



UNSW
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ARTS2094

Visual Communication

Semester Two // 2018

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
Louise Ravelli	l.ravelli@unsw.edu.au	Monday 3-4 will be my 'drop in' time; no appointment needed. For appointments at other times, please email me.	Webster, 311N	9385 2420

Tutors

Name	Email	Availability	Location	Phone
Joshua Han	joshua.han1@unsw.edu.au	By email	N/A	N/A

School Contact Information

Room 312, level 3 Robert Webster Building

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

The School of the Arts and Media would like to Respectfully Acknowledge the Traditional Custodians, the Bedegal (Kensington campus), Gadigal (City and Art & Design Campuses) and the Ngunnawal people (Australian Defence Force Academy in Canberra) of the lands where each campus of UNSW is located.

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 attendance protocols in the Faculty of Arts and Social Sciences: <https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

Academic Information

For essential student information relating to: 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 academic information, see <https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

Course Details

Credit Points 6

Summary of the Course

Subject Area: *Media, Culture and Technology*

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, especially their visual components. We will consider a range of images and texts across a variety of media platforms, from newspapers, advertisements, magazines, to web sites, and cultural objects. We will develop a 'grammar' for analyzing these texts and the role they play in making meaning, in professional, public and personal 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

There are three assessment tasks to complete. You must complete and hand in all three tasks in order to pass this course. This means that you will fail if you do not hand in one task even if you have a total grade of over 50 from the other two assignments.

You must attend a minimum of 80% of classes (lectures and tutorials) to be regarded as having fulfilled the requirements of the course. A roll will be taken in the lecture and tutorial to record your attendance.

Lectures are not recorded for this course.

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Tutorial presentation(20	20%	Not Applicable	N/A
Analysis and Essay(40	40%	29/10/2018 05:00 PM	N/A
In-class test(40	40%	Not Applicable	N/A

Assessment Details

Assessment 1: Tutorial presentation(20

Start date: Not Applicable

Length: 5-7 minutes + slides

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

Additional details:

Please see Moodle for full details.

Turnitin setting: This assignment is submitted through Turnitin and students do not see Turnitin similarity reports.

Assessment 2: Analysis and Essay(40

Start date:

Length: 2000 words (1800 min, 2500 max)

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

Turnitin setting: This assignment is submitted through Turnitin and students do not see Turnitin similarity reports.

Assessment 3: In-class test(40

Start date: 17/09/2018 04:00 PM

Length: Approx. 1 hr 15 mins

Details: Multiple choice and short answer test. Students receive individual marks and collective feedback.

Additional details:

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.

Please bring PEN/S to the lecture (paper supplied). Please be on time. You will need to stay for the duration of the lecture.

You may bring in ONE PAGE (A4, SINGLE SIDED) of notes to the exam. No books. Dictionaries only with prior permission.

Absolutely NO mobile/personal devices. Anyone using such a device, for any purpose, will receive an automatic ZERO for the test.

Turnitin setting: This is not a Turnitin assignment

Submission of Assessment 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, assessment tasks 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

Students are responsible for the submission of assessment tasks by the required dates and times. Depending on the extent of delay in the submission of an assessment task past the due date and time, one of the following late penalties will apply unless special consideration or a blanket extension due to a technical outage is granted. For the purpose of late penalty calculation, a 'day' is deemed to be each 24-hour period (or part thereof) past the stipulated deadline for submission.

- **Work submitted less than 10 days after the stipulated deadline** is subject to a deduction of 5% of the total awardable mark from the mark that would have been achieved if not for the penalty for every day past the stipulated deadline for submission. That is, a student who submits an assignment with a stipulated deadline of 4:00pm on 13 May 2016 at 4:10pm on 14 May 2016 will incur a deduction of 10%.

Task with a non-percentage mark

If the task is marked out of 25, then late submission will attract a penalty of a deduction of 1.25 from the mark awarded to the student for every 24-hour period (or part thereof) past the stipulated deadline.

Example: A student submits an essay 48 hours and 10 minutes after the stipulated deadline. The total possible mark for the essay is 25. The essay receives a mark of 17. The student's mark is therefore $17 - [25 (0.05 \times 3)] = 13.25$

Task with a percentage mark

If the task is marked out of 100%, then late submission will attract a penalty of a deduction of 5% from the mark awarded to the student for every 24-hour period (or part thereof) past the stipulated deadline.

Example: A student submits an essay 48 hours and 10 minutes after the stipulated deadline. The essay is marked out of 100%. The essay receives a mark of 68. The student's mark is therefore $68 - 15 = 53$

- **Work submitted 10 to 19 days after the stipulated deadline** will be assessed and feedback provided but a mark of zero will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component (hurdle requirement), a student will be deemed to have met that requirement;
- **Work submitted 20 or more days after the stipulated deadline** will not be accepted for assessment and will receive no feedback, mark or grade. If the assessment task is a compulsory component of the course a student will receive an Unsatisfactory Fail (UF) grade as a result of unsatisfactory performance in an essential component of the course.

This information is also available at:

<https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

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 Documentation" 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/or progression of ideas of the original, and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit and to piecing together quotes and paraphrases into a new whole, without appropriate referencing.

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 (<http://www.lc.unsw.edu.au/>). 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 Library also has the ELISE tool available to assist you with your study at UNSW. ELISE is designed to introduce new students to studying at UNSW but it can also be a great refresher during your study.

Completing the ELISE tutorial and quiz will enable you to:

- analyse topics, plan responses and organise research for academic writing and other assessment tasks
- effectively and efficiently find appropriate information sources and evaluate relevance to your needs
- use and manage information effectively to accomplish a specific purpose
- better manage your time

- understand your rights and responsibilities as a student at UNSW
- be aware of plagiarism, copyright, UNSW Student Code of Conduct and Acceptable Use of UNSW ICT Resources Policy
- be aware of the standards of behaviour expected of everyone in the UNSW community
- locate services and information about UNSW and UNSW Library

Some of these areas will be familiar to you, others will be new. Gaining a solid understanding of all the related aspects of ELISE will help you make the most of your studies at UNSW.

(<http://subjectguides.library.unsw.edu.au/elise/aboutelise>)

Course Schedule

[View class timetable](#)

Timetable

Date	Type	Content
Week 1: 23 July - 29 July	Lecture	<p>LECTURE: MON 23</p> <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> <p>The lecture slides will be here.</p> <p>Lectures are not recorded for this course.</p> <p>READING: PLEASE MAKE SURE YOU READ THESE BEFORE THE LECTURE</p> <p>(1) Kress & Van Leeuwen (2006) Chapter 1</p> <p>(2) Lacey, Nick. 1998 <i>Image and Representation: Key concepts in Media Studies</i> New York: St Martin's Press [Chapter 2 only]</p> <p>(3) (Optional) van Leeuwen, T. 2005 <i>Introducing Social Semiotics</i> London: Routledge [I have uploaded pp 37-42 only on 'Connotation', though you will find the whole of the chapter relevant for an understanding of social semiotics more broadly; look for the book in the library.]</p> <p>TUTORIAL: No tutorials this week; tutorials begin next week.</p>
Week 2: 30 July - 5 August	Lecture	<p>LECTURE: 30 July. The Interpersonal Metafunction: interactional systems</p> <p>READING: Kress and van Leeuwen, 2006, Chapter Four</p> <p>TUTORIAL: We will arrange the date of your tutorial presentation this week, overview the course, review lecture 1 concepts such as denotation and connotation, and model tutorial presentations.</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) which you think has interesting connotations. These will be discussed in class.
Week 3: 6 August - 12 August	Lecture	<p>LECTURE: 6 August. The Interpersonal Metafunction: modality and coding orientation</p> <p>READING: Kress & Van Leeuwen (2006) Chap. 5; & also pp232-5</p> <p>TUTORIAL: Presentations begin, based on Week 2 lecture and readings. We will also have a 'writing up' exercise, where tutors model how to write up these kinds of analyses.</p> <p>Presenter 1:</p> <p>Presenter 2:</p>
Week 4: 13 August - 19 August	Lecture	<p>LECTURE: 13 August. New texts and the interpersonal metafunction: modality, hair and advertising.</p> <p>READING: (1) McMurtrie, Robert J. 2010 'Bobbing for Power: an exploration into the modality of hair' <i>Visual Communication</i>, vol. 9, 4: pp. 399-424. <i>Please note:</i> 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.</p> <p>(2) Ravelli, L. and van Leeuwen, T. (2018) 'Modality in the Digital Age', <i>Visual Communication</i> 17(4): 277-297</p> <p>(3) (Optional): 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" <i>International Journal of Instructional Media</i>, Vol. 26 pp159-179. It covers all the metafunctions in relation to their representation in school science and is a good overview of the whole approach.</p> <p>TUTORIAL: Based on Week 3 lecture and readings</p> <p>Presenter 1:</p>

		<p>Presenter 2:</p> <p>Also: In-class tutorial exercise: writing up interpersonal analysis (based on Week 2 lecture content). We will practice 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!</p>
Week 5: 20 August - 26 August	Lecture	<p>LECTURE: 20 August. The Textual Metafunction: information values, salience, framing, rhythm</p> <p>READING: Kress & Van Leeuwen (2006) Chap 6</p> <p>TUTORIAL: Based on Week 4 lecture and readings</p> <p>Presenter 1:</p> <p>Presenter 2:</p> <p>[Presenter 3:]</p>
Week 6: 27 August - 2 September	Lecture	<p>LECTURE: 27 August. New texts and the textual metafunction</p> <p>READING: (1) 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</p> <p>(2) Knox, J. 2007 "Visual-verbal communication on online newspaper home pages" Visual Communication Vol 6 (1) pp19-53</p> <p>(3) (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</p> <p>TUTORIAL: Based on Week 5 lecture and readings</p> <p>Presenter 1:</p> <p>Presenter 2:</p> <p>[Presenter 3:]</p>
Week 7: 3 September - 9 September	Lecture	<p>LECTURE: 3 September. The Representational Metafunction: narrative processes</p>

		<p>READING: (1) Kress & Van Leeuwen (2006) Chap 2</p> <p>(2) (Optional) Painter, C; Martin, J.R; and Unsworth, L; (2013) <i>Reading Visual Narratives: Image Analysis of Children's Picture Books</i> London, Equinox. [Chapter 3 only] Chapter 3 relates to the representational metafunction. It goes into further - and different - detail from Kress and van Leeuwen, but is worth the effort.]</p> <p>TUTORIAL: Based on Week 6 lecture and readings</p> <p>Presenter 1:</p> <p>Presenter 2:</p> <p>[Presenter 3:]</p>
<p>Week 8: 10 September - 16 September</p>	<p>Lecture</p>	<p>LECTURE: 13 September. The Representational Metafunction: conceptual processes</p> <p>READING: (1) Kress & Van Leeuwen (2006) Chap 3</p> <p>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.</p> <p>(2) (Optional): Jewitt, C., and Oyama, R. (2001) "Visual meaning: a social semiotic approach" in T. van Leeuwen and C. Jewitt (Eds) <i>Handbook of Visual Analysis</i> London: Sage pp 134-156 (The chapter provides a succinct overview of the whole approach of Kress and van Leeuwen, including the representational metafunction.)</p> <p>TUTORIAL: Based on Week 7 lecture and readings</p> <p>Presenter 1:</p> <p>Presenter 2:</p> <p>[Presenter 3]:</p>
<p>Week 9: 17 September - 23 September</p>	<p>Lecture</p>	<p>LECTURE: 17 September. IN-CLASS TEST</p> <p>If for any reason you miss this test, you need to</p>

		<p>apply for Special Consideration to resit. Please see SAM School information on assessment procedures.</p> <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 where possible.</p> <p>You may bring in ONE PAGE (A4, SINGLE SIDED) of notes to the exam. No books. Dictionaries only with prior permission.</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>NO TUTORIALS THIS WEEK FOR ARTS2094</p>
Week 10: 1 October - 7 October	Lecture	<p>1 OCTOBER; NO LECTURE TODAY.</p> <p>TUTORIALS continue as normal this week.</p> <p>Tutorial based on Week 8 Lecture and Readings: (ie back a couple of weeks!)</p> <p>Presenter 1:</p> <p>Presenter 2:</p> <p>[Presenter 3:]</p> <p>NB: PRESENTERS FOR WEEK 11 NEXT WEEK: YOUR PRESENTATION WILL BE BASED ON THE WEEK 11 LECTURE, IE THE DAY BEFORE YOUR PRESENTATION! SO YOU NEED TO BE READY.</p>
Week 11: 8 October - 14 October	Lecture	<p>LECTURE: 8 October New texts and the representational metafunction</p> <p>READING:</p> <p>(1) 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</p> <p>(2) Ravelli, LJ (2016) 'Using a model of verbal art to analyse the visual: analyzing multimodal texts in secondary English' in B. Exley and G. Collins (Eds), <i>English in Australia</i>, Special Issue: Linguistics,</p>

		<p>Literature & Verbal Art: Inheritances and Developments in School English Vol 51, No. 2, pp 32-40</p> <p>(3) (Optional) Macken-Horarik, Mary 2003 "A telling Symbiosis in the Discourse of Hatred: Multimodal News Texts about the "Children Overboard" Affair' <i>Australian Review of Applied Linguistics</i> 26 (2): pp1-16 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.</p> <p>TUTORIAL: Based on Week 11 Lecture and Readings</p> <p>Presenter 1:</p> <p>Presenter 2:</p> <p>NB: PRESENTERS FOR WEEK 12 NEXT WEEK: YOUR PRESENTATION WILL BE BASED ON THE WEEK 11 LECTURE, IE THE DAY BEFORE YOUR PRESENTATION! SO YOU NEED TO BE READY.</p> <p>[Presenter 3:]</p>
<p>Week 12: 15 October - 21 October</p>	<p>Lecture</p>	<p>LECTURE: 15 October Interpretation, foregrounding, writing up.</p> <p>READING: (1) Ravelli, L. (2017) 'Navigating the gap between text and context in visual analysis: foregrounding and intersemiosis' in D. Almeida (Ed.) <i>New Perspectives on Visual Analysis: From Text to Context</i>, Mercado: Brazil</p> <p>(2) Ravelli, L. 2000 'Beyond shopping: constructing the Sydney Olympics in 3-D text' <i>Text</i> 20 (4) pp489-515</p> <p>Also: Look over the many readings from preceding weeks which give in-depth text analysis, eg Knox, Macken-Horarik, McMurtrie, etc.</p> <p>TUTORIAL: Based on Week 12 lecture and readings</p> <p>Presenter 1:</p> <p>Presenter 2:</p>

<p>Week 13: 22 October - 28 October</p>	<p>Tutorial</p>	<p>[Presenter 3:]</p> <p>22 October: NO LECTURE THIS WEEK</p> <p>TUTORIALS CONTINUE AS NORMAL AND COUNT FOR ATTENDANCE.</p> <p>TUTORIAL: Based on Week 12 lecture and readings</p> <p>Presenter 1:</p> <p>Presenter 2:</p> <p>[Presenter 3:]</p>
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Resources

Prescribed Resources

The course textbook is G. Kress and T. van Leeuwen (2006) *Reading Images: the grammar of visual design* London: Routledge (2nd Edition).

This is the seminal book in the field and has produced the framework which we use in the course. It has inspired much further research. You can use this book in print or in electronic format, but you must have access to it.

Recommended Resources

Further reading will be listed on Moodle and available via the 'LEGANTO' library link.

Course Evaluation and Development

Your feedback on the course is gathered periodically, eg via the myExperience survey and informally in class. We take this feedback seriously 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.

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