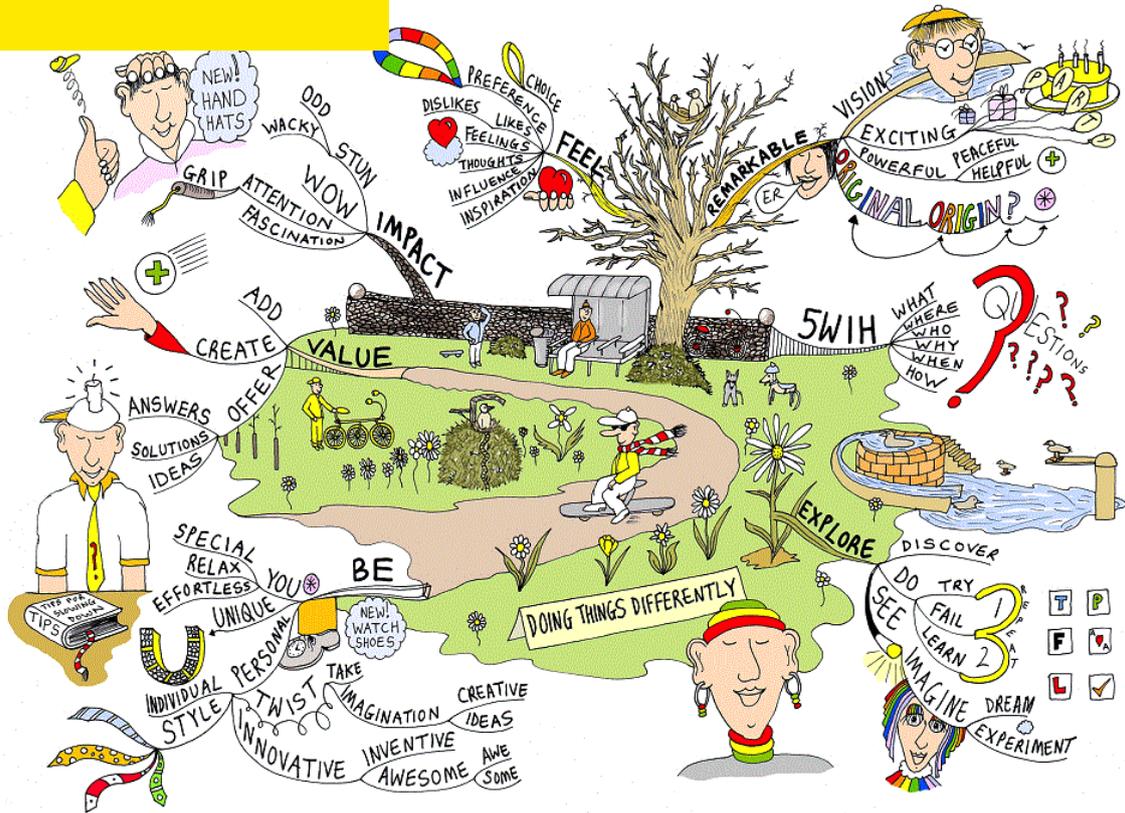




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# MDIA3011

## Communication Design: Multimodality, Meaning and Media

Semester One // 2018

## Course Overview

### Staff Contact Details

#### Convenors

Name	Email	Availability	Location	Phone
Louise Ravelli	<a href="mailto:l.ravelli@unsw.edu.au">l.ravelli@unsw.edu.au</a>	tba	Webster 311N	93852420

### 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.

### 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*

Communication design: multimodality, meaning, and media

Communication tends to be thought of and analysed in terms of specific modes such as 'writing', 'image', or 'sound', and these are very often analysed in isolation from each other. But communication is never as clear-cut as that. Something as seemingly-straightforward as 'writing' in fact has a visual component (how it looks), and a material component (what it is produced on and with). And we also communicate through many other modes - such as through the design of objects and buildings, the sorts of networks we create through digital media, or the actions we undertake in daily life. In this course, you will extend your understanding of communication by investigating underlying principles of communication design, the range of modes we communicate with, and the complex nature of all forms of communication. We will investigate particular modes in depth, and explore how they work together. You will develop research skills which allow you to critique and evaluate the design of multimodal communication, especially in terms of its contribution to contemporary society.

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

1. Identify multimodal communication in terms of both innovative modes and the co-occurrence of modalities within one communicative form.
2. Collect, evaluate and analyse multimodal communication data.
3. Compare and critically evaluate theoretical frameworks used in the analysis of multimodal communication.
4. Design a rigorous and ethical multimodal communication research project, collect appropriate data and analyse the results through the sound application of theory.

### Teaching Strategies

This course will be taught in seminar mode, with a balance between teacher- and student-led input. Time will be allocated for in-depth reading and discussion, and practical analysis of multimodal texts. There will also be a one-hour online component. This will be used for independent learning tasks and guided research-oriented activities. The course will give students a particularly strong base for further research, if they are considering going on to take an Honours year.

## Assessment

This course includes a web-based component, and to demonstrate engagement ('attendance') with that, you will need to submit several small, online tasks to complete this component. See Moodle for full details.

### Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Research Essay	60%	01/06/2018 05:00 PM	1,2,3,4
In-class Presentation	20%	Weeks 4-11	1,3
Research Outline	20%	19/04/2018 05:00 PM	2,4

### Assessment Details

#### Assessment 1: Research Essay

**Start date:**

**Length:** 3000-3500 words

**Details:** 3000-3500 words. This is the final assessment task. Marked in relation to a prepared rubric, with additional individual written feedback provided.

**Additional details:**

See Moodle for full details.

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

#### Assessment 2: In-class Presentation

**Start date:** Not Applicable

**Details:** 10-15 minutes. Marked in relation to a prepared rubric, with additional individual written feedback provided.

**Additional details:**

See Moodle for full details.

**Turnitin setting:** This is not a Turnitin assignment

#### Assessment 3: Research Outline

**Start date:**

**Length:** 1000 words

**Details:** 1000 words. Formative feedback will be given in class on preparation of this. The submitted version will be marked in relation to a prepared rubric, with additional individual written feedback provided.

**Additional details:**

See Moodle for full details.

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

## 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](mailto: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

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 (14) 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 (21) 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 Documentation" please refer to the Special Consideration website:

<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 (<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: 26 February - 4 March	Seminar	<p><b>Multimodality, communication and media.</b></p> <p><b>What is MDA? What communicative texts will we explore? How will we explore them? And why?</b></p> <p><b>REQUIRED READING:</b></p> <p>1. Kress, G. 2015 Design: the rhetorical work of shaping the semiotic world. In In A. Archer and E Breuer (Eds) Multimodality in Writing: the state of the art in theory, methodology and pedagogy pp131-152</p> <p><b>AND</b></p> <p>2. van Leeuwen, T 2011, 'Multimodality' in J Simpson (ed.), The Routledge handbook of Applied Linguistics, Routledge, London and New York, pp 668-682.</p> <p>There will be further readings on Moodle.</p>
Week 2: 5 March - 11 March	Seminar	<p><b>Terms and approaches; semiotic resources.</b></p> <p><b>The big picture: Mode, modality, medium, media, discourse, design, production, distribution..... eh??? We haven't even got to intersemiosis yet!</b></p> <p><b>The focused picture: semiotic resources.</b></p> <p><b>REQUIRED READING</b></p> <p>1. Kress, G. and van Leeuwen, T. 2001 Multimodal discourse: the Modes and Media of Contemporary Communication. London: Arnold. [Chapter 1: Introduction, pp1-23]</p> <p><b>AND</b></p> <p>2. Van Leeuwen, T. 2011 the Language of Colour: An introduction. London: Routledge [Chapter 1: Introduction; pp 1-8]</p>

		There will be further readings on Moodle.
Week 3: 12 March - 18 March	Seminar	<p><b>Multimodal places and spaces: spatial discourse analysis</b></p> <p><b>REQUIRED READING:</b></p> <p>1. Ravelli, L. 2006 Museum Texts: Communication frameworks London: Routledge [Chapter 6: Extending the frameworks: Understanding exhibitions and museums as texts pp 119-148]</p> <p><b>AND</b></p> <p>2. Ravelli, L and McMurtrie, R. J. 2017. A social semiotic analysis of a redesigned university library. In L. Carvalho, P. Goodyear and M de Laat (Eds) Place-based spaces for networked learning London: Routledge pp 111-130</p> <p>There will be further readings on Moodle.</p>
Week 4: 19 March - 25 March	Seminar	<p><b>Multi-modal how-to: methods and analyses</b></p> <p><b>REQUIRED READING</b></p> <p>1. Jewitt, C; Bezemer, J. and O'Halloran, K. 2016 Introducing Multimodality. London: Routledge [Chapter 7 Designing a multimodal study, pp130-154]</p> <p><b>AND</b></p> <p>2. O'Halloran, K, Podlasov, A, Chua, A and E, Marissa K 2012, 'Interactive software for multimodal analysis', in J Holsanova (ed.), <b>Special issue: methodologies for multimodal research</b>, Visual Communication, vol. 11, no. 3, pp. 352-370.</p> <p>There will be further readings on Moodle.</p>
Week 5: 26 March - 1 April	Seminar	<p>Guest Presenter: <b>Dr Rob Engels, Director of Cultural Insights, Fiftyfive5:</b> 'Commercial semiotics and stretchy thinking as a catalyst for organisational growth'.</p> <p><b>REQUIRED READING</b></p> <p>1. Manghani, S. 2013. Image studies: theory and practice London: Routledge [Chapter 1: Beyond Semiotics, pp1-18]</p> <p><b>AND</b></p>

		<p>2. Roth, L. 2012 Flesh in Wax: Demystifying the skin colours of the common crayon. In J. Finn (Ed.) Visual Communication and Culture: Images in action. Ontario: OUP. PP 73-85</p> <p>There will be further readings on Moodle</p>
Break: 2 April - 8 April		
Week 6: 9 April - 15 April	Seminar	<p><b>Multimodality online: the web and all that jazz</b></p> <p><b>REQUIRED READING</b></p> <p>1. Djonov, E and Knox, J. 2014 Why do multimodal discourse analysts need to study Web communication? In A Reader in Multimodality, edited by Sigrid Norris, and Carmen Daniela Maier, Walter de Gruyter GmbH, 2014. PP 171-193</p> <p><b>AND</b></p> <p>2. Pauwels, L. 2005 Websites as visual and multimodal cultural expressions: opportunities and issues of online hybrid media research Media, Culture &amp; Society Vol. 27(4): 604–613</p> <p>There will be further readings on Moodle.</p>
Week 7: 16 April - 22 April	Seminar	<p><b>Multimodal bits and bobs: toys, chocolate, chairs, shoes, lights, cars, packaging..... some of the above</b></p> <p><b>REQUIRED READING</b></p> <p>1. Caldas-Coulthard, CR and van Leeuwen, T 2001, 'Baby's first toys and the discursive construction of babyhood', Folio Linguistica, Vol 35, Nos. 1-2, pp. 157-183</p> <p><b>AND</b></p> <p>2. Wagner, K. 2015 Reading packages: social semiotics on the shelf. Visual Communication. Vol 14(2): 193–220</p> <p>There will be further readings on Moodle.</p>
Week 8: 23 April - 29 April	Seminar	<p><b>Moving multimodality: comics, animation, games</b></p> <p><b>REQUIRED READING:</b></p> <p>1. Bateman, J. A. 2014 Text and Image: a critical introduction to the visual/verbal divide London:</p>

		<p>Routledge [Unit 5: Comics and Sequential Art, pp 91-113]</p> <p><b>AND</b></p> <p>2. Machin, D. &amp; Suleiman, U. (2006) Arab and American computer war games: The influence of a global technology on discourse, <i>Critical Discourse Studies</i>, 3:01, 1-22</p> <p>There will be further readings on Moodle.</p>
Week 9: 30 April - 6 May	Seminar	<p><b>Guest Presenter: PROF. THEO VAN LEEUWEN</b>, Honorary Professor, SAM UNSW.</p> <p><b>(Ir)regularity as a multimodal principle</b></p> <p><b>REQUIRED READING</b></p> <p>(Ir)regularity</p> <p>Johannessen, C. M. and van Leeuwen, T. 2018 in C.M. Johannessen and T. van Leeuwen, eds. <i>The Materiality of Writing - A Trace-making Perspective</i>. Routledge, 2018</p> <p>There will be further readings on Moodle.</p>
Week 10: 7 May - 13 May	Seminar	<p><b>Guest presenter: please see Moodle</b></p>
Week 11: 14 May - 20 May	Seminar	<p><b>The 'multi' side of multimodality: finally, we get to intersemiosis! Not to mention the big 'why' question.</b></p> <p><b>REQUIRED READING:</b></p> <p>1. Royce, T 2007a, 'Intersemiotic complementarity: a framework for multimodal discourse analysis', in T Royce and W Bowcher (eds), <i>New directions in the analysis of multimodal discourse</i>, Lawrence Erlbaum &amp; Assoc., New York, pp. 63-110.</p> <p><b>AND</b></p> <p>2. Van Leeuwen, T. 2005. <i>Introducing Social Semiotics</i>. London: Routledge [Part III Multimodal Cohesion, pp179-248]</p> <p>There will be further readings on Moodle.</p>
Week 12: 21 May - 27 May	Seminar	<p><b>Holes, muddy waters, and glimpses of the future. Where did we get to and where can we go?</b></p>

Week 13: 28 May - 3 June		
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## **Resources**

### **Prescribed Resources**

A wide range of online readings will be set and others recommended. This course will give you the opportunity to explore your own areas of interest and to build up your own resources also.

### **Recommended Resources**

See Moodle

### **Course Evaluation and Development**

This is the first time this course will be taught, so I can't wait to see how it goes! I look forward to your feedback - in class, online, and in the formal 'myExperience' evaluation at the end of the course. But if something is really not working for you, please let me know sooner rather than later.

### **Image Credit**

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Accessed Feb 2018

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