ARTS2094 VISUAL COMMUNICATION
LEC: THURS, 2-3.30PM CHEMICAL SCIENCE M18
TUTORIAL: 1.5 HRS, AS ARRANGED

@LJRavelli (me) @arts2094 (the course)
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Course staff
Convenor and Lecturer: Associate Professor LOUISE RAVELLI
• WEBSTER 311N PH: 9385 2420 email: l.ravelli@unsw.edu.au
• Consultation Hour: THURS 1.30-2.30 OR arrange by email
• Course tweet (tweeting? twittering?) @LJRavelli @arts2094

Email communication
Please access your university student email account on a regular basis. This email address is the one with the format z[student number/student name]@student.unsw.edu.au. If you use another account, please set it to redirect mail from the university one. (You can do so at http://www.it.unsw.edu.au/students/zmail/redirect_external.html.)
Please don’t send me an email with ‘Mel here. I’m in your Monday tute’. I get email in the hundreds so if you want me to read YOUR email, please include the subject line ARTS2094 and in the body please include your full name, student id number and tutorial identifier (M09A, W09B etc). And whatever you do, don’t start with ‘Hey’!!!!

Please try and ask questions in your tutorial: that is the place for it!

School of the Arts and Media Contact Information
(This is where you go for admin help with enrolments, timetables etc.)
Level 3 Robert Webster Building, Room 312
Phone: 9385 4856
Email: sam@unsw.edu.au

Attendance Requirements

• A student is expected to attend all class contact hours.
• A student who attends less than 80% of class contact hours without justification may be awarded a final grade of UF (Unsatisfactory Fail), even if their formal assessment components add up to more than 50%.
• A student who arrives more than 15 minutes late may be penalised for non-attendance.
• If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, they should seek permission from the Course Authority. The application 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 for up to one month. A student seeking approval to be absent for more than one month must apply in writing to the Dean.
• 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.
• For more information about the FASS attendance protocols, see the SAM policies and guidelines webpage: https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/
• If you experience a prolonged illness or misadventure, please advise your course convenor immediately. You may be advised to withdraw from the course, or to apply for ‘Special Consideration’, as described in the link above. Please read this information carefully.

Many of you will have significant outside commitments, such as work, caring responsibilities, or internships. As important as all of these are, none of them excuses your attendance at classes, and you need to be organising your commitments accordingly. Each week, in addition to class attendance and assessments, you will need to undertake careful reading and to prepare work in advance for tutorials. Since each course undertaken in your degree program is one quarter of full-time study, you can expect to require around six hours a week for tutorial and assignment preparation, in addition to the three hours a week for the lecture and tutorial i.e. a total of nine hours a week for the course – minimum! You need to schedule in this time for your course!
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: 6cp

Course Summary:
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.

Course aims
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 the analysis and critique of these texts in relation to questions of sociocultural context, including the special demands placed on contemporary visual texts in professional domains.

This course complements studies in Media and Communication by engaging with semiotic analyses of contemporary media and related visual texts. It will provide a complementary way of analysing and critiquing these texts, and extend students’ skills in critical discussion of these texts.

Student learning outcomes
If you apply yourself in this course, then at its end you should 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 your analysis;
4. situate and critique these texts in relation to social, cultural and professional contexts.

The course should contribute to the development of your graduate attributes, particularly the skills involved in scholarly enquiry; an in-depth engagement with disciplinary knowledge in an interdisciplinary context; the capacity for analytical and critical thinking and the skills of effective communication.

Graduate Attributes
This course should contribute in particular to the development of the following graduate attributes:

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
- Lectures and course readings for theoretical content and tools of analysis
- Provision of opportunities in tutorials
  - To practice the analytical tools and apply these to texts
  - To clarify and reflect on theory through discussion
  - To gain experience in arguing for text interpretation based on analysis

Assessment
In order to pass this course, you must make a serious attempt at ALL assessment tasks. This is a SAM requirement.

<table>
<thead>
<tr>
<th>Attendance</th>
<th>You are required to attend 80% of lectures and tutorials. Failure to meet this requirement may result in failure in the course.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tutorial Activity: Minor</td>
<td>Interpersonal text analysis You will be given a small set of images and asked to describe and interpret these in terms of interpersonal systems. Full details of this assignment will be available in Week 2.</td>
</tr>
<tr>
<td>Learning Outcomes Assessed:</td>
<td>Graduate Attributes Assessed:</td>
</tr>
<tr>
<td>Tutorial Presentation: Minor</td>
<td>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. 5-7 minutes (min. and max)</td>
</tr>
<tr>
<td>Learning Outcomes Assessed:</td>
<td>Graduate Attributes Assessed:</td>
</tr>
<tr>
<td>In-class test: major</td>
<td>This will be a short-answer test using provided texts, of around 1 hour, 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.</td>
</tr>
<tr>
<td>Learning Outcomes Assessed:</td>
<td>Graduate Attributes Assessed:</td>
</tr>
</tbody>
</table>
**Assignment:**

**Major**

2000wds (1800 min; 2200 max).

**Essay: text analysis and interpretation**

This is an essay including textual analysis and discussion of one or more multi-modal texts of your choice. 2000 words (+/- 10%). Full details will be on Moodle.

**Learning Outcomes Assessed:**

1, 2, 3, 4

**Graduate Attributes Assessed:**

1, 2, 3, 4, 5

**Friday 7 November, before midnight (earlier is fine!)**

Online via Moodle.

**50%**

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**Submission**

The Minor Tutorial Activity and Major Assignment will be submitted online, via the courselink on Moodle. Please attach an electronic cover-sheet to your assignment; this will be available on the assignment upload link at the relevant time.

**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 0 marks. Late work will not receive detailed feedback. For more information on submission of late work, consult the FASS assessment protocols at [https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/](https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/).

**Extension Procedure**

- In the case of illness or misadventure you may apply by email to the Course Convenor for an extension of the due date.
- Evidence of significant progress in an assessment task must be demonstrated if asking for an extension due to emergency or illness close to the submission date. Extensions must be applied for to the course convenor in advance of the due date and will generally only be granted for a period of 2-3 days or up to 5 days in more serious cases.
- Extensions of more than 5 days require 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.
- A student who missed an assessed activity held within class contact hours (eg the test) should apply for Special Consideration via myUNSW.
- For more information, see the FASS extension protocols on the SAM policies and guidelines webpage: [https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/](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.

Special consideration is used especially where substantial matters impact your overall engagement with the course, and probably your other courses also. While you should follow the application process described at the url below please also advise the course convenor (in person or by email) that you are undertaking this procedure. If Student Admin approves the Special Consideration, the course convenor decides what action to take (eg removing the late
penalty, etc, as described further in the guidelines). Be advised that this is a lengthy and laborious process, and should be reserved for serious issues only.

For information on Special Consideration please go to this URL: https://my.unsw.edu.au/student/atoz/SpecialConsideration.html

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**

<table>
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<tr>
<th>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.</th>
</tr>
</thead>
<tbody>
<tr>
<td>UNSW groups plagiarism into the following categories:</td>
</tr>
<tr>
<td><strong>• Copying:</strong> 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.</td>
</tr>
<tr>
<td><strong>• Inappropriate paraphrasing:</strong> 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.</td>
</tr>
<tr>
<td><strong>• Collusion:</strong> 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.</td>
</tr>
<tr>
<td><strong>• Duplication:</strong> 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.</td>
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The Learning Centre also provides substantial education about this via 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.

UNSW makes use of the similarity detection tool Turnitin. For this course you are required to submit an electronic version of your written assignments so they may be reviewed using this procedure.

Resources for students

(1) **Textbook:** Kress, G. and van Leeuwen, T. Reading Images: the grammar of visual design London: Routledge 2006 2nd Edition (the first edition, 1996, may also be used). An earlier version of this text was published by Deakin University Press in 1990; this version may also be used though 2006/1996 are preferable. 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.

(2) **Readings:** are available online via the Moodle website and through the high-use section of the library. Those noted as ‘set also’ are not compulsory, but useful additional readings and strongly recommended. I very much hope you will take your reading as far as possible; it will truly enhance your understanding of the course.

(3) **Additional Reading:** Other recommended readings are listed below in the bibliography and can be found in the library/online. Reading beyond the set readings will give you a better understanding of the course concepts, and help you prepare for your assignments. In recent years, extensive resources have been produced using Kress and van Leeuwen’s research, and you will find other resources through library searching of such terms as ‘social semiotics’, ‘multimodality’, ‘multimodal communication’ and so on.

(4) **Moodle:** Moodle will be the main repository for course information, further assessment details, and updates. Access it via the portal on ‘my.unsw’ (https://my.unsw.edu.au/portal) or go to moodle.telt.unsw.edu.au (http://moodle.telt.unsw.edu.au), and look for ARTS2094 there. Any changes to the course outline will be noted on Moodle and all information on Moodle supercedes the course outline.

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 of the assignment tasks.
# COURSE SCHEDULE

For full details of tutorials, readings and the assessment exercises, see the Moodle website (accessible via your MyUNSW page or moodle.telt.unsw.edu.au). Make sure you check it regularly for updates. The outline here is for ‘getting started’ only.

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<th>WK</th>
<th>LEC DATE</th>
<th>TOPIC</th>
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| 1  | 31 July  | Introduction:  
Our texts: what range of texts will we be considering?  
Our approach: social semiotics and system networks  
Our tools: meanings and metafunctions;  
Our starting points: denotation and connotation.  |
|    |          | Reading  
Kress & Van Leeuwen (2006) Chapter 1  
Online: Lacey, N 1998 *Image and Representation* [Chapter 2 only]  |
|    |          | See also  
See also (online): McMurtrie, R. J. in prep, ‘System networks’ Unpublished manuscript; School of the Arts and Media, UNSW  |
|    |          | Tutorial No tutes this week; tutes begin in Week 2  |
| 2  | 7 August | The Interpersonal Metafunction: interactional systems  |
|    |          | Reading  
|    |          | Tutorial All: please bring in a hard 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. We will arrange the tutorial presentations this week also.  |
| 3  | 14 Aug   | The Interpersonal Metafunction: modality and coding orientation  |
|    |          | Reading  
|    |          | See also  
|    |          | Tutorial (Based on Week 2 Lecture and Readings)  
Presenter 1:  
Presenter 2:  
[Presenter 3:]  |
| 4  | 21 Aug   | Minor Assignment Due Sunday 17 August, before midnight (earlier is fine!)  |
|    |          | Reading  
SITE WALK! meet outside ‘the Scientia’ at the start of today’s lecture.  
Online: Ravelli, Louise J. and Stenglin, Maree (2008) ‘Feeling space: interpersonal communication and spatial semiotics’  
Online: Stenglin 2009 ‘Space Odyssey: towards a social semiotic model of three-dimensional space’  |
|    |          | See also  
|    |          | Tutorial (Based on Week 3 Lecture and Readings)  
Presenter 1:  
Presenter 2:  
[Presenter 3:]  |
| 5  | 28 Aug   | The Textual Metafunction: information values, salience, framing, rhythm  |
|    |          | Reading  
|    |          | See also  
<p>|    |          | Tutorial (Based on Week 4 Lecture and Readings)  |</p>
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<tr>
<th>Week</th>
<th>Date</th>
<th>Event</th>
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<tr>
<td>3</td>
<td>31 Aug</td>
<td>Census date; last date to withdraw without penalty</td>
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<tr>
<td>6</td>
<td>4 Sep</td>
<td>New texts and the textual metafunction</td>
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<td></td>
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<td><strong>Reading</strong></td>
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<td>Online: Ravelli, Louise J. 2006 Chapter 6: Extending the frameworks: understanding exhibitions and museums as texts</td>
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<td><strong>See also</strong> tba</td>
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<td><strong>Tutorial</strong></td>
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<td></td>
<td>(Based on Week 5 Lecture and Readings)</td>
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<td>Presenter 1:</td>
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<td>Presenter 2:</td>
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<td>[Presenter 3:]</td>
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<td>7</td>
<td>11 Sep</td>
<td>The Representational Metafunction: narrative processes</td>
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<td><strong>Reading</strong></td>
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<td><strong>See also</strong> tba</td>
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<td><strong>Tutorial</strong></td>
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<td>(Based on Week 6 Lecture and Readings)</td>
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<td>Presenter 1:</td>
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<td>[Presenter 3:]</td>
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<td>8</td>
<td>18 Sep</td>
<td>The Representational Metafunction: conceptual processes</td>
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<td><strong>Reading</strong></td>
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<td><strong>See also</strong> tba</td>
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<td><strong>Tutorial</strong></td>
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<td>(Based on Week 7 Lecture and Readings)</td>
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<td>Presenter 1:</td>
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<td>Presenter 2:</td>
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<td>[Presenter 3:]</td>
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<td>9</td>
<td>25 Sep</td>
<td>New texts and the representational metafunction</td>
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<td><strong>Reading</strong></td>
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<td>Online: Cheong Yin Yuen 2004 ‘The construal of Ideational Meaning in Print Advertisements’</td>
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<td><strong>See also</strong> tba</td>
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<td><strong>Tutorial</strong></td>
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<td>(Based on Week 8 Lecture and Readings)</td>
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<td>Presenter 1:</td>
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<td>Presenter 2:</td>
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<td>[Presenter 3:]</td>
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<tr>
<td>10</td>
<td>29 Sep – 6 Oct</td>
<td>‘Mid’-Semester Break!</td>
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<tr>
<td>10</td>
<td>9 Oct</td>
<td>PUBLIC HOLIDAY MONDAY 6th: NO TUTORIALS AT ALL THIS WEEK</td>
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<td><strong>TEST In lecture this week on THURSDAY.</strong></td>
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<td>If for any reason you miss this test, you need to apply for Special Consideration to resist. Please see section above on assessment details.</td>
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<tr>
<td>11</td>
<td>16 Oct</td>
<td>Visual/verbal relations</td>
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<td></td>
<td><strong>Reading</strong></td>
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<td><strong>See also</strong> tba</td>
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<td><strong>Tutorial</strong></td>
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<td>(Based on Week 9 Lecture and Readings)</td>
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<td>Presenter 1:</td>
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<td>Presenter 2:</td>
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<td></td>
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<td>[Presenter 3:]</td>
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<tr>
<td>12</td>
<td>23 Oct</td>
<td>Interpretation; foregrounding; writing up</td>
</tr>
</tbody>
</table>
Reading
Online: Ravelli, Louise J. 2000 ‘Beyond shopping: constructing the Sydney Olympics in 3-D text’

See also
tha

Tutorial
(Based on Week 11 Lecture and Readings)
Presenter 1:
Presenter 2:
[Presenter 3:]

13
30 Oct
No lecture this week; tutorials continue as usual.

Tutorial
(Based on Week 12 Lecture and Readings)
Presenter 1:
Presenter 2:
[Presenter 3:]

Final Assignment Due: Friday 7 November, before midnight (earlier is fine!).
Online via Moodle.

Additional contacts
- Information on relevant Occupational Health and Safety policies and expectations is outlined at:
  http://www.ohs.unsw.edu.au/
- Student equity and diversity issues are dealt with via Student Equity Officers (Disability) in the
  Student Equity and Diversity Unit (9385 4734).
- Further information for students with disabilities is available at
  http://www.studentequity.unsw.edu.au

Additional Reading

Arnheim, R 1956 *Art and visual perception* (London, Faber)

Baldr, Anthony (ed). 2000 Multimodality and Multimediality in the distance learning age Palladino
Editore Campobasso


**Caldas-Coulthard**, Carmen and van Leeuwen, Theo 2001 “Baby’s first toys and the discursive construction of childhood” *Folia Linguistica* 35 (1/2) pp157-1

**Callow, J.** (Ed.) 1999 *Image Matters: visual texts in the classroom* PETA: Newtown


**Cranny-Francis, Anne** 1991 ‘Imaging the writer: the visual semiotics of book reviews’ *Hecate* v.17:2:43-59

**Cranny-Francis, Anne** 2005 *Multimedia* London: Sage

**Cook, Guy** 1992 *The discourse of advertising* London & N.Y., Routledge

**Cope, Bill and Mary Kalantzis** (Eds) 2000 *Multiliteracies: Literacy Learning and the Design of Social Futures* Melbourne: Macmillan 2000

**Culler, Jonathan** 1976 *Saussure* London, Fontana/Collins


**Doyle, Peter** “The sociosemiotics of electricity substations” in *Social Semiotics* 1.1 1991


**Fulton, Helen** (Ed.) 2005 *Narrative and Media* Melbourne: CUP

**Goffman, Erving** 1979 *Gender advertisements* Macmillan


**Hall, Stuart** 1997 *Representation: cultural representations and signifying practices* Milton Keynes/London, Open University/Sage


**Halliday, M.A.K.** 1978 *Language as social semiotic*


Kress, G. 2002 Literacy in the New Media Age Routledge


Lassen, I.; Strunck, J.; and Vestergaard, T. (Eds) 2006 Mediating Ideology in Text and Image Amsterdam: John Benjamins


Lemke, J 2002 “Travels in Hypermodality” Visual Communication Vol 1 No 3 pp 299-325

Levine, P and Scollon, R. (Eds) 2004 Discourse and technology: multimodal discourse analysis Georgetown University Press, Washington

Lewis, D. 2001 Reading contemporary picture books Routledge


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