

MEANINGS ARE OURS READER RESPONSE AND AUDIENCE STUDIES

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1: Reader-response criticism - Wikipedia

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The question on the left-hand side will help you describe and analyze the text; the question on the right hand side will help focus your response s. How did the essay or text actually affect you: How does the author want to affect or change the reader? Are you part of the intended audience? Does the author talk to or talk down to the reader? From what context or point of view is the author writing? Thesis and Main Ideas What question or problem does the author address? Where is the thesis stated? What main ideas are related to the thesis? Do key passages convey a message different from the thesis? What are the key moments or key passages in the text? What assumptions about the subject or about culture does the author make? Are there problems or contradictions in the essay? What bothers or disturbs you about the essay? Where do you agree or disagree? How does the author signal new sections of the essay? Where were you confused about the organization? What kinds of evidence does the author use personal experience, descriptions, statistics, other authorities, analytical reasoning, or other. What evidence was most or least effective? Where did the author rely on assertions rather than on evidence? Are sentences and vocabulary easy, average or difficult? Did the sentences and vocabulary support or distract from the purpose or meaning? What words, phrases, or images recur throughout the text? Did recurring works or images relate to or support the purpose or meaning? Remember that not all these questions will be relevant to any given essay or text, but one or two of them may suggest a direction or give a focus to your overall response. When one of these questions suggests a focus for your response to the essay, go back to the text to gather evidence to support your response.

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Understanding Media Users: From Theory to Practice focuses on the blurred concept of the "active audience" at the core of media studies. It examines the relationship between media and audiences by one of the world's leading media scholars, providing a history of media effects and an overview of the field.

Reinhard 1 Three Approaches to Media Reception and Audience Reception Studies In this paper I will discuss three approaches to understanding audience reception -- primarily in how they differ from each other will be the first consideration, but the story does not end there. The goal of this writing is to bridge these three approaches to illustrate how they can holistically answer the questions below, creating in synergy something greater than they could create individually. Indeed, it will hopefully become evident during this comparison that for all their differences, there are some underlying commonalities that can serve as a basis for the three to speak to one another. The first part will consider how they answer these questions: What is an audience? What is the importance of understanding audience reception? Each approach has a unique epistemological and methodological stance for answering these questions, and I will use these three questions to structure how the approaches have historically considered the questions and constructed their answers. In the second part, when I use all three approaches to understand the reception of a recent Hollywood film, I will attempt to demonstrate that by taking all three together we can achieve more fully realized answers. Because of this, I am separating the communication and media studies approach in two: The former is more concerned with matters of pragmatic application of media uses and effects studies to better society through public policy or education. The latter is more concerned with the role of the media in legitimizing power structures and the extent to which people either resist this legitimization process or reinscribe it through their everyday actions. Each field has its own approach to answering these questions that are different from the approach taken by traditional film studies, with its basis in literary studies. Also, each field rarely engages in dialogue with the other and, even if it does, this dialogue could use to be more amicable. Thus there is a need for dialogue among these three points of the triangle that surrounds the study of media engagements. Quantitative media studies approach to audience reception What do I mean by quantitative? Even when studies seek to describe or explain some phenomenon, this is usually to serve the ultimate goal to allow for the possibility of changing or controlling the phenomenon. For example, research into violence on television could begin with describing the amount of guns seen and used during primetime; this study may be followed by attempts to explain why there are so many guns on at this time. However, the main question is: The first part of the question is usually broached by those of the uses-and- gratifications approach, while the latter part is the purview of researchers interested in media effects. Especially at the important final stage of predicting, quantitative research relies on gathering large, random samples of individuals from across a variety of presumably important contextual factors. Gathering such a participant pool hopefully gives the researcher a representative sample, thereby allowing the researcher to generalize or extend any findings to the larger population. All of these systematic and methodical activities are enacted to better allow for objectivity, replicability, and parsimony -- all of which are hallmarks taken from natural sciences and applied to social sciences as definitional for what science is. More modern conceptualizations see the audience as a network of people who have the potential to interact with one another about a particular object of interest in the media. Either way, audiences are studied as collectives, aggregates of individuals; an individual when studied is more typically referred to as an audience member or media user. The millions of Americans watching a presidential debate would be the audience of that debate. When such a group is organized with the ability to influence some social institution, and thus society by extension, this collective is referred to as a public. For some, this move from audience to public is a desirable distinction for pragmatic reasons -- health and political communication scholars are interested in those groups who actually engage in behavior based on their media engagements. However, in terms of understanding entertainment media audiences, such as film, the audience as defined is the main focus, and this would apply whether the research

is on why the audience uses the media, or what affect the media has on the audience. The audience is typically categorized based on demographic characteristics. This segmenting of the audience is driven historically by two imperatives: Advertisers, who are solely interested in persuasion, have used this research to more narrowly target potential consumers. Dallas Smythe pointed out the extent to which television is in the business of selling potential audiences to advertisers, and his analysis of the television industry is applicable to the majority of the media industry as it operates today. As the American media industry is advertiser driven, the media industry is compelled to "understand" who the audience for any of their products is at any given time. Segmenting by demographics, such as the classic year old middle-class males, has become a standard means for targeting people. Children and teenagers have historically been studied in the hope of preventing negative behaviors while promoting socially acceptable ones. Fears of juvenile delinquency have fueled a number of early media studies, such as the Payne Fund Studies McDonald, , and continue to do so with concerns about school shootings and teenage pregnancies. Much research today continues to segment the potential audience along demographic lines, such as ethnicity, gender, age, and class -- overtly to understand how such boundaries may account for media effect differences, and covertly to determine the extent to which these segments can be better persuaded or better protected. One final point about how the American quantitative media studies conceptualize the audience is the historical polarization between active and passive. However, midway through the 20th Century, the all-powerful model was challenged by the uses-and-gratifications approach, British cultural studies, and German reception theorists the latter two will be discussed in more depth below. Since that point, media effects research has largely moved to a conditional model to account for all factors that may shape the impact of the media on the audience. Current conceptualizations see the audience as sometimes very active and sometimes very passive -- it all depends upon who the audience is, and the context in which they are an audience. When there was a more passive conception of audience, there was no need to focus on interpretation as it was assumed that everyone received and perceived the content the same way. Since the acceptance of a potential active audience, research that has sought to understand reception has largely focused on individual interpretations of the content of the media message, but rarely to understand the process of meaning-making or sense-making the individual engages in. This research focuses on understanding those factors that could influence the interpretation -- do men and women differ in 6 how they interpret sexual images? Again the focus is on understanding what would influence the overall media effects. A litany of potential psychological concepts have been adopted as potential moderators, influencing the extent of an effect, and mediators, influencing the actual occurrence of an effect: More recently, there has been a growing interest in physiological aspects of interpretation, such as measuring cognitive orientation to a text through line of sight, or measuring affective responses recorded via skin conductance or heartbeats McDonald, Again, the focus has been on intervening variables that may improve or impede interpretation, and less on the step-by-step interpretive processing due to the assumption that the individual cannot accurately recall such activities. As is hopefully clearer at this point, the incorporation of understanding individual interpretations over the past half century is chiefly centered on improving the predictive abilities of the results from media uses and effects studies. Defining reception as interpretation has allowed the researchers to further understand all the possible mediators and moderators. This approach has been traditionally, and largely, applied 7 to the idea of a passive media effect; that is, an impact on a person due to exposure that the person may be largely unaware of. Someone who is constantly exposed to violence in the media may not realize they have become desensitized to such portrayals, unless some other person points out his proclivity to laugh at car accidents. The approach can also be applied to understand more active media effects, where the person has consciously decided to apply some aspect of their media engaging to their everyday life. Whether it be passive or active media effects, both of which I would consider as a recoding of media messages, interest in reception is driven by the logic that if we can understand how a specific audience segment is interpreting content, then we can better protect or persuade that audience by changing the content or changing the audience. Qualitative media studies approach to audience reception What

do I mean by qualitative? It is often the case that the qualitative study will be focused on a single case, or a small group of cases, that is considered to best represent the particular phenomenon being studied. Where quantitative studies desire the ability to reliably apply the study to a large, heterogeneous population, the qualitative study tends to be more concerned with validly representing the phenomenon being studied. Validity is oftentimes given if it appears the work is thoroughly replicated the section of reality being studied. This approach then calls for more in-depth data collection and analysis, usually under the banner of ethnography, and also seeks to either explain or account for any deviance from what would be expected of the phenomenon. As with quantitative work, the expectations the researcher has for the data collected can be formed either a priori, with theories that have already been developed, or through procedures that call for grounded constructions of theories based on the data accumulated. Qualitative studies of media engagements come largely from the field of critical and cultural studies, and it is this approach that usually receives the moniker of reception studies. At the turn to the 20th Century, this focus began under the Marxist concern that the working class is continually reinscribed into their oppressive position by the owners of production, who owned the means by which to create and normalize cultural values and ways of life that accounted for this reinscription. This concern was evident in the German Frankfurt School, who echoed the concerns of the passive audience discussed from the quantitative media studies. The audience of interest was the working class, who had a great interest in the mass media -- particularly because it was far cheaper to consume than what would be considered high class culture, such as novels, theatres and opera. The mass media was lambasted as unworthy of scholarly attention, and audiences of such products were both pitied and derided -- a view that remains to some degree today, from both sides of the political spectrum Morley, This notion of the mass media audience was challenged, again in the middle of the 20th Century, as a critique of the passive audience and the derision of low brow culture. Cultural scholars, such as those at the Birmingham Centre for Contemporary Culture Studies, argued that if culture is the location of meaning for the lives of people, and if the media was providing this culture for the working classes, then the media merited serious consideration by cultural studies Hall, ; Turner, If the powers wanted to remain as such, then they required the consent of the people, which could be obtained through the media. These British cultural studies turned to studying specific audiences who were actively resisting the dominant power structure in some way. A pattern was set similar to quantitative studies, where an audience or subculture was identified and categorized based on their resisting activities or some sociodemographic characteristic that labeled them as more likely to be oppressed, such as Blacks, women, homosexuals, working class, etc. This labeling was based on cultural studies philosophical assumptions about the political implications of such classifications. It is believed that certain social classifications are more oppressed by society, and that these oppressions will be apparent in how the members of that class interact with the media. Thus, as with their quantitative brethren, these qualitative scholars saw, and to certain extent to do this day, audience in segments. But these segmentations were not due to desires to better understand how to persuade or how to protect. As with the quantitative contingency, under the conception of the audience as passive dupes of the ideologically driven mass culture, there was little attempt to understand how the people made sense of the media texts. The emergence of the British cultural critiques spearheaded the need to understand how these various audiences were receiving and interpreting the media texts. If one believes such audiences are able to actively resist the ideological meanings in these texts, then one needs to explain why this was and to demonstrate how it was occurring. According to Hall, the audiences may negotiate what the text means by accepting those aspects that seem to best fit with their lives and discarding those that do not apply. This process could reach the extent where the audience member, or an entire audience again, segmented in some way, has decided to oppose the entire text, such that they do not accept the dominant meaning in the text because it does not apply to what they experience. Hence in this approach do we see a challenge to transmission models of communication, as meaning is theorized to develop through the process of engaging with the media Allen, This theoretical approach echoed the now classic cry of semiotician Roland Barthes in his essay, declaring "death to the author" as the singular location of meaning in

a text. As with the media uses and effects approach, these reception studies likewise focus on the factors that are thought to influence types of decoding. Like the media uses and effects approach, cultural reception studies sought understand how the media can influence people. A key difference is that these reception studies focus on the interplay between audiences, culture, and power in trying to understand how a dominant ideology can be replicated or changed through audience reception. The importance of such work has been in a desire to find the instances of resistance to this domination, and when this domination is reinforced. Perhaps problematically, there has been more focus on the first type of relationship, in celebrating the resisters and the subcultures that form in opposition to mainstream culture. Critics of this approach have argued that in looking only for the opposition, they may be producing results that cannot be generalized to other types of audiences, thereby eliding over what may be common patterns in reception that all audiences engage in Jenkins, Another problem, seen also in the quantitative side, is the tendency to focus on the factors that influence reception without attempting to account for the step-by-step process of reception. Likewise, the focus on factors involves assumptions as to what the researcher believes is a factor, and less empirical data as to what the audience member sees as a factor Livingstone, , Instead of focusing on the "black box" processes, people are placed into "crystal boxes" constructed by the researcher. This reliance on factors may indeed explain why currently there is more discussion as to how best to conduct reception studies than there are actual reception studies being conducted Dahlgreen, ; Lindlof, ; Livingstone, ; Morley, Film studies approach to audience reception What is an audience? It seems like a rather odd observation to make, but while the other approaches have empirically studied various characteristics of media audiences, there has historically not been as much theoretical or empirical consideration in film studies as to what actually constitutes the film audience Meers, ; Staiger, Interesting, this mythologizing, which to a great extent tied into and fed the media studies research on media effects and passive audiences in the early 20th Century Jowett, ; Stokes, When film was the only visual medium in early 20th Century, the studios were not as concerned as to who their audience was, relying instead on the mystical abilities of their studio chiefs to know a good movie from a bad movie Jowett, Sometimes the best way to ensure a successful picture with high box office receipts and DVD sales is to target to a selected audience, such as teenagers, families, women, etc. This more recent realization of the importance of knowing the film audience, coupled with the discovery of the perchance to mythologize the first audiences, has led some film historians to more systematically account for the whos, whens and wheres of previous film audiences Allen, ; Meers, ; Staiger, ; Stam, Who were the people to watch this or that particular genre? Who were the people that bought the star fanzines?

3: Types of Nonverbal Communication

Meanings are Ours Reader Response and Audience Studies 5. The Projecting Audience From Cinema to Cellphone 6. A Phenomenology of Phone Use Pervasive Play and the Ludification of Culture 7.

Every description or representation of the world, fictional or otherwise, is an attempt to describe or define reality, and is in some way a construct of reality, a text. A text is any media product we wish to examine, whether it is a television program, a book, a poster, a popular song, the latest fashion, etc. We can discuss with students what the type of text is—cartoon, rock video, fairy tale, police drama, etc. We can identify its denotative meaning and discuss such features as narrative structure, how meanings are communicated, values implicit in the text, and connections with other texts. The central concept of the model is the idea that all communication, all discourse, is a construct of reality. There are no neutral, value-free descriptions of reality—in print, in word, in visual form. An understanding of this concept is the starting point for a critical relationship to the media. This concept leads to three broad areas within which we can raise questions that will help students to "deconstruct" the media: It is important for children to be able to identify the audience s of a text. Texts are frequently designed to produce audiences, which are then sold to advertisers. Modern communication theory teaches that audiences "negotiate" meaning. Thus the "meaning" of a text is not something determined by critics, teachers or even authors, but is determined in a dynamic and changeable relationship between the reader and the text. The role of the teacher is to assist students in developing skills which will allow them to negotiate active readings—readings which recognize the range of possible meanings in a text, the values and biases implicit in those meanings, and which involve conscious choices rather than the unconscious acceptance of "preferred" readings. Children who can choose meaning are empowered. Students are often fascinated by the details and "tricks" of production. It is important that the teacher keep in focus the relationship between the various aspects of production, and the other two broad areas of text and audience. What is the relationship between story content and commercial priorities? How are values related to ownership and control? How does technology determine what we will see? How does the cost of technology determine who can make media productions? How can we put this into the hands of teachers? This is new material for them, involving new concepts, skills and strategies. MedienABC offers an example of how this may be achieved. Teaching Media Whenever a media product is discussed, some aspects of the Key Concepts of construction, text, audience and production should be dealt with. Teachers will quickly find that a discussion moves quite naturally among these broad areas, since all are interrelated and affect each other. Teachers find this model easy to remember, easy to apply. It is flexible enough to deal with any media text, print or otherwise. In fact, some teachers and support staff are using it as a general model for literacy and critical thinking. It is also important to note that an effective media program will involve students in both analysis and production of media products. Adapted with permission from English Quarterly, vol.

4: Active audience theory - Oxford Reference

Structuralist and effects studies -- The active audience: speaking subjects -- Perceiving is believing: from phenomenology to media user theory -- Meanings are ours: reader response and audience studies -- The projecting audience: from cinema to cellphone -- A phenomenology of phone use: pervasive play and the ludification of culture.

These children who praise a movie that is clearly derogatory, and gross degrades the ethical teachings they should be learning. The stereotype for children is that they should learn valuable, and critical lessons that will help them in life. One of the best examples of this idea of carnivalesque is when Cartman defies his authority figures. While sitting in class Mr. Unwilling to cooperate, Cartman instead curses at the teacher and is sent to the office. In the office, he again curses at the principle. Both authority figures are surprised by these acts of defiance; they do not know how to punish this behavior. Instead, Cartman is free to say and do what he pleases, to whomever. This scene depicts the role reversal of authority. It is Cartman who holds the power, and not the typical adult authority figure. They are repeatedly unsuccessful. This is the essence of carnivalesque, as it uses absurdity and humor to undermine what is normally revered. South Park proves to be a progressive movie for a number of reasons. As Stan approaches his town he is singing about how wonderful it is, and how people treat each other well. However, it is obvious, that the people are actually pushy, rude and hateful towards one another. It depicts the innocence of nature, and a song about love, happiness, and people getting along. As the song continues, it drastically changes from pleasant, to disturbing and silly. People are cursing one another, babies are being thrown through windows, and homeless men are drinking on the side of the road. Kyle, Stan, Cartman and Kenny all have a great amount of power within this movie, as they defy their parents and curse at authority figures. However, this movie also gives a great amount of power to a woman. His hilarious, uncommon voice greatly shows carnivalesque. Unlike a normal baby, Stewie not only can speak his mind, but he also can do it articulately, like an adult. In fact, he is smarter, more talkative and wiser than the stupid immature dad, Peter, in the show. Repeatedly, he disrupts his parents from making love in order to stop them from creating another baby. In one scene Stewie walks into his room, hits a button on the wall, which collapses and shows a hidden spaceship behind it. Stewie succeeds and the parents never end up having a baby. Symbolically, the spaceship represents all the power Stewie has in his life. Such a complicated, high-tech machine for a baby to control signifies how he has the command to manipulate what he pleases. By inhibiting their chances of creating a baby, Stewie clearly portrays the carnivalesque idea of role reversal. Parents are normally the ones that direct the life of their baby. However, Stewie diminishes this norm, which is an apparent depiction of carnivalesque ideas. In one scene Homer becomes jealous when he hears Flanders has given everyone a Christmas gift. He therefore begins to plan on how he will buy everyone a car to exceed Flanders act of generosity. Just remember the spirit of the season. Once again, the roles are being reversed. Lisa, a little girl, has to explain an extremely important concept to her father. In addition, this episode depicts Homer to be as dumb as a cat or dog. All three Homer, the cat and the dog are wearing Christmas sweaters. As the dog and cat roll on the ground biting at theirs, so does Homer. Carnivalesque often portrays these types of role reversals, and undermining of authority. Stereotypically, the male adult figure is one that carries the most knowledge, power and authority. However, Homer truly acts like a child. He is selfish, silly and immature. Instead this intelligent and powerful status is given to a seven or either year old girl. Carnivalesque is depicted, as a complete opposite role reversal is apparent. The strong characters in these two shows are the children, Stewie and Lisa. These shows dramatically change what is normally viewed as traditional. Parents no longer teach their kids, rather the children teach them. They are merely reversed. These thoughts encourage us, as the audience, to rethink what we consider as normal. However, all three portray these concepts beautifully. From role reversal, to degrading authority, and to using humorous situations, voices, and bodily functions to mock the revered, these shows are carnivalesque. In addition, they break the stereotype that creates a conservative work. Instead they are progressive as they challenge us to rethink what should be, and uniquely see the ideas

that contradict our norms. The fairy tale Snow-white and Rose-red, by the Grimm brothers, is an excellent example of a conservative, adult-centered text. In this text, the agency is with the adults and the children are seen as nostalgic images of childhood. Snow-white and Rose-red prove that children are good and follow the direction of adult figures even when the adult may not be present. The conservative nature of this text is overwhelming. The author is not challenging children to do anything; but rather teaching them that if they are obedient then they will be happy. For example, Snow-white and Rose-red are described in various ways throughout the story: The ending shows that because of their good hearts they were rewarded: The old mother lived for many years peacefully with her children. The text does not wish for children to challenge the things that their mother tells them to do. The text reinforces a sense of good behavior and family closeness. In this family, the mother is the one with the authority and all of the agency. The girls are attentive to the instructions of their mother and follow them with haste. There are several things that the girls did to help their mother around the house and around the woods: In an adult-centered text, children understand that adults know better than children so they must follow what adults say. This shows the readers that children should listen to their mothers or other adult figures because, of course, they know more than a child. This adult-centered trait is highly visible throughout the text. Yet another image of the children, in this adult-centered text, is when they follow the directions of their mother even when she is not there. The mother has engrained the children with the importance of being kind to everyone. They show kindness to the dwarf throughout the story even though he was not nice to them. Some of the rude comments that the dwarf makes about the girls are: You have torn my thin little coat all to shreds, useless, awkward hussies that you are! This does not deter the girls from their kind-heartedness and helping anyone in need. This is an excellent example of an adult-centered trait. Snow-white and Rose-red are perfect symbols of the nostalgic childhood images who end up being rewarded for their good nature and kind hearts. The authors are showing that if a child is obedient and good then they will surely receive a reward in the end. There are many attributes of an adult-centered text that this story has which contributes to the conservative nature of the text. This text is extremely conservative and adult-centered in various ways. This fairytale encompasses some of the topics we have discussed in class. It not only is incredibly child centered, but it also is progressive. The Grimm brothers depicted both Hansel and Grethel as smart, capable people. As Hansel dropped pebble after pebble on the road to help them find their way home, the wife noticed that he consistently looked back at the house. Therefore, his plan worked and he and his sister are able to find their way home after being left in the woods. By, having the ability to outsmart the adults, Hansel proved to have a great amount of agency. He not only had the courage to secretly plot against them, but also managed to trick them into believing he was just a childish boy fantasizing about his cat. His lie about the cat is significant because it shows that he understands adults have these assumptions that children are childlike in their thinking. Grethel also had her moment of greatness when she tricked the witch. Smartly, Grethel told the old witch she did not understand how to get in the oven. Ultimately, the witch was engulfed in flames resulting in her ruin. Like Hansel, Grethel is depicted as a stronger, smarter character than the adults, especially the witch, within this fairytale. Both children easily trick the adults. In addition, they have the power to find their way through the woods at the end of the story with no pebbles or bread to guide them. The two children truly have an enormous amount of agency as they not only can outsmart the adults, but also can manipulate nature to help them. It is as if Hansel and Grethel gain more confidence, and agency as they manipulate and conquer every obstacle crossing their path. Another example of why this text is child-centered is how the adults are depicted. First, it is important to note that it is only the children who have names.

5: Reception theory - Oxford Reference

Also known as reader-response research. political economy studies an area of academic study that specifically examines interconnections among economic interests, political power, and how that power is used.

Provide examples of types of nonverbal communication that fall under these categories. Discuss the ways in which personal presentation and environment provide nonverbal cues. Just as verbal language is broken up into various categories, there are also different types of nonverbal communication. As we learn about each type of nonverbal signal, keep in mind that nonverbals often work in concert with each other, combining to repeat, modify, or contradict the verbal message being sent.

Kinesics The word kinesics Refers to the study of hand, arm, body, and face movements. Specifically, this section will outline the use of gestures, head movements and posture, eye contact, and facial expressions as nonverbal communication.

Gestures There are three main types of gestures: Mayfield, , **Adaptors** Touching behaviors and movements that indicate internal states typically related to arousal or anxiety and may be directed at the self, others, or objects. **Adaptors** can be targeted toward the self, objects, or others. In regular social situations, adaptors result from uneasiness, anxiety, or a general sense that we are not in control of our surroundings. Many of us subconsciously click pens, shake our legs, or engage in other adaptors during classes, meetings, or while waiting as a way to do something with our excess energy. In public speaking situations, people most commonly use self- or object-focused adaptors. Common self-touching behaviors like scratching, twirling hair, or fidgeting with fingers or hands are considered self-adaptors. Some self-adaptors manifest internally, as coughs or throat-clearing sounds. My personal weakness is object adaptors. Other people play with dry-erase markers, their note cards, the change in their pockets, or the lectern while speaking. Use of object adaptors can also signal boredom as people play with the straw in their drink or peel the label off a bottle of beer. Smartphones have become common object adaptors, as people can fiddle with their phones to help ease anxiety. Other adaptors involve adjusting or grooming others, similar to how primates like chimpanzees pick things off each other. It would definitely be strange for a speaker to approach an audience member and pick lint off his or her sweater, fix a crooked tie, tuck a tag in, or pat down a flyaway hair in the middle of a speech.

Emblems Gestures that have specific agreed-on meanings. These are still different from the signs used by hearing-impaired people or others who communicate using American Sign Language ASL. Even though they have a generally agreed-on meaning, they are not part of a formal sign system like ASL that is explicitly taught to a group of people. When archers were captured, their enemies would often cut off these two fingers, which was seen as the ultimate insult and worse than being executed since the archer could no longer shoot his bow and arrow. So holding up the two fingers was a provoking gesture used by archers to show their enemies that they still had their shooting fingers. Bantam, , **Illustrators** The most common type of gesture, used to illustrate the verbal message they accompany. For example, you might use hand gestures to indicate the size or shape of an object. Unlike emblems, illustrators do not typically have meaning on their own and are used more subconsciously than emblems. These largely involuntary and seemingly natural gestures flow from us as we speak but vary in terms of intensity and frequency based on context. Although we are never explicitly taught how to use illustrative gestures, we do it automatically.

Head Movements and Posture I group head movements and posture together because they are often both used to acknowledge others and communicate interest or attentiveness. In terms of head movements, a head nod is a universal sign of acknowledgement in cultures where the formal bow is no longer used as a greeting. In these cases, the head nod essentially serves as an abbreviated bow. For example, a head up typically indicates an engaged or neutral attitude, a head tilt indicates interest and is an innate submission gesture that exposes the neck and subconsciously makes people feel more trusting of us, and a head down signals a negative or aggressive attitude. Bantam, , "â€” There are four general human postures: Owen Hargie, *Skilled Interpersonal Interaction: Research, Theory, and Practice*, 5th ed. Routledge, , Within each of these postures there are many variations, and when combined with

particular gestures or other nonverbal cues they can express many different meanings. Most of our communication occurs while we are standing or sitting. One interesting standing posture involves putting our hands on our hips and is a nonverbal cue that we use subconsciously to make us look bigger and show assertiveness. In terms of sitting, leaning back shows informality and indifference, straddling a chair is a sign of dominance but also some insecurity because the person is protecting the vulnerable front part of his or her body, and leaning forward shows interest and attentiveness. Eye Contact We also communicate through eye behaviors, primarily eye contact. While eye behaviors are often studied under the category of kinesics, they have their own branch of nonverbal studies called oculusics The study of eye behaviors as nonverbal communication. Eye contact serves several communicative functions ranging from regulating interaction to monitoring interaction, to conveying information, to establishing interpersonal connections. In terms of regulating communication, we use eye contact to signal to others that we are ready to speak or we use it to cue others to speak. During an interaction, eye contact also changes as we shift from speaker to listener. US Americans typically shift eye contact while speaking—looking away from the listener and then looking back at his or her face every few seconds. Toward the end of our speaking turn, we make more direct eye contact with our listener to indicate that we are finishing up. While listening, we tend to make more sustained eye contact, not glancing away as regularly as we do while speaking. Martin and Thomas K. Nakayama, *Intercultural Communication in Contexts*, 5th ed. McGraw-Hill, , Aside from regulating conversations, eye contact is also used to monitor interaction by taking in feedback and other nonverbal cues and to send information. A speaker can use his or her eye contact to determine if an audience is engaged, confused, or bored and then adapt his or her message accordingly. Our eyes also send information to others. People know not to interrupt when we are in deep thought because we naturally look away from others when we are processing information. Making eye contact with others also communicates that we are paying attention and are interested in what another person is saying. As we will learn in Chapter 5 "Listening", eye contact is a key part of active listening. Eye contact can also be used to intimidate others. We have social norms about how much eye contact we make with people, and those norms vary depending on the setting and the person. Staring at another person in some contexts could communicate intimidation, while in other contexts it could communicate flirtation. As we learned, eye contact is a key immediacy behavior, and it signals to others that we are available for communication. Once communication begins, if it does, eye contact helps establish rapport or connection. We can also use our eye contact to signal that we do not want to make a connection with others. For example, in a public setting like an airport or a gym where people often make small talk, we can avoid making eye contact with others to indicate that we do not want to engage in small talk with strangers. Another person could use eye contact to try to coax you into speaking, though. This list reviews the specific functions of eye contact: Pupil dilation refers to the expansion and contraction of the black part of the center of our eyes and is considered a biometric form of measurement; it is involuntary and therefore seen as a valid and reliable form of data collection as opposed to self-reports on surveys or interviews that can be biased or misleading. Our pupils dilate when there is a lack of lighting and contract when light is plentiful. Researchers measure pupil dilation for a number of reasons. For example, advertisers use pupil dilation as an indicator of consumer preferences, assuming that more dilation indicates arousal and attraction to a product. Even though we may not be aware of this subtle nonverbal signal, we have social norms and practices that may be subconsciously based on pupil dilation. Softer and more indirect light leads to pupil dilation, and although we intentionally manipulate lighting to create a romantic ambiance, not to dilate our pupils, the dilated pupils are still subconsciously perceived, which increases perceptions of attraction. Mayfield, , 40—

Facial Expressions Our faces are the most expressive part of our bodies. Even though a photo is a snapshot in time, we can still interpret much meaning from a human face caught in a moment of expression, and basic facial expressions are recognizable by humans all over the world. Much research has supported the universality of a core group of facial expressions: The first four are especially identifiable across cultures. However, the triggers for these expressions and the cultural and social norms that influence their displays are

still culturally diverse. As we get older, we learn and begin to follow display rules for facial expressions and other signals of emotion and also learn to better control our emotional expression based on the norms of our culture. Although facial expressions are typically viewed as innate and several are universally recognizable, they are not always connected to an emotional or internal biological stimulus; they can actually serve a more social purpose. For example, most of the smiles we produce are primarily made for others and are not just an involuntary reflection of an internal emotional state. These social smiles, however, are slightly but perceptibly different from more genuine smiles. The Science of Sentiment New York: Oxford University Press, , People are able to distinguish the difference between these smiles, which is why photographers often engage in cheesy joking with adults or use props with children to induce a genuine smile before they snap a picture. Our faces are the most expressive part of our body and can communicate an array of different emotions. Facial expressions help set the emotional tone for a speech. In order to set a positive tone before you start speaking, briefly look at the audience and smile to communicate friendliness, openness, and confidence. Facial expressions can communicate that a speaker is tired, excited, angry, confused, frustrated, sad, confident, smug, shy, or bored. So make sure your facial expressions are communicating an emotion, mood, or personality trait that you think your audience will view favorably, and that will help you achieve your speech goals. Also make sure your facial expressions match the content of your speech. When delivering something light-hearted or humorous, a smile, bright eyes, and slightly raised eyebrows will nonverbally enhance your verbal message. When delivering something serious or somber, a furrowed brow, a tighter mouth, and even a slight head nod can enhance that message. If your facial expressions and speech content are not consistent, your audience could become confused by the mixed messages, which could lead them to question your honesty and credibility.

6: Feminist Perspectives on Objectification (Stanford Encyclopedia of Philosophy)

Your analysis of the author and audience. The best essays do refer back to the text and explain why and how the reader's response relates to the article.

Kant thought that sexuality is extremely problematic when exercised outside the context of monogamous marriage, arguing that in such instances it leads to objectification. Objectification, for Kant, involves the lowering of a person, a being with humanity, to the status of an object. A being with humanity is capable of deciding what is valuable, and of finding ways to realise and promote this value. Humanity is what is special about human beings. It distinguishes them from animals and inanimate objects. It is crucial, for Kant, that each person respects humanity in others, as well as humanity in their own person. Humanity must never be treated merely as a means, but always at the same time as an end. Kant is worried that when people exercise their sexuality outside the context of monogamous marriage, they treat humanity merely as a means for their sexual purposes. The loved person loses what is special to her as a human being, her humanity, and is reduced to a thing, a mere sexual instrument. The idea that within sexual relationships people are reduced to objects, that they lose their rational nature, is an extreme one. Halwani rightly points out that this reduction to the status of an object rarely happens in sexual objectification. Therefore, even though the view that humanity is completely destroyed when people exercise their sexuality is an unappealing one, it is not unreasonable to think that, in some cases, sexual desire and exercise of sexuality can undermine our rationality. Kant thought that in theory both men and women can be objectified, but he was well aware that in practice women are the most common victims of objectification. A person, Kant holds, cannot allow others to use her body sexually in exchange for money without losing her humanity and becoming an object. He is not entitled to sell a limb, not even one of his teeth. Kant blames the prostitute for her objectification. The other relationship in which objectification is, for Kant, clearly present is concubinage. According to Kant, concubinage is the non-commodified sexual relationship between a man and more than one woman the concubines. Kant takes concubinage to be a purely sexual relationship in which all parties aim at the satisfaction of their sexual desires. Kant Lectures on Ethics, The inequality that is involved in this relationship makes it problematic. Since body and self are for Kant inseparable and together they constitute the person, in surrendering her body her sex exclusively to her male partner, the woman surrenders her whole person to the man, allowing him to possess it. The man, by contrast, who has more than one sexual partner, does not exclusively surrender himself to the woman, and so he does not allow her to possess his person. The only relationship in which two people can exercise their sexuality without the fear of reducing themselves to objects is monogamous marriage. The spouses exclusively surrender their persons to one another, so neither of them is in danger of losing his or her person and becoming an object. This perfect equality and reciprocity between the spouses is described by Kant as follows: Pornography and objectification Like Kant, anti-pornography feminists Catharine MacKinnon and Andrea Dworkin take inequality to be tightly linked to objectification. In the eyes of both these feminists and Kant, there is the powerful objectifier on the one hand, and on the other hand there exists his powerless victim. Due to their unequal power, the former objectifies the latter. Kant is concerned with inequality taking place within polygamous relationships. MacKinnon and Dworkin, on the other hand, believe that inequality is a much more widespread and pervasive phenomenon. It covers all aspects of our society. MacKinnon and Dworkin emphasise that we live in a world of gender inequality. Gender, being a man or a woman, is socially constructed, whereas sex, being male or female, is biologically defined. Within our patriarchal societies, men and women have clearly defined roles: Even though MacKinnon does acknowledge that a female sex individual can be an objectifier and a male sex individual can be objectified, she takes it that the former is a man and the latter is a woman, since in her view a man gender is by definition the objectifier and a woman gender is by definition the objectified. For both of them, like for Kant, objectification involves treating a person, someone with humanity, as an object of merely instrumental worth, and consequently reducing this

person to the status of an object for use. Dworkin uses Kantian language to describe the phenomenon of sexual objectification: When objectification occurs, a person is depersonalised, so that no individuality or integrity is available socially or in what is an extremely circumscribed privacy. Objectification is an injury right at the heart of discrimination: In this way, her humanity is harmed by being diminished. MacKinnon too describes objectification in similar terms. Insofar as an individual has only instrumental value, she is clearly not regarded as an end in herself. For instance, these feminists claim that women in the pornographic industry consent to be used as objects simply out of lack of options available to them within our patriarchal society. This does not only hold for women in pornography. They hold that women are not truly blameworthy for their reduction to things of merely instrumental value. It is men who want, and also, Dworkin claims, need to use women as objects, and demand them to be object-like Dworkin , 3. Kant compares the objectified individual to a lemon, used and discarded afterwards, and elsewhere to a steak consumed by people for the satisfaction of their hunger Kant Lectures on Ethics, and In a similar manner, MacKinnon blames pornography for teaching its consumers that women exist to be used by men. A woman, according to MacKinnon, becomes comparable to a cup a thing , and as such she is valued only for how she looks and how she can be used MacKinnon , Kant took exercise of sexuality to be inherently problematic. For Dworkin and MacKinnon, on the other hand, what is problematic is not sexuality per se, but rather sexuality as constructed through pornography. MacKinnon fears that use can easily be followed by violence and abuse. Since women are things as opposed to human beings , it seems to men that there is nothing problematic with abusing them. The object status of women, then, is the cause of men seeing nothing problematic with violent behaviour towards women. Moreover, MacKinnon notes, women in pornography are presented as enjoying how they are being used and violated by men: Men create scenes in which women desperately want to be bound, battered, tortured, humiliated, and killed. Or merely taken and used. Pornography, then, teaches its consumers that, not only is it permissible to treat women in these ways, but also that women themselves enjoy being used, violated and abused by men. The idea that pornography causes men to treat women as objects to be used and abused has been defended by a number of feminists. Alison Assiter argues that what is wrong with pornography is that it reinforces desires on the part of men to treat women as objects as mere means to achieve their purposes Assiter , This is admittedly a puzzling claim, but one which I will not delve into further here. Detailed defenses of the claim have been offered by Melinda Vadas Vadas and Rae Langton Langton , and a criticism has been put forward by Jennifer Saul Saul Kant thought that the solution to sexual objectification is marriage. This is because he conceived this relationship as one of perfect equality and reciprocity between the spouses. Each of them surrenders his or her person to the other and receives the person of the other in return. This way, Kant believed, neither of them is objectified by losing his or her person For a detailed discussion of Kantian marriage see Herman and Papadaki b. Marriage, or any other heterosexual relationship for that matter, is clearly not regarded as an exception by them. They take it that pornography has power and authority over its audience men and boys. This view is also defended by Langton, who argues that it does not matter that the speech of pornographers is not generally held in high esteem. What matters, rather, is that men and boys learn about sex primarily through pornography. Deborah Cameron and Elizabeth Frazer question the idea that men are conditioned to behave in certain ways as a consequence of pornography consumption. Sexual objectification is, according to Nussbaum, often caused by social inequality, but there is no reason to believe that pornography is the core of such inequality Nussbaum , , A similar view has been put forward by Ronald Dworkin, according to whom: For further discussions about pornography, see also the entries on feminist perspectives on sex markets and on pornography and censorship. Feminine appearance and objectification It has been pointed out by some feminist thinkers that women in our society are more identified and associated with their bodies than are men, and, to a greater extent than men, they are valued for how they look Bordo , ; Bartky Some feminists have argued that, in being preoccupied with their looks, women treat themselves as things to be decorated and gazed upon. Under capitalism, however, workers are alienated from the products of their labour, and consequently their person is fragmented Bartky , 9. Bartky believes that through this

fragmentation a woman is objectified, since her body is separated from her person and is thought as representing the woman Bartky , Bartky explains that, typically, objectification involves two persons, one who objectifies and one who is objectified. This is also the idea of objectification put forward by Kant as well as by MacKinnon and Dworkin. However, as Bartky points out, objectifier and objectified can be one and the same person. Women in patriarchal societies feel constantly watched by men, much like the prisoners of the Panopticon model prison proposed by Bentham , and they feel the need to look sensually pleasing to men Bartky , This leads women to objectify their own persons. In being infatuated with their bodily beings, Bartky argues that women learn to see and treat themselves as objects to be gazed at and decorated, they learn to see themselves as though from the outside. As Nancy Bauer holds, drawing on Beauvoir, women will always have reasons to succumb to the temptation of objectifying themselves. Bauer mentions the widespread recent phenomenon of female college students who claim that they gain pleasure in performing unilateral oral sex on male students. Bartky talks about the disciplinary practices that produce a feminine body and are the practices through which women learn to see themselves as objects. First of all, according to her, there are those practices that aim to produce a body of a certain size and shape: Susan Bordo also emphasises the fact that women are more obsessed with dieting than are men. This is linked to serious diseases such as anorexia and bulimia. Ninety percent of all anorexics, Bordo points out, are women Bordo , , Furthermore, a large number of women have plastic surgery, most commonly liposuction and breast enlargement, in order to make their bodies conform to what is considered to be the ideal body. Women, she holds, are more restricted than men in the way they move, and they try to take up very little space as opposed to men, who tend to expand to the space available. The message that women should look more feminine is everywhere: She claims that there is nothing inherently degrading or objectifying with women trying to be sensually pleasing Richards , â€” She also points to the fact that men in our societies engage into self-decoration and seek to be admired by women Walter , 86â€” Bordo herself acknowledges the fact that men have increasingly started to spend more time, money and effort on their appearance Bordo Men feel the need to make their looks conform to the prevailing ideals of masculinity. Bordo believes that it is consumer capitalism that drives men to be increasingly concerned with their appearance:

7: Table of contents for Understanding media users

Reader-response criticism is a school of literary theory that focuses on the reader (or "audience") and their experience of a literary work, in contrast to other schools and theories that focus attention primarily on the author or the content and form of the work.

Types[edit] There are multiple approaches within the theoretical branch of reader-response criticism, yet all are unified in their belief that the meaning of a text is derived from the reader through the reading process. One can therefore draw a distinction between reader-response theorists who see the individual reader driving the whole experience and others who think of literary experience as largely text-driven and uniform with individual variations that can be ignored. The former theorists, who think the reader controls, derive what is common in a literary experience from shared techniques for reading and interpreting which are, however, individually applied by different readers. The latter, who put the text in control, derive commonalities of response, obviously, from the literary work itself. Jeffrey Berman has encouraged students responding to texts to write anonymously and share with their classmates writings in response to literary works about sensitive subjects like drugs, suicidal thoughts, death in the family, parental abuse and the like. A kind of catharsis bordering on therapy results. American magazines like *Reading Research Quarterly* and others publish articles applying reader-response theory to the teaching of literature. He analyzed their selections in light of their goals in reading. In an appendix, "Literature in the Reader", Fish used "the" reader to examine responses to complex sentences sequentially, word-by-word. Since , however, he has turned to real differences among real readers. He explores the reading tactics endorsed by different critical schools, by the literary professoriate, and by the legal profession , introducing the idea of " interpretive communities " that share particular modes of reading. In , Norman Holland drew on psychoanalytic psychology in *The Dynamics of Literary Response* to model the literary work. Each reader introjects a fantasy "in" the text, then modifies it by defense mechanisms into an interpretation. In , however, having recorded responses from real readers, Holland found variations too great to fit this model in which responses are mostly alike but show minor individual variations. Holland then developed a second model based on his case studies *5 Readers Reading*. An individual has in the brain a core identity theme behaviors then becoming understandable as a theme and variations as in music. This core gives that individual a certain style of being&€"and reading. Holland worked with others at the State University of New York at Buffalo , Murray Schwartz, David Willbern , and Robert Rogers , to develop a particular teaching format, the "Delphi seminar," designed to get students to "know themselves". Richard Gerrig in the U. He has shown how readers put aside ordinary knowledge and values while they read, treating, for example, criminals as heroes. In Canada, David Miall , usually working with Donald Kuiken , has produced a large body of work exploring emotional or "affective" responses to literature, drawing on such concepts from ordinary criticism as " defamiliarization " or " foregrounding ". Two notable researchers are Dolf Zillmann and Peter Vorderer , both working in the field of communications and media psychology. Both have theorized and tested ideas about what produces emotions such as suspense , curiosity , surprise in readers, the necessary factors involved, and the role the reader plays. Jenefer Robinson, a researcher in emotion, has recently blended her studies on emotion with its role in literature, music, and art. Uniformists[edit] Wolfgang Iser exemplifies the German tendency to theorize the reader and so posit a uniform response. For him, a literary work is not an object in itself but an effect to be explained. But he asserts this response is controlled by the text. For the "real" reader, he substitutes an implied reader, who is the reader a given literary work requires. Within various polarities created by the text, this "implied" reader makes expectations, meanings, and the unstated details of characters and settings through a "wandering viewpoint". In his model, the text controls. Another important German reader-response critic was Hans-Robert Jauss , who defined literature as a dialectic process of production and reception *Rezeption&€"the term common in Germany for "response"*. For Jauss, readers have a certain mental set, a "horizon" of expectations *Erwartungshorizont* , from which perspective each reader, at

any given time in history, reads. Reader-response criticism establishes these horizons of expectation by reading literary works of the period in question. Both Iser and Jauss, and the Constance School they exemplify, return reader-response criticism to a study of the text by defining readers in terms of the text. In the same way, Gerald Prince posits a "narratee", Michael Riffaterre posits a "superreader", and Stanley Fish an "informed reader. Objections[edit] Reader-response critics hold that in order to understand a text, one must look to the processes readers use to create meaning and experience. Traditional text-oriented schools, such as formalism , often think of reader-response criticism as an anarchic subjectivism , allowing readers to interpret a text any way they want. Some reader-response critics uniformists assume a bi-active model of reading: Others, who see that position as internally contradictory, claim that the reader controls the whole transaction individualists. In such a reader-active model, readers and audiences use amateur or professional procedures for reading shared by many others as well as their personal issues and values. While readers can and do put their own ideas and experiences into a work, they are at the same time gaining new understanding through the text. This is something that is generally overlooked in reader-response criticism. Extensions[edit] Reader-response criticism relates to psychology, both experimental psychology for those attempting to find principles of response, and psychoanalytic psychology for those studying individual responses. Post- behaviorist psychologists of reading and of perception support the idea that it is the reader who makes meaning. Increasingly, cognitive psychology , psycholinguistics , neuroscience, and neuropsychanalysis have given reader-response critics powerful and detailed models for the aesthetic process. In researchers found that during listening to emotionally intense parts of a story, readers respond with changes in heart rate variability , indicative of increased activation of the sympathetic nervous system. Intense parts of a story were also accompanied by increased brain activity in a network of regions known to be involved in the processing of fear, including amygdala. Gombrich , and even to history Hayden White. In stressing the activity of the reader, reader-response theory may be employed to justify upsettings of traditional interpretations like deconstruction or cultural criticism. Since reader-response critics focus on the strategies readers are taught to use, they may address the teaching of reading and literature. Also, because reader-response criticism stresses the activity of the reader, reader-response critics may share the concerns of feminist critics, and critics of Gender and Queer Theory and Post-Colonialism.

8: Reading for Meaning

1 Three Approaches to Media Reception and Audience Reception Studies In this paper I will discuss three approaches to understanding audience reception -- primarily in how they differ from each other will the first consideration, but the story does not end there.

After your introduction, transition by explaining what the author of the article you have written has to say about this topic. Briefly explain the main points of the article that you want to talk about. Then you will give your thesis. Johnson gives statistics showing that talking on a cell phone is as dangerous as driving drunk. Moreover, she points out the increasing number of accidents caused by cell phone use. Her conclusion is that we need to personally decide not to use a cell phone while driving and that we need to educate our friends and family to give up cell phones while driving, too. Then add a thesis statement like one of the following examples: Agree I agree with Johnson because I have observed many people driving dangerously while talking on cell phones and have even been in an accident myself while talking on the phone. Then reflect and expand: We need to have laws prohibiting the use of cell phones while driving. Writing Your Response Here are six different ways to respond to an essay: You can agree with the article and explain three or more reasons why you agree. You can disagree with the article and explain three or more reasons why. You can agree with some parts of the article and disagree with other parts and explain why. You can take one part of the essay, agreeing or disagreeing with it, and expand on that idea, giving reasons for your reader to agree with you. Remember that all essays have three main parts: There are many ways to write a good essay, but I will give you a general guide to follow which will help you to organize your ideas. How to Write the Body Here you will argue your thesis and give support for your ideas from your personal experience and your own thinking and reading. The body of your paper should have three or more paragraphs. The rest of the paragraph should give details to back up that point. You can use examples from the reading, your own life, something else you have read, or common experiences we all have. You can also use reasoning to prove your points. Explain why you think this way. How to Cite Your Sources Using Author Tags The first time you talk about the article, you should give the full name of the author and the title of the article in parenthesis: Author tags use the last name of the author and a verb.

9: Reception theory - Wikipedia

Audience studies currently face a paradox in which many interesting papers, especially those reporting empirical observations, are being published, while simultaneously there exists a body of criticisms which have largely gone unanswered.

The wrong way to plan The Scarlet Gang of Asakusa Atlas of the Natural World Public library services for immigrant populations in California In the Mexican Quarter by Tom Gill Ansi c programming by balaguruswamy latest Why do we need friends? George III at home Fiat bravo 2008 manual Food Diet Counter Andis junior deluxe manual So you want to see a psychiatrist? Lipids and related compounds The Building Blocks of the Legend Motion picture production in California Dying of AIDS and social stigmatization Robin D. Moremen Biodetection : diagnosing plant diseases and detecting genetically modified food Those Damn Horse Soldiers Promises, Promises, Promises: 62 The Yeast of Yerushalaim Feeding a world population of more than eight billion people 3.6 Financial Sector Development Fund Key indicator report Research project report on marketing on page Research paper about death penalty in the philippines World history and geography textbook mcgraw hill Glossary of marketing management terms V. 2. Books R, S, T, U: deeds recorded 1774-1789 Report on the East Gippsland area, review, August 1985. Recommended practice for the protection and painting of ships Something you have to live with Patricia Highsmith Essential calculus early transcendentals 2nd edition rapid share Her philanthropic activities U00a7 50. Second Question, 67 Nuclear Dynamics and Quantum Phenomena in Optical Systems (Springer Proceedings in Physics) Berpikir dan berjiwa besar The sad fortunes of the Reverend Amos Barton Celine death on the installment plan International Society of Blood Transfusion Islam and development in Bangladesh