



COURSE SYLLABUS

2022/2023 Academic Year

GENERAL COURSE INFORMATION

1.1. Course Name	Images & Visual Literacy/ Slike i vizualna pismenost								
1.2. Study Programme	Communications; Public Relations Management specialist graduate professional study programme								
1.3. Course Short Name	IVLI	1.7. Year of Study	1 st						
1.4. Course Code	PRM22230	1.8. Semester	2 nd /summer						
1.5. Course Status	Elective	1.9. ECTS	4						
1.6. Course Structure	<table border="1"> <thead> <tr> <th>Course Type</th> <th>Total hours</th> </tr> </thead> <tbody> <tr> <td>Lecture</td> <td>15</td> </tr> <tr> <td>Exercise</td> <td>15</td> </tr> </tbody> </table>	Course Type	Total hours	Lecture	15	Exercise	15	1.10. Class Venue and Schedule	Bernays – according to published schedule
Course Type	Total hours								
Lecture	15								
Exercise	15								

2. TEACHING STAFF

2.1. Lecturer in Charge	Sunčana Tuksar	2.6. Course Associates
2.2. Academic Rank	Dr. sc.	2.7. Academic Rank
2.3. Teaching Rank	Senior Lecturer	2.8. Teaching Rank
2.4. Contact e-mail	suncana.tuksar@bernays.hr	2.9. Contact e-mail
2.5. Consultations	According to published schedule	2.10. Consultations

3. COURSE DESCRIPTION

3.1. Course Objectives	What we 'read' when we see an image? Why is humour "funny"? What is transmedia storytelling in marketing and branding? This course provides the answer to the questions. We use images to communicate. We choose as the main objective to observe digital images in film, photography, fashion, Instagram, video, comic book, blog and caricature. We show how they carry the brand identity of people and places. This course presents equally fun, inspiring and educational side of the image in creative industries that are in constant visual communication with us. Even through humour, every aspect of this conversation is underlying seriousness – a personal experience to dip
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	<p>into and relish for students' acute observations. The course encompasses the importance of transmedia visual narratives. Students will be generally successful in reading images. The aim is to show how images are – us.</p>																				
<p>3.2. Enrolment Criteria</p>	<p>No special criteria to enrol in course.</p>																				
<p>3.3. Learning Outcomes</p>	<p>O1: Interpret, compare and contrast different aspects of images: multimodal visual representations (film, comic books, photography, etc.) and their functions in relation to culture and communication.</p> <p>O2: Develop and demonstrate knowledge about transmedia narrative strategies (creative industries and marketing).</p> <p>O3: Examine the functions of communicative constructs that settle in images creating the appropriate setting: humour, brand, or any other communicative model (fashion, Instagram, design).</p> <p>O4: Make use of the image-related branding identity as the concept of visual representations that combines practical visual and verbal message within a communicative context (e.g. identity construct). The interdisciplinary approach actively engages a viewer in relation to images.</p> <p>O5. Construct and build the cognition of images towards visual literacy of the 21st century.</p>																				
<p>3.4. Course Content</p>	<p>The course takes the approach of transmedia storytelling (multimodality, social semiotics), which brings about a new way of communicating in the digital age. It is devoted to a narrative which travels from an image to a character to various platforms of communication which combine images in marketing, social media and creative industries, such as fashion, film design industry. The images and visual narratives invite the audience to actively participate.</p> <p>We use virtual and situated class discussions designed as a debate platform for sharing and providing practical documents resulting from students' personal interpretation and participation. In this way we create rich visual texts made by students. We practice and investigate the cross-platform communication and participation.</p>																				
<p>3.5. Types of Class Activities</p>	<table border="1"> <tr> <td>X</td> <td>Lectures</td> <td>X</td> <td>Exercises</td> <td></td> <td>Field Trips</td> <td></td> <td>Multimedia and Network</td> <td></td> <td>Mentored Paper</td> </tr> <tr> <td></td> <td>Seminars and Workshops</td> <td></td> <td>Distance Learning</td> <td>X</td> <td>Independent Assignments</td> <td></td> <td>Laboratory</td> <td></td> <td>Misc.</td> </tr> </table>	X	Lectures	X	Exercises		Field Trips		Multimedia and Network		Mentored Paper		Seminars and Workshops		Distance Learning	X	Independent Assignments		Laboratory		Misc.
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<p>3.7. Course Language</p>	<p>English Language</p>																				
<p>3.8. Student Obligations</p>	<p><u>Attendance and Participation:</u> attendance, punctuality and active participation in class.</p> <p><u>Homework case study:</u> the analysis of images from different sources used in creative industries communication.</p> <p><u>Image analysis and participation process:</u> the analysis of ready-made examples, which shows the recognition of transmedia communication – how visual narratives are used in media and marketing.</p>																				



The **final exam**: consist of individual project-related practical task which consists of a case study analysis - transmedia storytelling in marketing, creative industries or identity branding; student's own example. The task mostly ensures that you have understood the terms and concepts of visual communication.

3.9. Monitoring Student Work and ECTS

1	Class Attendance		Activities in Class		Written Exam		Oral Exam		Preliminary Exam(s)
	Seminar Paper	2	Project	1	Exercises		Essay		Misc.

3.10. Grading Students during Class and Final Exam

Grade Type	Points
1. Class Attendance	10
2. Exercises with active homework presentations (online 10-20%; face-to-face)	20
3. Homework and practical exercises; analysis/participation on regular bases	20
4. Final presentation (practical project)	50
Total Points	100

3.11. Obligatory Literature

1. Kress, G., van Leeuwen, Th. (1996, 2006) *Reading Images: The Grammar of Visual Design*, London and New York: Routledge.
2. Tuksar, S. (2021) *Prekoračenja; transmedijska kultura i film (free interactive e-book)*. Poglavlja: *Pregled multimodalne teorije, Multimodalni pristup filmu i publici, Transmedijska komunikacija, Lingua Franca, medijacija i participacija*. Pula: Sveučilište Jurja Dobrile.

3.12. Supplementary Literature

1. Barthes, R. (1964; 1980) "Rhetoric of the Image", 269–285. In: *Classic Essays on Photography* (ed) Alan Trachtenberg). New Haven, Conn.: Leete's Island Books. Accessed 1 April 2021. https://monoskop.org/File:Barthes_Roland_rhetoric_of_the_image.pdf.
2. Barnard, M. (2003) *Fashion as Communication*. London: Routledge.
3. Hall, S. (1980) "Encoding/decoding". In: *Culture, Media, Language*. London: Hutchinson.
4. Jenkins, H. (2006) *Fans, Bloggers, and Gamers: Media Consumers in a Digital Age*. New York: New York University Press.
5. Tuksar, S. (2021) *Unutarnji poslovi književnih figura (interactive free e-book)*. Poglavlja: *Humor, Ironija, Konceptualna metafora*. Pula: Sveučilište Jurja Dobrile.
6. Bell, P. (2008) "Content analysis of visual image", 10 – 35. In: *Handbook of Visual Analysis* (eds.) Van Leeuwen, T., Jewitt, C. Los Angeles, London, New Delhi, Singapore: Sage.

3.13. Quality Monitoring Methods

Observations and evaluation of teaching; student questionnaires