City University of Hong Kong

Information on a Course
offered by Department of English
with effect from Semester A in 2009 / 2010

This form is for be completion by the *Course Co-ordinator.* The information provided on this form will be deemed to be the official record of the details of the course. It has multipurpose use: for the University's database, and for publishing in various University publications including the Blackboard, and documents for students and others as necessary.

Please refer to the *Explanatory Notes* attached to this Form on the various items of information required.

Part I

Course Title:	Visual Communication
Course Code:	EN6960
Course Duration:	1 semester
Credit Units:	3
Level:	P6

Medium of Instruction:	English
Prerequisites: *(Course Code and Title)*	NIL
Precursors: *(Course Code and Title)*	NIL
Equivalent Courses: *(Course Code and Title)*	NIL
Exclusive Courses: *(Course Code and Title)*	NIL

Part II

Course Aims:

The main aim of this course is to introduce the student to the communicative function and practice of visual imagery and explore the ways in which such images are constructed through various practices, technologies and knowledges. A critical approach will be taken towards visual images focusing on the agency of the image, the social practices and effects of its viewing and the specificity of views taken by various audiences, such as consumers or teachers, across a range of contexts including

the workplace and the website.

2. Course Intended Learning Outcomes (CILOs)
(state what the student is expected to be able to do at the end of the course according to a given standard of performance)

Upon successful completion of this course, students should be able to:

No.	CILOs	Weighting (if applicable)
1.	Explain the concepts underpinning the communicative function and practice of visual imagery and its application in context across a range of genres for specific purposes.	
2.	Analyse the visual communication process investigated at three main sites – production, the text and the audience in addition to the three modalities for each of these sites – technological, compositional and socio-cultural.	
3.	Apply visual communication theory and creative models to practice placing emphasis on the role and importance of images in conveying messages and the intertextual relations between word and image in professional communication, traditional and new media.	
4.	Create effective visual texts to engage effectively with targeted audiences in conveying relevant messages.	

3. Teaching and learning Activities (TLAs)
(designed to facilitate students' achievement of the CILOs)

CILO No	TLAs	Hours/week (if applicable)
CILO 1	**Lectures** Students will be introduced to the main concepts essential to an understanding of the socio-cultural and professional roles that visual communication plays and the creative processes that underpin it in various contexts.	throughout the semester

CILO 2	**Reading critiques** In-class individual and group analysis of visual communication case studies and readings with open ended questions will enable students to interpret the function and impact of visual communicative messages and the various interdisciplinary approaches to the subject.	9 weeks
CILO 3	**Problem based learning activities** A series of in-class, group-based and group-led tutorial exercises will facilitate the application of visual communication notions, creative models and concepts and an understanding of the importance of audience.	throughout the semester
CILO 4	**Methodology in action activities:** Students will identify and analyse visual communication texts using a range of critical and practical creative methodologies covered in lectures, readings and analysed in tutorial sessions, including semiotics, and visual analysis.	10 weeks

Assessment Tasks/ Activities

(designed to assess how well the students achieve the CILOs)

CILO No	Type of assessment tasks/activities	Weighting (if applicable)	Remarks
CILO 1 and 2	**Critical analysis of persuasive text (2000 word minimum essay):** students will critically analyse an example of visual communication and reflect on its significance and analyse it according to selected visual analytical theories including applied aesthetics and social semiotics.	45%	Individual work; assessed individually
CILO 1 and 2	**Reading analysis (800 word minimum**	5%	Group work, assessed as a

	report): students will summarise and critically analyse a reading on the subject of visual communication.			group
CILO 3 and 4	**Group presentations (15 minute presentation and 1500 word minimum report):** Groups of students will to present an analysis of a visual communication text using creative models and semiotic techniques that they have created to rebrand a product, idea or an organisation. Group work, assessed as a group by tutor and peer group	40%		Group work, assessed as a group

4. **Grading of Student Achievement:** Refer to Grading of Courses in the Academic Regulations (Attachment) and to the Explanatory Notes.

   Grading pattern: Standard (A+, A, A-….F). Grading is based on student performance in assessment tasks/activities.

Part III

1. <mark>Keyword Syllabus</mark>:

   Visual communication, visual rhetoric, visual literacy, visual anthropology, visual culture, visual narrative, visual analysis, visual tropes, semiotics, social semiotics, socio-linguistics, perspective, creativity, scopic regime, visuality, image, multi-modality, symbolism, ideology, power relations, reception, intertextuality, art history, perception

Part IV
Recommended reading

1. John Walker & Sarah Chaplin (1997). The concept of 'the visual'. *Visual Culture: An Introduction* (pp. 18-30). Manchester University Press.

2. Theo van Leeuwen & Carey Jewitt (eds)(1998). Approaches to Analysis in Visual Anthropology. *Handbook of Visual Analysis* (pp. 35-60). London: Sage Publications.

3.   Carl Jung (1990). The importance of dreams. *Man & His Symbols* (pp. 18-38). London: Penguin.

4.   John A. Walker & Sarah Chaplin (1997). Visual culture as a field of study, and the origins of Visual Culture Studies. *Visual Culture: An Introduction* (pp.31-49). Manchester University Press.

5.   Theo van Leeuwen & Carey Jewitt (eds.) (2001). A Therapeutic Perspective: the Use of Drawings in Child Psychoanalysis and Social Science. *Handbook of Visual Analysis* (pp. 119-133). London: Sage Publications.

6.   Nicholas, Mirzoeff (ed). (1998). Visual Stories. *The Visual Culture Reader* (pp. 133-147).

7.   Denis McQuail, Svan Windhall (1993). Shannon and Weaver's, Osgood and Schramm's, and Dance's Models. *Communication Models* (pp. 16-22). London: Longman

8.   Gillian Dyer (1982). Semiotics and Ideology. *Advertising as Communication* (pp. 114-138). London: Routledge.

9.   John Berger (1972). Seeing comes before words. Chap. 1 - The child looks and recognizes before it can speak. *Ways of Seeing* (pp. 7-11).

10.   John Berger (1972). Seeing comes before words. Chap. 7 - *Ways of Seeing* (pp. 129-155).

11.   Nicholas Mirzoeff (1999). Introduction – What is visual culture? *An Introduction to Visual Culture* (pp. 1-31). London: Routledge.

12.   John Corner (ed) (1993). The Perceptual Process. *Communication Studies* (pp. 118-123). London: Edward Arnold.

13.   John A. Walker & Sarah Chaplin (1997). The look, the gaze and surveillance. *Visual Culture: An Introduction* (pp. 97-127). Manchester University Press.

14.   Nicholas Mirzoeff (1999). Picture Definition – Line, Color, Vision. *An Introduction to Visual Culture* (pp. 37-63). London: Routledge

15.   John A. Walker & Sarah Chaplin (1997). Coping with theory. *Visual Culture: An Introduction* (pp. 51-64). Manchester University Press.

16.   Peter Gary (1995). Creative Writers and Day-Dreaming. *The Freud Reader* (pp. 436-443). New York: W.W. Norton & Co.

17.   John A. Walker & Sarah Chaplin (1997). Visual culture and commerce. *Visual Culture: An Introduction* (pp. 180-195). Manchester University Press.

18.   John Gage (1999). The Contexts of Colour. *Colour and Meaning* (pp. 11-33). London: Thames & Hudson.

19.   Roland Barthes (1976). The World of Wrestling. *Mythologies* (pp. 15-25). London: Vintage House Publisher.

20.   Theo van Leeuwen & Carey Jewitt (eds)(2001). Visual Meaning: a Social Semiotic Approach. *Visual Communication.* (pp. 134-156). London: Sage Publications.

21.   Alan C. Harris (1989). Sell! Buy! Semiolinguistic Manipulation in Print Advertising. 11 August 2004, http://www.www.csu.edu

Returned by:

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