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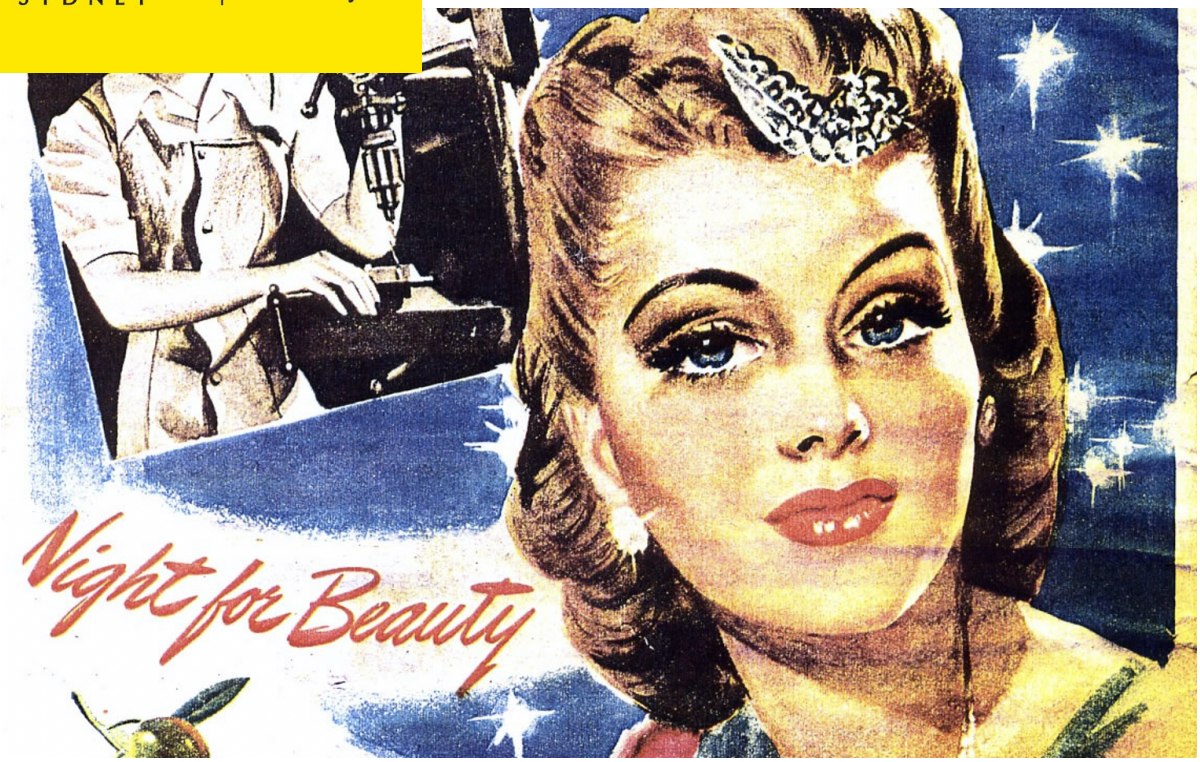

ARTS2094

Visual Communication

Term Two // 2020

School of the Arts and Media // UNSW Arts and Social Sciences

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
Louise Ravelli	l.ravelli@unsw.edu.au	contact via email	contact via email and see Moodle for updates	contact via email

Tutors

Name	Email	Availability	Location	Phone
Helen Caple	helen.caple@unsw.edu.au	contact via email	contact via email and see Moodle for updates	contact via email
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School Contact Information

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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.

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, 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.

Course Learning Outcomes

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.

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Mini Analysis	20%	22/06/2020 05:00 PM	2,3
Major Analysis	30%	15/07/2020 05:00 PM	2,3,4
Take-home Exam	50%	tbc: 14-27 August	1,2,3

Assessment Details

Assessment 1: Mini Analysis

Start date: Not Applicable

Length: 500 words

Details:

Grade and Rubric by TurnItIn.

Collective feedback.

Additional details:

Full details of the assignment will be available on Moodle.

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

Assessment 2: Major Analysis

Start date: Not Applicable

Length: 1000 words

Details:

1000 words.

Feedback via Turnitin.

Additional details:

Full details of the assignment will be available on Moodle.

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

Assessment 3: Take-home Exam

Start date:

Length: 1500 words

Details:

Take-home Exam.

Graded only.

Additional details:

Exam will be 3 hours' duration and will be centrally scheduled during the exam block 14-27 August. Students must be available during this period.

Full details of the exam will be available on Moodle.

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

Attendance Requirements

Lectures will be pre-recorded and available online. Please see the Moodle course page for a full explanation of how the lectures will work and expectations for your involvement.

Students must attend 80% of all tutorials. In tutorials you will actively engage with core course content that will enable you to demonstrate attainment of Course Learning Outcomes 1-4, through discussion, questions, and practice analysis. If you fail to attend a minimum 80% of tutorials, you may be failed in the course.

Should technical or other issues prevent this, these will be dealt with on a case-by-case basis.

Course Schedule

View class timetable

Timetable

Date	Type	Content
Week 0: 25 May - 29 May	Web	Please go to the course website ARTS2094 on Moodle. Familiarise yourself with the components there, the schedule for the lectures, tutorials and assessments, and how to access the pre-recorded lectures. You will need to do the readings and listen to the lecture recording BEFORE the actual lecture time on Thursday. During the designated lecture time, there will be live on-line interaction for about half an hour for questions, discussion and analysis. This is optional but I hope you will be able to engage with this and ask lots of tricky questions!
Week 1: 1 June - 5 June	Tutorial	TUTORIALS BEGIN THIS WEEK. Attendance, introductions, overview of assessment, review of first concepts, allocation of tutorial 'tasks'. **ALL:** Please select one image (in hard or soft copy) that is something you really like or find especially interesting. Be ready to share this in the online tutorial. (We'll ask you to hold it up/show it on-screen.) Subsequent tutorials will be described on Moodle.
	Lecture	Remember, this is a static view of the course outline at the start of the session. The weekly schedule may change as the course progresses and you should refer to Moodle for updates and

		clarification. 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: *PLEASE MAKE SURE YOU READ THESE BEFORE THE LECTURE*** Even if you don't understand a lot of it, reading before the lecture will help you make more sense of the lecture content. You can then revisit the reading after you've listened to the lecture. **(1)** TEXTBOOK: Kress & Van Leeuwen (2006) Chapter 1. **(2)** LEGANTO (link via Moodle): Lacey, Nick. 1998 *Image and Representation: Key concepts in Media Studies* New York: St Martin's Press [Chapter 2 only] **(3) (Optional)** LEGANTO (link via Moodle): van Leeuwen, T. 2005 *Introducing Social Semiotics* 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 via the library.]
Week 2: 8 June - 12 June	Lecture	The Interpersonal Metafunction: key systems **READING: *PLEASE MAKE SURE YOU READ THESE BEFORE YOU LISTEN TO THE LECTURE*** **(1)** TEXTBOOK: Kress & Van Leeuwen (2006), Chapter FOUR. **(2)** LEGANTO (link via Moodle): McMurtrie, RJ. (2015) Towards a Grammar of System Networks, in A Archer and E Breuer (Eds) *Multimodality in Writing: the state of the art in theory, methodology and pedagogy*. Leiden: Brill, 87-116.

Week 3: 15 June - 19 June	Lecture	The Interpersonal Metafunction: modality and coding orientation; and extending modality to new texts. **READING: *PLEASE MAKE SURE YOU READ THESE BEFORE YOU LISTEN TO THE LECTURE*** **(1)** Kress & Van Leeuwen (2006) Chapter FIVE; and ALSO pp232-235 **(2)** LEGANTO (link via Moodle): Ravelli, L. and van Leeuwen, T. (2018). Modality in the Digital Age. *Visual Communication,* 17.3, pp277-297. **(3)** LEGANTO (link via Moodle): McMurtrie, Robert J. 2010 'Bobbing for Power: an exploration into the modality of hair' *Visual Communication,* 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. **(4) (Optional):** LEGANTO (link via Moodle): 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. It covers all the metafunctions, including the interpersonal, in relation to their representation in school science and is a good overview of the whole approach. It's a good one to come back to as the course progresses.
Week 4: 22 June - 26 June	Lecture	The Textual Metafunction: information values, salience, framing, rhythm **READING: *PLEASE MAKE SURE YOU READ THESE BEFORE YOU LISTEN TO THE LECTURE*** **(1)** Kress & Van Leeuwen (2006) Chapter SIX
Week 5: 29 June - 3 July	Lecture	New texts and the textual metafunction

		READING: ***PLEASE MAKE SURE YOU READ THESE BEFORE YOU LISTEN TO THE LECTURE*** **(1)** LEGANTO (link via Moodle): 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)** LEGANTO (link via Moodle): Knox, J. 2007 "Visual-verbal communication on online newspaper home pages" *Visual Communication* 6.1; pp19-53 **(3) (Optional):** LEGANTO (link via Moodle): 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
Week 6: 6 July - 10 July	Lecture	**THIS IS YOUR READING WEEK. NO LECTURE AND NO TUTORIALS THIS WEEK.** **YOUR MAJOR ANALYSIS WILL BE DUE WEDNESDAY 15 JULY, 5PM.**
Week 7: 13 July - 17 July	Lecture	Lecture The Representational Metafunction: narrative processes **READING:** ***PLEASE MAKE SURE YOU READ THESE BEFORE YOU LISTEN TO THE LECTURE*** **(1)** Kress & Van Leeuwen (2006) Chapter TWO **(2) (Optional)** LEGANTO (link via Moodle): Painter, C; Martin, J.R; and Unsworth, L; (2013) *Reading Visual Narratives: Image Analysis of Children's Picture Books* London, Equinox. [Chapter 3 only] Chapter 3 relates to the representational metafunction. It goes into further - and slightly different - detail from Kress and van Leeuwen, but is worth the effort.]
Week 8: 20 July - 24 July	Lecture	The Representational Metafunction: conceptual processes **READING:** ***PLEASE MAKE SURE YOU READ***

		THESE BEFORE THE LECTURE **(1)** Kress & Van Leeuwen (2006) Chapter THREE 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 go to the same level of delicacy (degree of detail) as Kress and van Leeuwen. **(2)** LEGANTO (link via Moodle): Bell, Philip and Milic, Marco 2002 Goffman's *Gender Advertisements* revisted: combining content analysis with semiotic analysis', *Visual Communication*, 1:2, pp203-222 **(3) Optional** LEGANTO (link via Moodle):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 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.
Week 9: 27 July - 31 July	Lecture	(A) New texts and the representational metafunction. (B) Visual-verbal relations **READING: *PLEASE MAKE SURE YOU READ THESE BEFORE YOU LISTEN TO THE LECTURE, and note there are readings for both parts (A) and (B).*** (A) **(1)** LEGANTO (link via Moodle): Ravelli, L. 2016. Using a model of verbal art to analyse the visual: analyzing multimodal texts in secondary English, in B. Exley and G. Collins (Eds), *English in Australia,* Special Issue: Linguistics, Literature & Verbal Art: Inheritances and Developments in School English Vol 51, No. 2, pp 32-40 **(2) Optional:** LEGANTO (link via Moodle): Almeida, Danielle. 2009 'Where have all the children gone? A visual semiotic account of advertisements for fashion dolls.' *Visual*

		Communication 8(4): 481-501 (B) (1) LEGANTO (link via Moodle): Barthes, R. 1977. *Image-Music-Text*, London: Fontana. [pp37-41 only] (2) **Optional:** LEGANTO (link via Moodle): Caple, H. and Bednarek, M. 2010. Visual-verbal communication on online newspaper homepages, *Visual Communication* 6(1), pp19-53.
Week 10: 3 August - 7 August	Lecture	6 August. Conclusion: wrapping up, tidying up, summing up. Oh yes, and foregrounding (the missing link). **READING: *PLEASE MAKE SURE YOU READ THESE BEFORE YOU LISTEN TO THE LECTURE*** **(1)** LEGANTO (link via Moodle): Ravelli, Louise (2017) Navigating the gap between text and context in visual analysis: foregrounding and intersemiosis, in D. Almeida (Ed.) *New Perspectives on Visual Analysis: From Text to Context,* Mercado: Brazil, pp 19-36. **(2)** LEGANTO (link via Moodle): Ravelli, Louise (2000) Beyond shopping: constructing the Sydney Olympics in 3-D text, *Text* 20 (4) pp489-515. **(3) (Optional):** LEGANTO (link via Moodle): 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 (The chapter provides a succinct overview of the whole approach of Kress and van Leeuwen. It's useful for reviewing all the metafunctions.)

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

Additional readings will be available in Moodle, on the course page, 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 adjust the sequencing and content of lectures and the nature and weighting of the assignment tasks. We will be particularly interested in your feedback on the success of this course in its online-only form during COVID-19.

Submission of Assessment Tasks

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.

For information on how to submit assignments online via Moodle: https://student.unsw.edu.au/how-submit-assignment-moodle

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

Academic Information

For essential student information relating to:

- requests for extension;
- late submissions guidelines;
- review of marks;
- UNSW Health and Safety policies;
- 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/

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Acknowledgement of Country

We acknowledge the Bedegal people who are the traditional custodians of the lands on which UNSW Kensington campus is located.