



**Faculty of Arts and Social
Sciences**

School of the Arts and Media

ARTS2094

Visual Communication

Session 2, 2015

UNSW Course Outline

Staff Contact Details

Position	Name	Email	Availability	Location	Phone
Course Authority	Louise Ravelli	L.Ravelli@unsw.edu.au	Mondays 1.30-2.30 This is when you can expect to find me in my office and you can drop by without an appointment OR arrange one by email.	Webster 311N	

School of the Arts and Media Contact Information

Room 312, level 3 Robert Webster Building

Phone: 9385 4856

Email: sam@unsw.edu.au

Website: <https://sam.arts.unsw.edu.au>

Attendance Requirements

- A student is expected to attend all class contact hours for a F2F or blended course and complete all activities for a blended or fully online course.
- A student who attends less than 80% of the classes/activities and has not submitted appropriate supporting documentation to the Course Authority to explain their absence may be awarded a final grade of UF (Unsatisfactory Fail).
- A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.
- If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.
- A Course Authority may excuse a student from classes or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance. A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course's learning outcomes and/or volume of learning. A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.
- A student who has submitted the appropriate documentation but attends less than 66% of the classes/activities will be asked by the Course Authority to apply to discontinue the course without failure rather than be awarded a final grade of UF. The final decision as to whether a student can be withdrawn without fail is made by Student Administration and Records.
- For more information about the SAM attendance protocols, see the SAM policies and guidelines webpage:

<https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Essential Information For SAM Students

For essential student information relating to: attendance requirements; requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential matters, see the SAM Policies and Guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Course details

Credit Points: 6

Summary of the Course:

Visual communication in contemporary media typically combines a range of resources - written, visual, aural, spatial. We develop a set of techniques and frameworks to analyse these complex texts, and to explore how they create meanings. We will consider a range of texts, from newspapers, advertisements, magazines, to web sites, and three-dimensional spaces such as shops, museums and galleries. We will consider the 'grammar' of these texts, how the different modalities interact, and the role these texts play, especially in professional contexts.

Aims of the Course:

The course aims to develop students' analytical skills in relation to a range of contemporary visual texts, including those which combine aural and spatial dimensions. It aims to use analysis to explore interpretation, and to provide the foundation for critical discussion of visual texts. It aims to locate their analysis and critique of these texts in relation to questions of socio-cultural context, including the special demands placed on contemporary visual texts in professional domains.

Student learning outcomes:

At the conclusion of this course the student will be able to: Not available

Graduate Attributes:

At the conclusion of this course the student will be able to:

1. An in-depth engagement with the relevant disciplinary knowledge in its interdisciplinary context;
2. The capacity for analytical and critical thinking and for creative problem-solving;
3. The ability to engage in independent and reflective learning;
4. Information literacy: the skills to appropriately locate, evaluate and use relevant information
5. The skills of effective communication.

Rationale for the inclusion of content and teaching approach

This is a challenging course which requires your full participation. There is a lot to learn! Lectures and readings are carefully structured to provide the background you will need to support your learning, and your participation in reading, preparation for tutorials, and the tutorials themselves, will enable you to develop and consolidate your skills. I encourage you to engage in dialogue with me – in lectures, in tutorials, in consultations – and with your peers, to further explore concepts. You will find that the tools we learn are surprisingly relevant to a wide range of contemporary texts which you are likely to be engaging with in your personal, academic and professional lives.

Teaching strategies

This course teaches a core set of analytical skills and so extended lecture input is appropriate. Centralized lectures, including use of video components and related learning objects, will be used to map and demonstrate central concepts. At the same time, the analytical tools need to be applied to actual texts, and extended discussion is needed to explore complexities, hence face-to-face tutorial time is essential. Tutorials will be used to practice the application of these concepts to textual analysis and to develop students' abilities to argue for an interpretation based on analysis.

Assessment

Short Essay (5%)

You will be given two images and asked to compare and contrast them in terms of interpersonal systems. Full details of this assignment will be available in Week 2.

Textual Analysis and Essay (45%)

This is an essay including textual analysis and discussion of one or more multi-modal texts of your choice. Full description of this assignment will be on Moodle.

In-class presentation (20%)

You will present and analyse texts of your own choice in relation to the lecture topic of the preceding week, using readings to support your analysis. Full details to be provided on Moodle. Your week will be allocated during the first tutorial.

In-class test (30%)

This will be a short-answer test using provided texts, of around 1.5 hours, for which you may bring in one page of notes (one page, one-sided; may be hand written or typed). Full details to be provided on Moodle. NB You will be handwriting your answers; I strongly recommend you do a few minutes handwriting every day as prep!!! Yes seriously!

Assessment task	Length	Weight	Learning outcomes assessed	Graduate attributes assessed	Due Date
Short Essay (5%)	Interpersonal text analysis: 500 - 650 words (absolute minimum and maximum).	5%		1,2,3,4,5	Sunday 16 August (midnight; earlier is fine!)
Textual Analysis and Essay (45%)	2000 words (1800 min; 2200 max).	45%		1,2,3,4,5	Friday 6 November, midnight (earlier is fine!)
In-class presentation (20%)	5-7 minutes (minimum and maximum).	20%		1,2,3,4,5	
In-class test (30%)	1.5 hours	30%		1,2,3,4	Wednesday 7 October, during the lecture, 1-2.30. If for any reason you are unable to sit the test, you will need to apply for Special Consideration as per School and Faculty procedures.

Submission of Assessment Tasks

Students are expected to put their **names** and **student numbers** on **every page** of their assignments. If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on externaleltsupport@unsw.edu.au. Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally in SAM there will no longer be any hard-copy submission; assessments must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible it will be stated on your course's moodle site with alternative submission details.

Minor Analysis: submit online via Moodle.

Major Analysis: submit online via Moodle.

In-class test: undertaken during the lecture.

Tutorial Presentation: presented in your tutorial with presentation slides uploaded to Moodle BEFORE the presentation.

Late Submission

PLEASE NOTE THAT THESE RULES APPLY FOR ALL COURSES IN SAM.

If your assignment is submitted after the due date, a penalty of 3% per day (including Saturday, Sunday and public holidays) will be imposed for up to 2 weeks. For example, if you are given a mark of 72 out of 100 for an essay, and your essay were handed in two days late, it would attract a penalty of 6% and the mark would be reduced to 66%. If the same essay were handed in seven days late (i.e. a penalty of 21%) it would receive a mark of 51%. If your assignment is not submitted within 2 weeks of its due date, it will receive a mark of 0. For more information on submission of late work, consult the SAM assessment protocols at <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Extension Procedure

- A student seeking an extension should submit a SAM extension application form (found in Forms on SAM website) to the Course Authority before the due date.
- The Course Authority should respond to the request within two working days of the request.
- The Course Authority can only approve an extension of up to five days. A student requesting an extension of more than five days should complete an application for Special Consideration.
- If a student is granted an extension, failure to comply will result in a penalty. The penalty will be invoked one minute past the approved extension time.
- This procedure does not apply to assessment tasks that take place during regular class hours or any task specifically identified by the Course Authority as not subject to extension requests.
- A student who missed an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
- For more information, see the SAM extension protocols on the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Special Consideration

In the case of more serious or ongoing illness or misadventure, you will need to apply for Special Consideration. For information on Special Consideration please go to this URL: <https://student.unsw.edu.au/special-consideration>

Students who are prevented from attending a substantial amount of the course may be advised to apply to withdraw without penalty. This will only be approved in the most extreme and properly documented cases.

Academic honesty and plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

- **Copying:** using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.
- **Inappropriate paraphrasing:** changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.
- **Collusion:** working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.
- **Inappropriate citation:** Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.
- **Duplication ("self-plagiarism"):** submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Details of what plagiarism is can be found on the Learning Centre's Website Plagiarism & Academic Integrity website (<http://www.lc.unsw.edu.au/academic-integrity-plagiarism>), in the myUNSW student A-Z: Guide <https://student.unsw.edu.au/plagiarism> and in Appendix A of the Student Misconduct Procedure (pdf- <https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf>).

The Learning Centre also provides substantial education written materials, workshops, and tutorials to aid students, for example:

- Correct referencing practices;
- Paraphrasing, summarising, essay writing and time management
- Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre. Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

Course schedule

Week	Topic	Lecture Content	Tutorial/Lab Content
Week 1: 27-31 July	Introduction	<p>Our texts: what range of texts will we be considering?</p> <p>Our approach: social semiotics and system networks</p> <p>Our tools: meanings and metafunctions;</p> <p>Our starting points: denotation and connotation.</p>	No tutes this week; tutes begin in Week 2
<p>Essential Readings:</p> <p><i>Readings before the lecture:</i></p> <p>Kress & Van Leeuwen (2006) Chapter 1</p> <p>Online: Lacey, N. 1998 <i>Image and Representation [Chapter 2 only]</i></p> <p><i>See also (recommended):</i></p> <p>Online: McMurtrie, R. J. in prep, 'System networks' Unpublished manuscript; School of the Arts and Media, UNSW</p>			
Week 2: 3-7 August	The Interpersonal Metafunction: interactional systems		<p>All: please bring in a hard or soft copy of one two-dimensional visual image (eg an ad, newspic, screen shot from the web, etc) and identify what is denoted in that image and what is connoted. These will be discussed in class.</p> <p>We will arrange the tutorial presentations this week also.</p>
<p>Essential Readings:</p> <p>Kress & Van Leeuwen (2006) Chap.4</p>			
Week 3: 10-14 August	The Interpersonal Metafunction: modality and coding orientation.	OH WOW! Professor Theo van Leeuwen will be giving the lecture today. He is visiting UNSW for 2 weeks and we are very, very lucky to have him with us. Do not miss this!	<p>(Based on Week 2 Lecture and Readings)</p> <p>Presenter 1:</p> <p>Presenter 2:</p> <p>[Presenter 3:]</p>
<p>Essential Readings:</p>			

Reading before the lecture:

Kress & Van Leeuwen (2006) Chap. 5; & also pp232-5

See also:

Online: McMurtrie, Robert J. 2010 'Bobbing for Power: an exploration into the modality of hair' Visual Communication, vol. 9, 4: pp. 399-424.

Please note: this article will be a big jump in terms of level of difficulty, and it will seem strange in terms of the focus (hair?????), but it will be well worth it, and will show you the potential applications for this approach.

Another paper which touches on modality is the following: Unsworth, L. 1999 "Explaining School Science in Book and CD Rom Formats: Using Semiotic Analyses to Compare the Textual Construction of Knowledge" International Journal of Instructional Media, Vol. 26 pp159-179. You can access this via the library. It covers all the metafunctions in relation to their representation in school science and is a good overview of the whole approach.

Week 4: 17-21 August	New texts and the interpersonal metafunction; SITE WALK!: meet outside 'the Scientia' at the start of today's lecture.	Minor Assignment Due Sunday Aug 16 before midnight (earlier is fine!)	(Based on Week 3 Lecture and Readings) Presenter 1: Presenter 2: [Presenter 3:]
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Essential Readings:

Reading before the lecture:

Online: Stenglin, Maree 2001 "Comfort and security: a challenge for exhibition design" in L. Kelly and J. Barrett (Eds) Proceeding of the Uncover Graduate Research in the Museum Sector Conference pp23-30

Online: Ravelli, Louise J. 2008 'Analysing space: adapting and extending multimodal frameworks' in L. Unsworth (Ed.) Multimodal Semiotics: Functional Analysis in Contexts of Education London: Continuum pp17-33 This is available online via the library; Search for Unsworth, Multimodal Semiotics, and then my paper is chapter two of that book. Of course there are lots of other interesting papers in there also!

See also:

McMurtrie, R J. 2012 "Feeling space dynamically: Variable interpersonal meanings in high-rise apartment blocks" Visual Communication 11: 4 pp511-534 (This journal can be accessed via the library.)
And McMurtrie's paper, 'Bobbing for Power' (set for preceding week) is also relevant to this week's lecture.

Week 5: 24-28 August	The Textual Metafunction: information values, salience, framing, rhythm		(Based on Week 4 Lecture and Readings) Presenter 1: Presenter 2: [Presenter 3:]
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Essential Readings:

Reading before the lecture:

Kress & Van Leeuwen (2006) Chap 6

See also:

Online: Kress, G. and Van Leeuwen, T. 1998 'Front pages: (The Critical) Analysis of Newspaper Layout' in A. Bell and P. Garrett (Eds) *Approaches to Media Discourse* Oxford: Blackwell pp186-219

Week 6: 31 August - 4 September	New texts and the textual metafunction	Aug 31 - Census date; last date to withdraw without penalty	Based on Week 5 Lecture and Readings) Presenter 1: Presenter 2: [Presenter 3:]
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Essential Readings:

Reading before lecture:

Online: Ravelli, Louise 2006 *Museum Texts: Communication Frameworks*, London and New York: Routledge. Please read **Chapter 6: Extending the frameworks** (The book is online via the library. If the link in Moodle doesn't work, search for 'Ravelli' in the catalogue.)

See also:

Online: Knox, J. 2007 "Visual-verbal communication on online newspaper home pages" *Visual Communication* Vol 6 (1) pp19-53 [NB: Access the journal, Visual Communication online via the library, then search for the author/year.]

Coffin, C. and Derewianka, B. 2009 "Multimodal layout in school history books: the texturing of historical interpretation" in G. Forey and G. Thompson (Eds) *Text type and Texture* London: Equinox pp191-215 (available via library; not on Moodle)

Week 7: 7-11 September	The Representational Metafunction: narrative processes		(Based on Week 6 Lecture and Readings) Presenter 1: Presenter 2: [Presenter 3:]
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Essential Readings:

Reading before lecture:

Kress & Van Leeuwen (2006) Chap 2

See also:

(Try some of this, not all! These are here to use if you want): Online: Macken-Horarik, Mary 2003 "A telling Symbiosis in the Discourse of Hatred: Multimodal News Texts about the "Children Overboard" Affair' *Australian Review of Applied Linguistics* 26 (2): pp1-16 (If the link doesn't work then search for the journal online via the library, then the author/year.) NB: the visual analysis in this paper is relatively simple compared to the more technical framework in Kress and van Leeuwen (though it does use some of that), but it provides a very

revealing analysis of a controversial episode in Australia's history.

Painter, C; Martin, J.R; and Unsworth, L; (2013) *Reading Visual Narratives: Image Analysis of Children's Picture Books* London, Equinox. [This book is available via the Library; if you can get hold of it, Chapter 3 relates to the representational metafunction. It goes into further - and different - detail from Kress and van Leeuwen, but is worth the effort.]

Jewitt, C., and Oyama, R. (2001) "Visual meaning: a social semiotic approach" in T. van Leeuwen and C. Jewitt (Eds) *Handbook of Visual Analysis* London: Sage pp 134-156 (This book is available via the library and the chapter provides a succinct overview of the whole approach of Kress and van Leeuwen, including the representational metafunction.)

Online: Bell, Philip and Milic, Marco 2002 'Goffman's Gender Advertisements revisited: combining content analysis with semiotic analysis' *Visual Communication* Vol 1 (2): 203-222 (This applies to week 8 also. If the link in Moodle doesn't work then search for the journal online via the library, then the author/year.)

Week 8: 14-18 September	The Representational Metafunction: conceptual processes		(Based on Week 7 Lecture and Readings) Presenter 1: Presenter 2: [Presenter 3:]
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Essential Readings:

Reading before the Lecture:

Kress & Van Leeuwen (2006) Chap 3

NB: This is a really TOUGH chapter!! We will focus on the basic distinction between narrative vs conceptual, and within conceptual, between analytical, classificational and symbolic. We will not to go the same level of delicacy (degree of detail) as Kress and van Leeuwen.

See also:

(Try some of this, not all! These are here to use if you want): Online: Macken-Horarik, Mary 2003 "A telling Symbiosis in the Discourse of Hatred: Multimodal News Texts about the "Children Overboard" Affair" *Australian Review of Applied Linguistics* 26 (2): pp1-16 (If the link doesn't work then search for the journal online via the library, then the author/year.) NB: the visual analysis in this paper is relatively simple compared to the more technical framework in Kress and van Leeuwen (though it does use some of that), but it provides a very revealing analysis of a controversial episode in Australia's history.

Painter, C; Martin, J.R; and Unsworth, L; (2013) *Reading Visual Narratives: Image Analysis of Children's Picture Books* London, Equinox. [This book is available via the Library; if you can get hold of it, Chapter 3 relates to the representational metafunction. It goes into further - and different - detail from Kress and van Leeuwen, but is worth the effort.]

Jewitt, C., and Oyama, R. (2001) "Visual meaning: a social semiotic approach" in T. van Leeuwen and C. Jewitt (Eds) *Handbook of Visual Analysis* London: Sage pp 134-156 (This book is available via the library and the chapter provides a succinct overview of the whole approach of Kress and van Leeuwen, including the representational metafunction.)

Online: Bell, Philip and Milic, Marco 2002 'Goffman's Gender Advertisements revisited: combining content analysis with semiotic analysis' *Visual Communication* Vol 1 (2): 203-222 (This applies to week 7 also. If the link in Moodle doesn't work then search for the journal online via the library, then the author/year.)

Week 9: 21-25 September	New texts and the representational metafunction		(Based on Week 8 Lecture and Readings) Presenter 1: Presenter 2: [Presenter 3:]
<p>Essential Readings:</p> <p>Readings before lecture:</p> <p>Online: Almeida, Danielle. 2009 'Where have all the children gone? A visual semiotic account of advertisements for fashion dolls.' <i>Visual Communication</i> 8(4): 481-501 (If the link in Moodle doesn't work, look for the journal Visual Communication on the library catalogue, then the author/year).</p> <p>Online: Ravelli, Louise 2006 <i>Museum Texts: Communication Frameworks</i>, London and New York: Routledge. Please read Chapter 6: Extending the frameworks (The book is online via the library. If the link in Moodle doesn't work, search for 'Ravelli' in the catalogue.)</p>			
Week 10: 6-9 October	Yay! TEST In lecture this week on WEDNESDAY 7 OCT	<p>Please bring PEN/S to the lecture (paper supplied). Please be on time. You will need to stay for the duration of the lecture. Please sit with one empty space between you and the next person.</p> <p>You may bring in ONE PAGE (ONE SIDE ONLY) OF NOTES. May be typed or handwritten, any size font is ok, but only one side.</p> <p>Absolutely NO mobile/personal devices. Anyone using such a device, for any purpose, will receive an automatic ZERO for the test.</p> <p>If for any reason you miss this test, you need to apply for Special Consideration to resit. Please see section above on assessment details.</p>	PUBLIC HOLIDAY MONDAY 5 OCT NO TUTORIALS AT ALL THIS WEEK
Week 11: 12-16 October	Visual/verbal relations		(Based on Week 9 Lecture and Readings) Presenter 1: Presenter 2:

[Presenter 3:]

Essential Readings:

Reading before lecture:

Online: Barthes, R 1977 *Image-Music-Text* London, Fontana pp37-41

Online: Knox, John 2007 'Visual-verbal communication on online newspaper home pages' *Visual Communication*; vol. 6, 1: pp. 19-53.

See also:

Online: Caple, H. and Bednarek, C. 2010 'Double-take: Unpacking the play in the image-nuclear news story' *Visual Communication* Vol 9 (2) pp 211-229

Week 12: 19-23 October

Interpretation;
foregrounding; writing up

(Based on **Week 11**
Lecture and Readings)

Presenter 1:

Presenter 2:

[Presenter 3:]

Essential Readings:

Readings before lecture:

Online: Ravelli, Louise J. 2000 'Beyond shopping: constructing the Sydney Olympics in 3-D text' *Text* 20 (4) pp489-515

See also:

Look over the many readings from preceding weeks which give in-depth text analysis, eg Knox, Macken-Horarik, Caple and Bednarek, etc.

Week 13: 26-30 October

Last tutorials

No lecture this week;
tutorials continue as usual.

Yes, you do still need to
come to the tutorial!

This week we will have any
last presentations (based
on Week 12 lecture), and
discuss your essays
further. This will be your
last chance for concrete
feedback!

(Based on **Week 12**
Lecture and Readings)

Presenter 1:

Presenter 2:

[Presenter 3:]

Essential Readings:

Final Assignment Due: Friday 6 November, before midnight (earlier is fine!). Online via Moodle.
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Course evaluation and development

Your feedback on the course is gathered periodically, eg via the Course and Teaching Evaluation and Improvement (CATEI) Process and such feedback is considered carefully with a view to acting on it constructively wherever possible. In the past this feedback has been used to, for instance, adjust the sequencing and content of lectures and the nature and weighting of the assignment tasks.