**Instructor:** Jennifer Peeples  
**Office:** Old Main 213  
**Office hours:** Wednesday 11-1  
**Phone:** 797-7440  
**E-mail:** jennifer.peeples@usu.edu

**Required Textbooks:**

**Required Readings on Canvas:**


By the end of the course, you should have:

- a greater understanding of visual culture, communication and rhetoric.
- factual knowledge of the visual communication terminology.
- knowledge of different approaches to analyzing visual messages.
- enhanced critical thinking and analytical skills.
- improved writing, research, discussion, and speaking skills.

Assignments:

Quizzes: Quizzes will be posted on Canvas at least 24 hours before class. The quizzes are timed. You may use the book or notes, but with the short time given, it would be difficult to access the information you need to answer the questions if you have not already read the material.
**Picture This project:** Using the assigned book Picture This, you will create a construction paper image/illustration along with a short presentation explaining the decisions you made as you constructed your project.

**Group project (3 parts):**

1) **Construct a visual artifact:**
   This can be any type of visual product: a photograph, advertisement, cartoon, illustration, memorial, website, billboard, television news clip, short film, commercial, print news story (with pictures, of course), or something else. The visual artifact will need to address a public audience for a purpose other than entertainment or selling a product.

2) **Write an explanation paper**
   The paper will be used to explain the construction of your visual artifact. It will put it into context by explaining the situation, audience, issue, time period, etc. Using readings from the class, the explanation will also provide an explanation of the choices made by the group in the production of the visual artifact. Show me what you know!

3) **Present findings to the class as a Pecha Kucha (20 slides each lasting 20 seconds = 6.6 minutes).**
   The visual artifact and the critical analysis will then be presented to the class using the Pecha Kucha format.

**Critical analysis paper and presentation:** This paper analyzes a visual artifact. In the paper, you will explain how the visual artifact functions (how it persuades) by using the assigned readings and the skills and tools learned in class.

**Evaluations:**

- Quizzes: 10%
- Picture This image: 100
- Picture This presentation: 100
- Group project visual artifact: 150
- Group project explanation (paper): 200
- Group project presentation--PechaKucha: 150
- Critical analysis draft: 20
- Critical analysis peer critique: 20
- Critical analysis paper: 160

**Grade distribution:**

- 100-93% = A
- 89-87% = B+
- 86-83% = B
- 82-80% = B-
- 92-90% = A-
79-77% = C+  
69-67% = D+  
66-63% = D  
62-60% = D-  
59-0% =  

**READING THE SCHEDULE**

1. This schedule is subject to change if the demands of the course require it.
2. The reading assignment will be **discussed** the day it is listed.
3. Assignments are written in **bold type**.

**During the course of the class, reading assignments may be subject to changes by the instructor.**

<table>
<thead>
<tr>
<th>DATE</th>
<th>Topic/Assignment</th>
<th>Reading Assignment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan 19</td>
<td>Introduction to course.</td>
<td></td>
</tr>
<tr>
<td>Jan 21</td>
<td>Memorable images</td>
<td>Dahmen, “Of the trillion photos taken in 2018, which were the most memorable?”</td>
</tr>
<tr>
<td>Jan 28</td>
<td>Visual rhetoric &amp; culture</td>
<td>Sturken and Cartwright, “Images, power and politics.” p. 29-48</td>
</tr>
<tr>
<td>Feb 2</td>
<td>Theory and analysis of visual rhetoric</td>
<td>Foss, “Theory of visual rhetoric” (read 141 to the bottom of 147).</td>
</tr>
<tr>
<td>Feb 4</td>
<td>Perception and Composition</td>
<td>Bang, <em>Picture This</em></td>
</tr>
<tr>
<td>Feb 9</td>
<td>Theory of visual communication</td>
<td>Fahmy, Bock and Wanta.</td>
</tr>
<tr>
<td>Feb 11</td>
<td><em>Picture This</em> image and presentations due</td>
<td></td>
</tr>
<tr>
<td>Feb 16</td>
<td><em>Picture This</em> presentations due</td>
<td></td>
</tr>
<tr>
<td>Feb 18</td>
<td><strong>Organize groups for project</strong></td>
<td></td>
</tr>
<tr>
<td>Feb 23</td>
<td>Fundamentals of Composition</td>
<td>Dabner, D., Stewart, S.&amp;, Zempol, E. <em>Graphic design school</em>, p. 32-61</td>
</tr>
<tr>
<td>Mar 2</td>
<td>Gaze, Frame, and Social Distance</td>
<td><em>Reading Images</em>, Kress and van Leeuwen, pp. 114-133</td>
</tr>
<tr>
<td>Date</td>
<td>Topic</td>
<td>Reading/Resource Details</td>
</tr>
<tr>
<td>--------</td>
<td>-----------------------------------------------</td>
<td>--------------------------------------------------------------</td>
</tr>
<tr>
<td>Mar 9</td>
<td>Visual Vocabulary</td>
<td>McCloud, p. 24-59</td>
</tr>
</tbody>
</table>

### Functions: What images do

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Reading/Resource Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mar 11</td>
<td>Functions of visual rhetoric</td>
<td>Olson, Finnegan and Hope, “Visual rhetoric in communication” 1-8+</td>
</tr>
<tr>
<td>Mar 16</td>
<td>Group work day</td>
<td>Group project due &amp; Presentations</td>
</tr>
<tr>
<td></td>
<td>Artifact due 5 p.m. via Canvas</td>
<td></td>
</tr>
<tr>
<td>Mar 18</td>
<td>Group project due &amp; Presentations</td>
<td></td>
</tr>
<tr>
<td>Mar 23</td>
<td>Group project presentations</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Because the authors LOVE this word, techné is “an art, skill, or craft; a technique, principle, or method by which something is achieved or created” (Oxford English Dictionary). The authors use it primarily as a broad term to cover all the different means we use to create public memory (books, newspapers, statues, films, etc.).</td>
</tr>
<tr>
<td>Mar 30</td>
<td>Commodify and Consume</td>
<td>Class viewing: Killing Us Softly 4</td>
</tr>
<tr>
<td>April 1</td>
<td>Performing and seeing</td>
<td>Image, Race and Rhetoric</td>
</tr>
<tr>
<td></td>
<td></td>
<td><a href="https://core.ac.uk/download/pdf/276236098.pdf">https://core.ac.uk/download/pdf/276236098.pdf</a></td>
</tr>
<tr>
<td>April 6</td>
<td>Confronting and resisting</td>
<td>Huntington, “Pepper spray cop.”</td>
</tr>
<tr>
<td>Apr 8</td>
<td>Governing and authorizing</td>
<td>Schill,” political image”</td>
</tr>
<tr>
<td>Apr 13</td>
<td>No class. Attend Friday classes.</td>
<td></td>
</tr>
<tr>
<td>Apr 15</td>
<td>Paper drafts due (Jen out of town)</td>
<td></td>
</tr>
<tr>
<td>Apr 20</td>
<td>Peer critique due. In-class feedback.</td>
<td></td>
</tr>
<tr>
<td>Apr 22</td>
<td>Iconic image smackdown!</td>
<td></td>
</tr>
<tr>
<td>Apr 27</td>
<td>Final class debrief</td>
<td>Papers due</td>
</tr>
</tbody>
</table>
Please keep in mind the following

Class content:
Images, like their spoken counterparts, can create strong reactions in its viewers, especially if you are not the intended audience. I expect that all the points of view expressed by your classmates, the visual examples presented in the texts, and those discussed in class will be treated with respect.

Visual examples used in this class will contain nudity (not pornography), images of death, political cartoons and other things that might be offensive to some people. If you feel that you are unable to view these images with a critical/analytical stance, this may not be the class for you.

Please only bring in visual examples to share with the class when assigned or with a clear educational or informative goal. Please don’t bring in visual examples solely for the intention to shock, offend, or titillate the class. If you are unsure about your image, check with me first.

For the class:

- I encourage all students to take advantage of my office hours or e-mail (jennifer.peeples@usu.edu) if you have any concerns or questions over any aspect of the course. I am here to help you learn!

- If at all possible, please keep your cameras on. I’m a much better teacher when I teach students rather than gray boxes! Also, this is a discussion-based class and it is much easier to talk to people when you can see them.

- Please check your email frequently, as I often send message pertaining to the class.

- You may not record me or this class or without my permission. This includes for your personal use or for distribution.

- Online behavior is subject to the same codes of conduct as if you were sitting in a classroom.

- Finally, I try to create a comfortable classroom environment that contributes to your education. For that reason, I ask that you turn off your phones and other distractions while we are having class.

Assignments:
All presentations must be performed and assignments turned in through Canvas on the due date in order to receive full credit unless you have spoken to me ahead of time.

Students are responsible for becoming familiar with Canvas, where all of our course materials will be available. If you cannot locate a reading/video, notify me at least 48 hours in advance of any assignment deadlines related to the reading(s). Being unable to locate the reading or assignment is not an excuse for submitting work late.

If for some reason you have issues submitting an assignment, you may email the assignment to me by the deadline.

Students may not use work submitted for another class for credit in this one, or vice versa, without instructor consent.

Please refer to the university honesty/honor code for further policies pertinent to this class.

From the university:

Disabilities: USU welcomes students with disabilities. If you have, or suspect you may have, a physical, mental health, or learning disability that may require accommodations in this course, please contact the Disability Resource Center (DRC) as early in the semester as possible (University Inn # 101, 435-797-2444, drc@usu.edu). All disability related accommodations must be approved by the DRC. Once approved, the DRC will coordinate with faculty to provide accommodations.

USU Plagiarism Policy: Plagiarism includes knowingly "representing, by paraphrase or direct quotation, the published or unpublished work of another person as one's own in any academic exercise or activity without full and clear acknowledgment. It also includes the unacknowledged used of materials prepared by another person or agency engaged in the selling of term papers or other academic materials." The penalties for plagiarism are severe. They include warning or reprimand, grade adjustment, probation, suspension, expulsion, withholding of transcripts, denial or revocation of degrees, and referral to psychological counseling. Please refer to The Code of Policies and Procedures for Students at Utah State University, Article VI., https://studentconduct.usu.edu/studentcode/.

Sexual Harassment: Sexual harassment is defined by the Affirmative Action/Equal Employment Opportunity Commission as any “unwelcome sexual advances, requests for sexual favors, and other verbal or physical conduct of a sexual nature.” If you feel you are a victim of sexual harassment, you may talk to or file a complaint with the Affirmative Action/Equal Opportunity Office, located in Old Main, Room 161, or call the office at 797-1266.

Withdrawal Policy and "I" Grade Policy: Students are required to complete all courses for which they are registered by the end of the semester. In some cases, a student may be unable to complete all of the coursework because of extenuating circumstances not due to poor performance or to retain financial aid. The term 'extenuating' circumstances
includes: (1) incapacitating illness which prevents a student from attending classes for a minimum period of two weeks, (2) a death in the immediate family, (3) financial responsibilities requiring a student to alter a work schedule to secure employment, (4) change in work schedule as required by an employer, or (5) other emergencies deemed appropriate by the instructor.