School of the Arts and Media

Faculty of Arts and Social Sciences

ARTS2094

Visual Communication

Session 2, 2016

Course Outline

Staff Contact Details

Position	Name	Email	Availability	Location	Phone
Convener	Louise Ravelli	l.ravelli@unsw.edu.au	Monday, 2-3. You can drop by the office at this time without an appointment. Or, you can email to arrange another time.	211N	93852420

Contact Information

Room 312, level 3 Robert Webster Building

Phone: (02) 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 face-to-face (F2F) or blended course and complete all activities for a blended or fully online course.

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, their request 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.

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

All SAM students must make a serious attempt at all assessments in order to pass the course.

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.

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

1. identify the key principles of a social-semiotic approach to the analysis of visual texts
2. systematically analyse a wide range of contemporary visual texts
3. argue for an interpretation of these texts based on the analysis
4. situate and critique these texts in relation to social, cultural and professional contexts

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

Tutorial Presentation: 20%

You will present and analyse texts of your own choice in relation to the lecture topic and readings of the *preceding* week. Full details to be provided on Moodle. Week will be allocated in the first tutorial.

In-Class Test: 40%

This will be a closed-book, multiple choice test, of around 1.5 hours. Full details to be provided on Moodle.

Analysis and Essay: 40%

This is an essay including textual analysis of one or more multimodal texts of your choice, according to guidelines provided on Moodle. This is the final assessment task.

Assessment Tasks

Assessment task	Weight	Length	Due Date	Submission
Analysis and Essay	40%	Refer to Moodle	Refer to Moodle	Refer to Moodle
Tutorial presentation	20%	Refer to Moodle	Refer to Moodle	Refer to Moodle
In-class test	40%	Refer to Moodle	Refer to Moodle	Refer to Moodle

Assessment Details

Assessment 1: Analysis and Essay

Details: 2000 words (1800 min, 2500 max). This is the final assessment task.Written feedback provided.

Learning outcomes:

- identify the key principles of a social-semiotic approach to the analysis of visual texts
- systematically analyse a wide range of contemporary visual texts
- argue for an interpretation of these texts based on the analysis
- situate and critique these texts in relation to social, cultural and professional contexts

Assessment 2: Tutorial presentation

Details: Individual presentation of 5-7 minutes.Students receive in-class and written feedback.

Learning outcomes:

- identify the key principles of a social-semiotic approach to the analysis of visual texts
- systematically analyse a wide range of contemporary visual texts
- argue for an interpretation of these texts based on the analysis
- situate and critique these texts in relation to social, cultural and professional contexts

Assessment 3: In-class test

Details: Multiple Choice Test.Students receive individual marks and collective feedback.

Learning outcomes:

- identify the key principles of a social-semiotic approach to the analysis of visual texts
- systematically analyse a wide range of contemporary visual texts
- argue for an interpretation of these texts based on the analysis

Submission of Assesment Tasks

Students are expected to put their names and student numbers on every page of their assignments.

Turnitin Submission

If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on externalteltsupport@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.

Late Assessment Penalties

An assessed task is deemed late if it is submitted after the specified time and date as set out in the course Learning Management System (LMS).

The late penalty is the loss of 5% of the total possible marks for the task for each day or part thereof the work is late. Lateness will include weekends and public holidays. This does not apply to a task that is assessed but no mark is awarded.

Work submitted fourteen days after the due date will be marked and feedback provided but no mark will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component a student will be deemed to have met that requirement. This does not apply to a task that is assessed but no mark is awarded.

Work submitted twenty-one days after the due date will not be accepted for marking or feedback and will receive no mark or grade. If the assessment task is a compulsory component of the course a student will automatically fail the course.

Special Consideration Applications

You can apply for special consideration when illness or other circumstances interfere with your assessment performance.

Sickness, misadventure or other circumstances beyond your control may:

* Prevent you from completing a course requirement,

* Keep you from attending an assessable activity,

* Stop you submitting assessable work for a course,

* Significantly affect your performance in assessable work, be it a formal end-of-semester examination, a class test, a laboratory test, a seminar presentation or any other form of assessment.

For further details in relation to Special Consideration including 'When to Apply', 'How to Apply' and 'Supporting Documetnation' please refer to the Special Consideration webstie: https://student.unsw.edu.au/special-consideration

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.

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

Timetable

Date	Type	Content
Week 1: 25 - 29 July	Lecture	Introduction: our texts, our approach, our starting point, our tools.
	Tutorial	Tutorials start THIS WEEK. We will arrange the date of your tutorial presentation this week, overview the course, and review the first concepts.
	Reading: BEFORE the lecture!	(1) Kress & Van Leeuwen (2006) Chapter 1 (2) Online: Lacey, N. 1998 Image and Representation [Chapter 2 only]
	Extra reading (optional)	Online: van Leeuwen, T. 2005 Introducing Social Semiotics, London: Routledge [pp37-42 only]
Week 2: 1 - 5 August	Lecture:	The Interpersonal Metafunction: interactional systems
	Reading: BEFORE the lecture!	Kress & Van Leeuwen (2006) Chap.4
	Extra reading (optional):	Online: McMurtrie, R. J. (nd) Unpublished manuscript; School of the Arts and Media, UNSW. This gives useful background on system networks. If you are interested in this, a more technical version is: McMurtrie, R. J. (2016) 'Towards a Grammar of System Networks' in A. Archer and E. E. Breuer (Eds) Multimodality in Writing: The State of the Art in Theory, Methodology and Pedagogy, Leiden: Brill, pp86-115. (Book available through the library).
	Tutorial:	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. Also: tutors to model class presentations.
Week 3: 8 - 12 August	Lecture:	The Interpersonal Metafunction: modality and coding orientation.
	Reading:	Kress & Van Leeuwen (2006) Chap. 5; & also pp232-5
	Tutorial:	Presentations begin, based on Week 2 lecture and readings. Presenter 1: ....
		Presenter 2 ....
		All: practice in writing up these kinds of analyses
	Extra reading (optional):	Online: L. J. Ravelli and T. van Leeuwen (in press) 'Modality in the Digital Age', to appear in Visual Communication.
Week 4: 15 - 19 August	Lecture:	New texts and the interpersonal metafunction: modality, hair and advertising.
	Reading:	(1) 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 of this approach. (2) 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. This paper covers all the metafunctions in relation to their representation in school science and is a good overview of the whole approach.
	Tutorial:	(Based on Week 3 Lecture and Readings) Presenter 1.........
		Presenter 2: ......
		All: In-class tutorial exercise: writing up interpersonal analysis (based on Week 2 lecture content). We will practise how to write up these kinds of analyses. This won't be graded but will be done 'closed book' to test how you are going and give you some preliminary feedback. Make sure you have revised the Week 2 content before class!
Week 5: 22 - 26 August	Lecture:	The Textual Metafunction: information values, salience, framing,

		rhythm
	Reading:	Kress & Van Leeuwen (2006) Chap 6
	Tutorial:	(Based on Week 4 Lecture and Readings) Presenter 1: ....
		Presenter 2: ....
		[Presenter 3]:......
Week 6: 29 August - 2 September	Lecture:	New texts and the textual metafunction. We have a guest lecturer today, Danika Jovanovich, from Southern Denmark University. Danica is a UNSW Visiting Scholar and spending time with the Media program at UNSW, and her lecture focuses on her doctoral research. Don't miss this!
	Reading:	(1) 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 (2) 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.]
	Extra reading (optional):	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)
	Tutorial:	(Based on Week 5 Lecture and Readings) Presenter 1: ......
		Presenter 2: ....
		[Presenter 3]: ....
	NOTE:	August 31st is the census date, ie last date to withdraw without penalty.
Week 7: 5 - 9 September	Lecture:	The Representational Metafunction: narrative processes
	Reading:	Kress & Van Leeuwen (2006) Chap 2
	Extra reading (optional):	Painter, C; Martin, J.R; and Unsworth, L; (2013) Reading Visual Narratives: Image Analysis of Children's Picture Books London, Equinox. [Chapter 3] Chapter 3 relates to the representational metafunction. It goes into further - and different - detail from Kress and van Leeuwen, but is worth the effort.]
	Tutorial:	(Based on Week 6 Lecture and Readings) Presenter 1: ....
		Presenter 2: ....
		[Presenter 3]: ....
Week 8: 12 - 16 September	Lecture:	The Representational Metafunction: conceptual processes
	Reading:	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.
	Extra reading (optional):	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.)
	Tutorial:	(Based on Week 7 Lecture and Readings) Presenter 1: .....
		Presenter 2: ....
		[Presenter 3]: ....
Week 9: 19 - 23 September	Lecture:	New texts and the representational metafunction
	Reading:	(1) Online: Almeida, Danielle. 2009 'Where have all the children gone? A visual semiotic account of advertisements for fashion dolls.' Visual Communication 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). (2) 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.
	Extra reading (optional)	Online: Ravelli, L.J. (in press) 'Using a model of verbal art to analyse the visual: analyzing multimodal texts in secondary English' to appear in B. Exley and G. Collines (Eds), Special Volume: Linguistics, Literature & Verbal Art: Inheritances and Developments in School English, English in Australia English in Australia, Special Volume
	Tutorial:	(Based on Week 8 Lecture and Readings) Presenter 1: .....
		Presenter 2: ....
		[Presenter 3]: ....
	26 September - 2 October	Semester break.
Week 10: 4 - 7 October	NO LECTURE	PUBLIC HOLIDAY: NO LECTURE THIS WEEK
	NO TUTORIAL:	NO TUTORIALS THIS WEEK. Use this time to study for the test next week and to sort out your essay ideas.
Week 11: 10 - 14 October	Lecture: TEST TODAY	TEST IN LECTURE TODAY. 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. THIS IS A CLOSED-BOOK EXAM; NO NOTES ALLOWED. Absolutely NO mobile/personal devices. Anyone using such a device, for any purpose, will receive an automatic ZERO for the test. If for any reason you miss this test, you need to apply for Special Consideration to resit. Please see SAM School information on assessment procedures.
	Tutorial:	TUTORIALS CONTINUE AS USUAL THIS WEEK. (Based on Week 9 Lecture and Readings) Presenter 1:...........
		Presenter 2: ....
		[Presenter 3]: ......
Week 12: 17 - 21 October	Lecture:	Visual/verbal relations. Unbelievable! We have Professor Theo van Leeuwen, co-author of our textbook, as a guest lecturer today. Prof. van Leeuwen is one of the world's foremost semioticians, and we are incredibly lucky to have him as an Honorary Professor at UNSW. Do. Not. Miss. This.
	Reading:	(1) Online: Barthes, R 1977 Image-Music-Text London, Fontana pp37-41 (2) Online (as for Week 6): Knox, John 2007 'Visual-verbal communication on online newspaper home pages' Visual Communication; vol. 6, 1: pp. 19-53.
	Extra reading (optional):	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
	Tutorial:	(Based on Week 9 Lecture and Readings) Presenter 1:...........
		Presenter 2: ....
		[Presenter 3]: ......
Week 13: 24 - 28 October	Lecture:	Interpretation; foregrounding; writing up
	Reading:	(1) Online: From text to context: navigating the gap in visual analysis. In D. Almeida (Ed). New Perspectives on Visual Analysis: From text to context. Brazil: Mercado de Letras. (2) Online: Ravelli, Louise J. 2000 'Beyond shopping: constructing the Sydney Olympics in 3-D text' Text 20 (4) pp489-515
	Extra reading (optional):	Look over the many readings from preceding weeks which give in-

		depth text analysis, eg Knox, Macken-Horarik, McMurtrie, etc.
	Tutorial:	(Based on Week 12 Lecture and Readings) Presenter 1:....
		Presenter 2: ....
		[Presenter 3]: ....

Resources

Prescribed Resources

- Book – Kress, G. and van Leeuwen, T. (2006) Reading Images: the Grammar of Visual Design, London: Routledge (2nd Edition)

 This is the seminal textbook in the field and has produced the framework which we use in the course, and which has inspired much related research.

The first edition, 1996, may also be used. An even earlier version of this text was published by Deakin University Press in 1990, but you should use the 2006/1996 version for this course.

Recommended Resources

Please see Moodle site for a wide range of additional readings.

Course Evaluation and Development

- Your feedback on the course is gathered periodically, eg via the Course and Teaching Evaluation and Improvement (CATEI) Process and informally in class. 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. This year, we are changing the nature of the assessments and updating some components of the lectures based on feedback from the previous year.