Note that there’s a grace period. See details under “When to Submit It.”)

The worksheet is *open-book*, meaning you are allowed to use assigned primary sources, handouts, the course website, my slides, your notes, the library, and the internet to address the prompts.

*Please cite your source material.*

## Format

This open-book worksheet contains *four* prompts. Each response is worth 25 points for a total of 100 points. You are welcome to attach media (audio, image, or video files) to your response when prompted.

## The Four Prompts

1. A challenge facing media effects research is determining how to measure an effect, especially when it’s ephemeral. Let’s *test* this prevailing assumption by attempting to *index* an effect and then *reflecting* on that attempt.

Use an image to index a short-term effect of media on your mood or feelings. You’re welcome to focus on a format (such as television, video games, podcasts, live music, animation, or social media) of your choice. Then use no more than 350 words, including terminology from the [“Uses and Effects”](https://bright.uvic.ca/content/enforced/300618-202401MDIA200A01(22068)CO/usesAndEffectsHandout.pdf) handout, to A) communicate the challenges you encountered while trying to index a media effect and then B) explain the effect three ways: as a direct effect, a minimal effect, and a third-person effect. Don’t forget to attach your image or embed it in your worksheet.

**YOUR RESPONSE:**

2. Representation in media is always partial. I can, for instance, feel seen *by* a fantasy character without assuming I *am* that character. Let’s *test* this claim by *indexing* the experience of feeling seen by television and then *reflecting* on it.

Use an image to index a moment when you felt seen both personally and socially by a television show. Then use no more than 350 words, including terminology from the [“Ownership Effects,”](https://bright.uvic.ca/content/enforced/300618-202401MDIA200A01(22068)CO/ownershipEffectsHandout.pdf) [“Representation,”](https://bright.uvic.ca/content/enforced/300618-202401MDIA200A01(22068)CO/representationHandout.pdf) and [“Intersectionality”](https://bright.uvic.ca/content/enforced/300618-202401MDIA200A01(22068)CO/intersectionalityHandout.pdf) handouts, to explain A) the image, B) how you felt seen personally in that moment, C) how you felt seen socially in that moment, and D) how frequently you feel seen by television in this way. Please also identify one of the show’s production companies as well as another show that company produced. Don’t forget to attach your image or embed it in your worksheet.

**YOUR RESPONSE:**

3. Blank spots in data raise questions related to trust and public access to information. Identifying a missing dataset may motivate people to act on the biases and indifference that enable those blank spots. Let’s *test* this idea by *describing* a dataset that doesn’t exist and then *arguing* for its existence.

Visit Mimi Ọnụọha’s [“Library of Missing Datasets,”](https://mimionuoha.com/the-library-of-missing-datasets) including the [GitHub repo](https://github.com/MimiOnuoha/missing-datasets) for it. Then use no more than 350 words, including terminology from the [“Access and Trust”](https://bright.uvic.ca/content/enforced/300618-202401MDIA200A01(22068)CO/accessAndTrustHandout.pdf) handout, to A) describe a missing dataset you wish existed, B) explain why it should exist, C) identify which community or social group would benefit most from access to it, D) state how *you* would benefit from access to it, and E) communicate why you believe or know the dataset doesn’t exist.

**YOUR RESPONSE:**

4. The boundary between front and back stage communications is porous on today’s streaming platforms. Their communications appear to unfold in the same place they are prepared. Let’s *test* this idea by *observing* a streamer and then *describing* how they stage their stream and communicate through it.

Select a [Twitch](https://www.twitch.tv/) channel of your choice and watch a stream for at least 30 minutes. Take notes as you do. Then use no more than 350 words, including terminology from the [“Dramaturgy and Impressions Management”](https://bright.uvic.ca/content/enforced/300618-202401MDIA200A01(22068)CO/dramaturgyAndImpressionsHandout.pdf) handout, to describe the streamer’s personal branding and specifically their A) setup, including their cameras, microphones, and mise-en-scène, B) messaging, including any phrases they use repeatedly, C) persona or lack thereof, including their display name and channel URL, D) interactions with chat, including moderation as well as unpredictable and toxic communications, E) approach to monetization, including subscriptions, ads, and/or donations, F) content, including whether they played a game, watched a video, or “just chatted,” G) goals, including whether they appear to prioritize income, performance, or social interaction, and H) ultimate impression on you as a viewer, including anything notable about how they stage their stream and communicate through it. Feel free to attach or embed screen caps if you wish.

**YOUR RESPONSE:**

## References

**ADD YOUR REFERENCES HERE. VERY IMPORTANT. YOUR REFERENCES.**