

University of Calgary
Department of Communication, Media and Film
COMS 367 (L01): Visual Communication and Culture
FALL 2021: September 7 to December 7 (excluding Sep. 30, Nov. 9 and 11)
Lecture: TR 9:30 to 10:45

IMPORTANT NOTE FOR IN-PERSON COURSE DELIVERY

Note: This course will be delivered in-person. If you are unable to participate in-class owing to time differences or geographical location, please arrange to take this course in a future term. Masks are mandatory in the classroom and must be worn at all times during class (i.e., covering mouth and nose). Failure to comply with this policy will result in dismissal from the classroom and possible disciplinary action under the Non-Academic Misconduct Policy.

Instructor:	Maria Victoria Guglietti
Office:	SS 220
Email:	mvguglie@ucalgary.ca
Web Page:	D2L (access via MyUofC portal)
Office Hours:	<i>Friday 9:30-11:30 (Zoom or in person) or by appointment</i>

Course Description

This course introduces students to the critical study of images in society. Topics will include the relationship between images and culture, the centrality of vision in Western thought, the role images play in the formation of identity, the rise of a society of spectacle and a disciplinary society, visual methods and visual literacy, and the construction of audiences through visual technologies.

Additional Information

The weekly schedule of topics and readings can be found at the end of this outline or on D2L.

Students are responsible for reading and following all course and university policies discussed in this outline.

Objectives of the Course

By the end of this course, students should be able to:

- critically analyze images from multiple theoretical perspectives
- reflect on and evaluate multidisciplinary scholarly work in the area of visual culture
- identify and analyze how images produce a “way of seeing”
- produce a visual argument
- critically reflect on their own visual thinking

Textbooks and Readings

Arnheim, R. (1983). Perceiving, thinking, forming. *Art Education: Art and the Mind*, 36(2), 9-11. https://ucalgary-primo.hosted.exlibrisgroup.com/permalink/f/1vibdgm/TN_informaworld_s10_1080_00043125_1983_11653390

Barthes, R. (1977). The rhetoric of the image. In *Image, Music, Text*, (pp. 32-51). NY: Hill and Wang. **Excerpts on D2L**

Cartwright, L. (1995). An etiology of the neurological gaze. In *Screening the body: Tracing medicine's visual culture*.

<https://ebookcentral-proquest-com.ezproxy.lib.ucalgary.ca/lib/ucalgary-ebooks/reader.action?docID=310310&ppg=66>

Codeluppi, V. (2017). The integrated spectacle: Towards aesthetic capitalism. In M. Briziarelli & E. Armano (Eds.), *The spectacle 2.0: Reading Debord in the context of digital capitalism* (pp. 51-66). London: University of Westminster Press. www.jstor.org/stable/j.ctv5vdd8n.5

Dittmer, J., & Larsen, S. (2007). Captain Canuck, audience response, and the project of Canadian nationalism. *Social & Cultural Geography*, 8(5), 735-753. https://ucalgary-primo.hosted.exlibrisgroup.com/permalink/f/1vibdgm/TN_informaworld_s10_1080_1464936_0701633311

Foster, H. (1991). Armor Fou. *October*, 56, 65-97. doi:10.2307/778724 <https://www.jstor.org/stable/778724>

Haraway, D. (2002). The persistence of vision. In N. Mirzoeff (Ed.). *The Visual Culture Reader*. London: Routledge. **Article on D2L**

Mirzoeff, N. (2011). Introduction. In *The right to look: A counterhistory of visibility*. <https://ebookcentral-proquest-com.ezproxy.lib.ucalgary.ca/lib/ucalgary-ebooks/reader.action?docID=1172318&ppg=22>

Phillips, R. (2001). Performing the Native woman: Primitivism and mimicry in early twentieth-century visual culture. In L. Jessup (Ed.). *Antimodernism and artistic experience* (pp. 26-49). <https://ebookcentral-proquest-com.ezproxy.lib.ucalgary.ca/lib/ucalgary-ebooks/reader.action?docID=4669961&ppg=41>

Rose, G. (1996). Teaching visualised geographies: Towards a methodology for the interpretation of visual materials. *Journal of Geography in Higher Education*, 20(3), 281-294. Retrieved from https://ucalgary-primo.hosted.exlibrisgroup.com/permalink/f/1vibdgm/TN_informaworld_s10_1080_03098269608709373

Serlin, D. (2006). Disabling the *Flâneur*. *Journal of Visual Culture*, 5(2), 193-208. https://ucalgary-primo.hosted.exlibrisgroup.com/permalink/f/9542mn/TN_cdi_sage_journals_10_1177_1470_412906066905

Slater, D. (1995). Photography and modern vision: The spectacle of "natural magic." In C. Jenks. (Ed.) *Visual Culture* (pp. 218-237) <https://ezproxy.lib.ucalgary.ca/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=sih&AN=17365295&site=ehost-live>

Sontag, S. (2004). Regarding the torture of others. *New York Times Magazine*, 6.24.

https://ucalgary-primo.hosted.exlibrisgroup.com/permalink/f/1vibdgm/TN_proquest215471234

Learning Technologies and Requirements

In order to complete online (or blended) courses, University of Calgary students are required to have reliable access to the following technology:

- A computer with a supported operating system, as well as the latest security and malware updates, with current antivirus software enabled;
- Broadband internet connection, and a current and updated web browser;
- A webcam (built-in or external), and a microphone and speaker (built-in or external) or headset with microphone.

If you need access to other software programs to complete assignments, your instructor will provide relevant information and links.

If you have technical difficulties, contact IT support services. See <https://www.ucalgary.ca/pubs/calendar/current/student-campus-services-information-technologies-it.html>

Policy on the Use of Electronic Communication Devices

The use of smartphones or other electronic devices is strictly limited to activities connected with the class.

Please familiarize yourself with the University's policy on the recording of lectures, which is outlined at <https://www.ucalgary.ca/pubs/calendar/current/e-6.html>, and carefully review the section on Instructor Copyright at the end of this outline.

Weight	Assessed components	Due
20%	<p>Visual Analysis- individual assignment- approx. 2000 words Students will select and analyze a visual artifact (photograph, video, multimedia) through the systematic application of Rose's framework and Barthes' semiotics.</p> <p>The analysis will address the following goals:</p> <ol style="list-style-type: none">1. Establish the meaning of the artifact through the application of Barthes' semiotic model,2. Identify the artifact's context of production and reception, and their influence on the artifact's meaning through the application of Rose's analytical framework.3. Identify and discuss the potential limitations of the analysis. <p>A more detailed guideline will be posted on D2L.</p>	Oct. 29 by 11:59PM (dropbox) ¹
24%	<p>Visual Journal- individual Students will complete a reflective visual journal assignment throughout the term. To complete the journal students will address 8 of 12 questions provided by the instructor for each</p>	First part (4 entries- 12%) due on Oct. 20

¹ Some deadlines are scheduled outside our regular lectures' days.

	reading discussed in class. The questions promote the written and visual reflection of students, who will be not just writing their answers but producing an image (i.e. the alteration and repurposing of a publicly available image or the production of an original image) that captures their answer to the question they are addressing. This production will not be evaluated in technical or formal terms but for depth of reflection and clear engagement with the readings. A more detailed rubric will be provided in D2L.	by 11:59PM (dropbox) Second part (4 entries- 12%) due on Dec. 3 by 11:59PM (dropbox)
28%	Group activities: In groups of four, students will remotely collaborate to complete four open book assignments, each will require the theoretical analysis of a case study. Instructions will be posted a week before the deadline. Students will have the chance to form groups online the first week of class. Each group assignment is 7%. Further instructions will be posted on D2L.	Due on: Sep. 23 Oct. 14 Nov. 4 AND Nov. 30 One submission per group by 11:59 PM (dropbox)
28%	Final take-home exam- individual assignment, cumulative, 3-4 pages The exam will consist in a series of short questions (5-7 approx.) that will require the connection of a case study provided by the instructor with the mandatory readings discussed in class. Further instructions will be posted on D2L on Week 11.	Dec. 9 by 11:59PM (dropbox)

Registrar-scheduled Final Examination: No

If your class is held in the evening, the Registrar's Office will attempt to schedule the final exam in the evening, but there is no guarantee that the exam will NOT be scheduled during the day.

Note: You do not have to complete all the assignments and exams in order to receive a passing grade in this course.

Submission of Assignments

Please submit all assignments by uploading them to the designated D2L dropbox. Include your name and ID number on all assignments. Be sure to keep a copy of each submitted assignment and to submit the proper version.

Private information related to individual students is treated with the utmost regard by University of Calgary faculty. Student assignments will be accessible only by the authorized course faculty, and personal information is collected in accordance with the *Freedom of Information and Protection of Privacy (FOIP) Act*. Please note that instructors may use audio or video recording for lesson capture, assessment of student learning, and self-assessment of teaching practices.

Policy for Late Assignments

Assignments submitted after the deadline may be penalized with a partial letter grade (e.g.: A- to B+) for each day late. An assignment received two days after the deadline will receive an automatic 0.

***The Day of Grace:** One day of grace is available to all students to cover unforeseen problems that prevent them from meeting a deadline such as computer crashes, vehicle breakdowns, lack of printer ink or money, unexpected family obligations, etc. Students may use this day ONLY ONCE during the semester. **Students using this day of grace must upload the assignment by 4:30 pm the next calendar day** to avoid a late penalty and write “grace” on their subject line. It should be noted that assignments handed in this manner may be returned 1-2 classes later than those submitted on the due date.

Student Accommodations

Students seeking an accommodation based on disability or medical concerns should contact Student Accessibility Services (SAS); SAS will process the request and issue letters of accommodation to instructors. For information on support services and accommodations for students with disabilities, visit www.ucalgary.ca/access/. Students who require an accommodation based on a protected ground other than disability should communicate this need in writing to their Instructor. For the full policy on Student Accommodations, see <https://www.ucalgary.ca/legal-services/university-policies-procedures/student-accommodation-policy>

Students seeking accommodation for transient illnesses (e.g., the flu) or another legitimate reason should contact their instructors. Whenever possible, students should provide supporting documentation to support their request; however, instructors may not require a medical note. For information on the use of a statutory declaration, see the *University Calendar*: <https://www.ucalgary.ca/pubs/calendar/current/m-1.html>

Expectations for Writing

Department policy directs that all written assignments and, to a lesser extent, written exam responses be assessed at least partly on writing skills. Writing skills include not only surface correctness (grammar, punctuation, sentence structure, etc.) but also general clarity and organization and proper documentation of research sources. For further information, please refer to the *University of Calgary Calendar* section on writing across the curriculum: <http://www.ucalgary.ca/pubs/calendar/current/e-2.html>

Grading & Department of Communication, Media and Film Grade Scale

The following table outlines the grade scale percentage equivalents used in the Department of Communication, Media and Film. Final grades are reported as letter grades. For components graded using percentages or numerical scores, those values will be used directly in calculating the final course grade, while for components graded using letter grades, the letter grades will be converted to the midpoint values listed in the final column of the table below in calculating the final course grade.

In this course, final grades are reported as letter grades. All assignments (group activities, quizzes, midterm analysis, show and tell presentation and final proposal) will receive a percentage grade.

Grade Point Value	Description	Grade	Dept of CMF grade scale equivalents*	Letter grade % equivalent for calculations*
4.00	Outstanding performance	A+	96 - 100%	98.0%

4.00	Excellent performance	A	90 - 95.99%	93.0%
3.70	Approaching excellent performance	A -	85 - 89.99%	87.5%
3.30	Exceeding good performance	B+	80 - 84.99%	82.5%
3.00	Good performance	B	75 - 79.99%	77.5%
2.70	Approaching good performance	B-	70 - 74.99%	72.5%
2.30	Exceeding satisfactory performance	C+	65 - 69.99%	67.5%
2.00	Satisfactory performance	C	60 - 64.99%	62.5%
1.70	Approaching satisfactory performance	C-	55 - 59.99%	57.5%
1.30	Marginal pass. Insufficient preparation for subsequent courses in the same subject	D+	53 - 54.99%	54.0%
1.00	Minimal pass. Insufficient preparation for subsequent courses in the same subject	D	50 - 52.99%	51.5%
0.00	Failure. Did not meet course requirements.	F	0 - 49.99%	0%

* Column 4: If percentages are used to calculate final grades, then grades falling within these ranges will be translated to the corresponding letter grades. Column 5: These percentage equivalents will be used for calculating final grades unless an alternative method of final grade calculation is outlined above.

Plagiarism

Using any source whatsoever without clearly documenting it is a serious academic offense. Consequences include failure on the assignment, failure in the course and possibly suspension or expulsion from the university. These requirements apply to all assignments and sources, including those in non-traditional formats such as Web pages or visual media.

You must document not only direct quotations but also paraphrases and ideas where they appear in your text. A reference list at the end is insufficient by itself. **In-text citations must be provided, and readers must be able to tell exactly where your words and ideas end and other people's words and ideas begin.** Wording taken directly from a source must be enclosed within quotation marks (or, for long quotations, presented in the format prescribed by the documentation style you are using). Paraphrased information must not follow the original wording and sentence structure with only slight word substitutions here and there.

For information on citation and documentation styles (MLA, APA, Chicago, IEEE, etc.), visit the Student Success Centre resource links at <https://ucalgary.ca/student-services/student-success/writing-support> or the Purdue Online Writing Lab (OWL) Research and Citation Resources at https://owl.purdue.edu/owl/research_and_citation/resources.html

If you need help with your writing or have questions about citing sources, consult your instructor or visit the Student Success Centre, Taylor Family Digital Library. To book an appointment, go to <https://ucalgary.ca/student-services/student-success/writing-support>

Instructor Intellectual Property & Copyright Legislation

Course materials created by the instructor (including lectures, course outlines, presentations and posted notes, labs, case studies, assignments, and exams) remain the intellectual property of the instructor. These materials may NOT be reproduced, redistributed, or copied without the explicit consent of the instructor. The posting of course materials to third party websites such as note-sharing sites without permission is prohibited. Sharing of extracts of these course materials with other students enrolled in the same course section and term

may be allowed under fair dealing. Check with the instructor if you have any questions about sharing materials with classmates.

To ensure they are aware of the consequences of unauthorized sharing of course materials (including instructor notes & electronic versions of textbooks), all students are required to read the *University of Calgary Policy on Acceptable Use of Material Protected by Copyright* at <https://www.ucalgary.ca/legal-services/university-policies-procedures/acceptable-use-material-protected-copyright-policy> and the requirements of the *Copyright Act* (<https://laws-lois.justice.gc.ca/eng/acts/C-42/index.html>). Students who use material protected by copyright in violation of this policy may be disciplined under the Non-Academic Misconduct Policy.

Academic Misconduct

For information on academic misconduct and its consequences, please see the *University of Calgary Calendar* at <http://www.ucalgary.ca/pubs/calendar/current/k.html>

Research Ethics

Whenever you perform research with human participants, including surveys, interviews, or observations as part of your university studies, you are responsible for obtaining research ethics approval and for following university research ethics guidelines. In some cases, your instructors may apply for course-based research ethics approval for certain assignments, and in those cases, they must review and approve your research plans and supervise your research. For more information about your research ethics responsibilities, please see <https://arts.ucalgary.ca/research/arts-researchers/resources-researchers-and-instructors/ethics>

Deferrals of Course Work and Requests for Reappraisal

For university regulations and procedures related to deferral of term work, see <https://www.ucalgary.ca/pubs/calendar/current/g-7.html>

For information about deferrals of final examinations, see <https://www.ucalgary.ca/pubs/calendar/current/g-6.html>

For information about requesting a reappraisal of course work or of a final grade, see <https://www.ucalgary.ca/pubs/calendar/current/i.html>

Student Support Services and Resources

Please see <https://www.ucalgary.ca/registrar/registration/course-outlines> for information about student support services and resources, including Wellness and Mental Health Resources, Student Success programs and services, the Student Ombuds Office, the Student Union, and Safewalk. For resources on D2L, Zoom, Yuja, etc., see <https://elearn.ucalgary.ca/desire2learn/home/students>. (Find the topic menu under the icon to the left of the ELEARN banner.)

Schedule of Lecture Topics and Readings

	Tuesdays 9:30-10:45 SB 146	Thursdays 9:30-10:45 SB 146
Week 1 Sep. 7 & 9	Topic: Introduction to class and assignments. Assignment: sign-in for groups	Topic: The politics of seeing Viewing: Berger, Ways of seeing https://www.youtube.com/watch?v=0pDE4VX_9Kk

Week 2 Sep. 14 & 16	Topic: Visual Literacy Reading: Arnheim, Perceiving, Thinking, Forming, pp. 9-11	Topic: Introduction to the visual journal and group activity 1. Time dedicated to group activity 1
Week 3 Sep. 21 & 23	Topic: Interrogating images Reading: Rose, Teaching visualized geographies, pp. 281-294.	Assignment: group activity 1 due on September 23 @ 11:59PM (dropbox)
Week 4 Sep. 28 & 30	Topic: Interrogating Images Reading: Barthes, The rhetoric of the image, pp. 32-51	NO CLASS (National Day for Truth and Reconciliation)
Week 5 Oct. 5 & 7	Topic: The representation of the body Reading: Foster, Armor Four, pp. 65-97	Topic: Time dedicated to group activity 2 Q&A session on visual journal part 1
Week 6 Oct. 12 & 14	Topic: The ethics of seeing Reading: Sontag, Regarding the torture of others, pp. 6-24	Topic: Time dedicated to group activity 2. Assignment: Group activity 2 due Oct. 14 @ 11:59PM (dropbox)
Week 7 Oct. 19 & 21	Topic: Visualizing Authenticity Reading: Phillips, Performing the Native woman: Primitivism and mimicry in early twentieth-century visual culture, pp. 26-49 Assignment: Visual journal part 1 due Oct. 20 @ 11:59PM (dropbox)	Topic: Modern vision (Objectivity and Magic) Reading: Slater, Photography and modern vision: The spectacle of "natural magic." 218-237
Week 8 Oct. 26 & 28	Topic: Spectacularization Reading: Codeluppi, The integrated spectacle, pp. 51-66.	Topic: Time dedicated to group activity 3 Q&A session on visual essay Assignment: Visual analysis due Oct. 29 @ 11:59PM
Week 9 Nov. 2 & 4	Topic: The disciplinary gaze Reading: Cartwright, An etiology of the neurological gaze, pp. 47-80	Topic: Time dedicated to group activity 3 Assignment: Group activity 3 due Nov 4 @ 11:59PM
Week 10 Nov 9 & 11	TERM BREAK- NO CLASSES	
Week 11 Nov. 16 & 18	Topic: Situated vision Reading: Haraway, The persistence of vision, pp. 677-684 Final exam instructions posted on D2L	Topic: Representing national identity. Reading: National identity: Dittmer & Larsen (2007). Captain Canuck, audience response, and the project of Canadian nationalism
Week 12 Nov. 23 & 25	Topic: Time dedicated to group activity 4	Topic: Blindness Reading: Serlin, Disabling the Flaneur, pp. 193-208
Week 13 Nov. 30 & Dec. 2	Topic: Time dedicated to group activity 4. Q&A session on visual journal part 2 and/or final exam Assignment: group activity 4 due Nov. 30 @ 11:59PM	Topic: Countervisuality Reading: Mirzoeff, Introduction to the right to look, pp. 1-5. Assignment: Visual journal part 2 due Dec 3 @ 11:59PM

Week 14 Dec. 7	NO CLASS	FINAL EXAM SUBMISSION DUE DECEMBER 9 @ 11:59PM (dropbox)
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