

# VISUAL AND DIGITAL MEDIA CULTURE

**IE University**

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Academic year: 22-23

Degree course: FIRST

Semester: 2<sup>o</sup>

Category: BASIC

Number of credits: 6.0

Language: English

## PREREQUISITES

### SUBJECT DESCRIPTION

For visual culture, visibility is not so simple. Its object of study is precisely the entities that come into being at the points of intersection of visibility with social power, that is to say, *visuality*.

--Nick Mirzoeff, "The Subject of Visual Culture"

This course consists in an introduction to cultural-critical approaches to communication, with an emphasis on visual culture and digital media. It will elucidate how images are infused with meanings and emotions, how audiences, media users and fans respond to them, and the extent to which our visual cultures and performances of identity have changed with the emergence of new media technologies.

Although the emphasis of the course is theoretical, we will endeavor in class and in the written and creative assignments to apply the concepts acquired from the study of theory to the analysis of a wide range of examples, considered not only from the perspective of their textual and aesthetic properties but also from the standpoint of their socio-political implications, particularly with regards to major markers of identity such as gender, class, race, sexuality, and national belonging.

The course aims to contribute to the development of a critical consciousness about the production and consumption of all kinds of visual and digital media texts. It serves as a foundation both for further study in media criticism and for a more self-reflexive, innovative, informed, and ethical practice of visual and digital media content production.

### OBJECTIVES AND SKILLS

- Theoretical Proficiency: at the end of the course, students will be familiar with some of the major theoretical approaches employed in critical/cultural and visual/digital media studies, including semiotics, ideological criticism, feminist theory, critical race theory, and queer theory.
- Interdisciplinarity: students will gain an interdisciplinary understanding of visual and digital media culture in relation to social, political and economic issues.
- Students will be able to apply key concepts used in communication to analyze and produce visual and digital media content in political, corporate, artistic, and media spheres.
- Research, media criticism and analysis skills: students will gain familiarity with qualitative

methods for analyzing visual texts and their socio-cultural implications

- Critical thinking: the course promotes critical thinking through dialectical, seminar-based teaching methods and hands-on activities.
- Creative skills: the course develops students' ability to express complex concepts via the production of images.

## METHODOLOGY

Student success in this course is predicated on coming to class and non-class learning activities having carefully prepared the assigned readings/viewings. You should expect the readings to be challenging and require your full attention. Students will engage in writing activities that will be used to shape the interactive lectures, discussions and other in-class activities. Class sessions will focus on one or two main topics, theories, or debates related to visual and digital media culture and will aim to illustrate, explicate, extend, and critique key course concepts. Students will put theories and concepts into practice through in-class or non-class learning exercises or forum discussions, analytical essays, and group and individual creative projects and exercises. Through these assignments, they will work on critical thinking, analysis, writing, and creative skills, demonstrate their command of course materials, and develop their ability to apply key course concepts to the analysis of issues and questions that interest them.

Students should expect to devote a total of 150 work hours to this course. Each face-to-face or non-class learning session will require about 3 hours from each student.

Teaching methodology	Weighting	Estimated time a student should dedicate to prepare for and participate in
Lectures	10.0 %	15 hours
Discussions	20.0 %	30 hours
Exercises	16.67 %	25 hours
Group work	16.67 %	25 hours
Other individual studying	36.67 %	55 hours
TOTAL	100.0 %	150 hours

## PROGRAM

### PART I: IDENTITY, PARTICIPATION AND POLITICS IN VISUAL AND DIGITAL MEDIA

The first half of the course explores how visual and digital media shape how we view ourselves, others, and the world around us. We will touch on topics such as media convergence and participatory media, the construction of personal and collective identities, the representation of gender, race, class, and sexuality, and the ways in which politics and conflicts are mediated by images.

### SESSION 1 (LIVE IN-PERSON)

#### Introduction to visual and digital media culture

Read before class:

- Syllabus (bring your questions).
- Chapter 1: "Introduction" in *Visual Communication: Understanding Images in Media Culture*.

SAGE Publications, 2019, 2-15.

Activities:

- Interactive lecture/discussion (15')
  - About me
  - What this course is/is not about
  - Hybrid methodology
  - Assignments and evaluation criteria
  - How to succeed in this course
- Analysis of cases, readings, or viewings (30')
- Individual or group activity (15')
- Share conclusions with the class (15')
- Wrap-up and next steps (5')

*Book Chapters: "Introduction" in Visual Communication: Understanding Images in Media Culture. SAGE Publications, 2019, 2-15. (See Bibliography) (ced)*

## **SESSION 2 (LIVE IN-PERSON)**

### **Media Convergence and Participatory Culture**

How have the concepts of media and audiences been transformed by digital media and the new fan communities and forms of participation it makes possible? What are the possibilities and limits of "participatory culture"?

Read before class:

- Jenkins, Henry. "Introduction: Worship at the Altar of Convergence," in *Convergence Culture*. NYU Press, 2006, pp. 1-24.

Activities:

- Interactive lecture/discussion (15')
- Analysis of cases, readings, or viewings (30')
- Individual or group activity (15')
- Share conclusions with the class (15')
- Wrap-up and next steps (5')

*Book Chapters: Jenkins, Henry. "Introduction: Worship at the Altar of Convergence," in Convergence Culture. NYU Press, 2006, pp. 1-26. (ced)*

## **SESSION 3 (LIVE IN-PERSON)**

### **Online identities and networked publics**

Key concepts: networked publics, context collapse, identity work.

Read before class:

- boyd, danah, Chapter 1: "Identity: Why do teens seem strange online?" in *It's Complicated: the social lives of networked teens*. Yale UP, 2014, pp. 29-53.

Activities:

- Interactive lecture/discussion (15')
- Analysis of cases, readings, or viewings (30')
- Individual or group activity (15')
- Share conclusions with the class (15')
- Wrap-up and next steps (5')

*Book Chapters: Boyd, danah, Chapter 1: "Identity: Why do teens seem strange online?" in Its*

*Complicated: the social lives of networked teens. Yale UP, 2014, pp. 29-53. (ced)*

## **SESSION 4 (ASYNCHRONOUS)**

### **Who are you (online)?**

Detailed instructions will be posted on Blackboard on the day of the session.

Pre-work:

- Read chapter 3 from the textbook:

*Book Chapters: "Envisioning the Self in Digital Media," in Aiello, Giorgia, and Katy Parry. Visual Communication: Understanding Images in Media Culture. SAGE Publications, 2019, pp. 38-59. (See Bibliography)*

## **SESSION 5 (LIVE IN-PERSON)**

### **The male gaze**

How have women tended to be represented in visual media? How much has it changed?

Read before class:

- Benschhoff, Harry M., and Sean Griffin. "Exploring the Visual Parameters of Women in Film," in *America on film: Representing race, class, gender, and sexuality at the movies*. John Wiley & Sons, 2011, 238-255.

Activities:

- Interactive lecture/discussion (15')
- Analysis of cases, readings, or viewings (30')
- Individual or group activity (15')
- Share conclusions with the class (15') Wrap-up and next steps (5')

*Book Chapters: Benschhoff, Harry M., and Sean Griffin. "Exploring the Visual Parameters of Women in Film," in America on film: Representing race, class, gender, and sexuality at the movies. John Wiley & Sons, 2011, 238-255. (ced)*

## **SESSION 6 (LIVE IN-PERSON)**

### **Race and representation**

What is the history behind how we "see" racial differences?

Key concepts: racial formation, whiteness.

Read before class:

- Omi and Winant, "Racial Formations," in *Rethinking the color line: Readings in race and ethnicity*. New York: McGraw-Hill, 2004, pp. 9-17.
- Dyer, Chapter 1: "The Matter of Whiteness," in *Rothenberg, Paula S., White Privilege: Essential Readings on the Other Side of Racism*. Worth Publishers: 2005, pp. 9-17.

Activities:

- Interactive lecture/discussion (15')
- Analysis of cases, readings, or viewings (30')
- Individual or group activity (15')
- Share conclusions with the class (15')
- Wrap-up and next steps (5')

*Book Chapters: Omi and Winant, "Racial Formations," in Rethinking the color line: Readings in race and ethnicity. New York: McGraw-Hill, 2004, pp. 9-17. (ced)*

*Book Chapters: Dyer, Chapter 1: "The Matter of Whiteness," in Rothenberg, Paula S., White Privilege: Essential Readings on the Other Side of Racism. Worth Publishers: 2005, pp. 9-17. (ced)*

## **SESSION 7 (LIVE IN-PERSON)**

### **Gender, Sexuality, and Discourse**

How can we explain the proliferation of gender and sexuality categories?

Read before class:

- "Introduction" (excerpt) in Hilton-Morrow, Wendy, and Kathleen Battles. *Sexual Identities and the Media: An Introduction*. Routledge, 2015, 5-20.

Activities:

- Interactive lecture/discussion (15')
- Analysis of cases, readings, or viewings (30')
- Individual or group activity (15')
- Share conclusions with the class (15')
- Wrap-up and next steps (5')

*Book Chapters: "Introduction" (excerpt) in Hilton-Morrow, Wendy, and Kathleen Battles. Sexual Identities and the Media: An Introduction. Routledge, 2015, 5-20. (ced)*

## **SESSION 8 (ASYNCHRONOUS)**

### **Collective Identities**

Detailed instructions will be posted on Blackboard on the day of the session.

Pre-work:

- Read chapter 4 from the textbook:

*Book Chapters: "Communicating Visions of Collective Identity" in Visual Communication: Understanding Images in Media Culture. SAGE Publications, 2019, pp. 62-84. (See Bibliography)*

## **SESSION 9 (LIVE IN-PERSON)**

### **Stereotypes and Beyond**

Are stereotypes inherently bad? Can they be challenged?

Read before class:

- Chapter 5 from the textbook:

*Book Chapters: "Ways of Seeing Difference Beyond Stereotypes" in Visual Communication: Understanding Images in Media Culture. SAGE Publications, 2019, pp. 86-107. (See Bibliography)*

Activities:

- Interactive lecture/discussion (15')
- Analysis of cases, readings, or viewings (30')
- Individual or group activity (15')
- Share conclusions with the class (15')
- Wrap-up and next steps (5')

## **SESSION 10 (LIVE IN-PERSON)**

### **Visual Media and Politics**

How are politicians--and particularly female politicians--represented in the media?

Read before class:

- Chapter 6 from the textbook: "Images of Politicians in the Public Sphere" in *Visual Communication: Understanding Images in Media Culture*. SAGE Publications, 2019, pp. 110-133.

Activities:

- Interactive lecture/discussion (15')
- Analysis of cases, readings, or viewings (30')
- Individual or group activity (15')
- Share conclusions with the class (15')
- Wrap-up and next steps (5')

## **SESSION 11 (ASYNCHRONOUS)**

### **Algorithmic Inequality**

Detailed instructions will be posted on Blackboard on the day of the session.

Pre-work:

*Book Chapters: Noble, Safiya Umoja. Algorithms of oppression: How search engines reinforce racism. NYU Press, 2018, 15-46*

## **SESSION 12 (LIVE IN-PERSON)**

### **Media and Social Change**

How do protestors and activists employ visuals in the service of social causes?

Read before class:

- Chapter 7 from the textbook:

*Book Chapters: "The Visual Spectacles of Protest and Activism" in Visual Communication: Understanding Images in Media Culture. SAGE Publications, 2019, pp. 136-158. (See Bibliography)*

Activities:

- Interactive lecture/discussion (15')
- Analysis of cases, readings, or viewings (30')
- Individual or group activity (15')
- Share conclusions with the class (15')
- Wrap-up and next steps (5')

## **SESSION 13 (LIVE IN-PERSON)**

### **Mediations of War**

What is the role of images in constructing our understanding of conflicts around the world?

Read before class:

Chapter 8 from the textbook:

*Book Chapters: "Picturing International Conflict and War" in Visual Communication: Understanding Images in Media Culture. SAGE Publications, 2019, pp. 160-183. (See Bibliography)*

Activities:

- Interactive lecture/discussion (15')
- Analysis of cases, readings, or viewings (30')
- Individual or group activity (15')
- Share conclusions with the class (15')
- Wrap-up and next steps (5')

## **SESSION 14 (ASYNCHRONOUS)**

### **Midterm essay workshop**

Detailed instructions will be posted on Blackboard on the day of the session.

## **PART II: CRITICAL APPROACHES TO MEDIA, ADVERTISING, AND BRAND CULTURE**

The second half of the course continues our exploration of how visual and digital media shape how we see ourselves, others, and the world around us by going into more detail about critical-cultural approaches to communication and media. We will take a deeper dive into the theories and methodologies used to study visual and digital media from a critical-cultural perspective and apply them to the analysis of advertising and brand culture. Alongside this work, we will put ourselves in the shoes of people working in the advertising industries by producing some advertising images of our own.

## **SESSION 15 (LIVE IN-PERSON)**

### **"Cultural" and "Critical" Approaches to Media**

What does it mean to study media and advertising from a "cultural" and "critical" perspective?

Key terms: Ideology and hegemony.

Read before class:

Wharton, Chris. Chapter 5: "Cultural and Critical Approaches" in *Advertising: Critical Approaches*. Routledge, 2014, 85-98.

Activities:

- Interactive lecture/discussion (15')
- Analysis of cases, readings, or viewings (30')
- Individual or group activity (15')
- Share conclusions with the class (15')
- Wrap-up and next steps (5')

*Book Chapters: Advertising : Critical Approaches*

## **SESSION 16 (LIVE IN-PERSON)**

### **Encoding: How Are Advertising Images Made?**

Key concepts: Encoding

Read before class:

- Wharton, Chris. Chapter 6: "Advertising Framework and Encoding," in *Advertising: Critical Approaches*. Routledge, 2014, 101-111.



Activities:

- Interactive lecture/discussion (15')
- Analysis of cases, readings, or viewings (30')
- Individual or group activity (15')
- Share conclusions with the class (15')
- Wrap-up and next steps (5')

*Book Chapters: Advertising : Critical Approaches*

## **SESSION 17 (ASYNCHRONOUS)**

### **Encoding Case Study and Exercise**

Detailed instructions will be posted on Blackboard on the day of the session.

Pre-work:

- Read this account of the history and production process of an advertising campaign: Gavenas, Mary Lisa. "Advertising: Every Picture Tells a Story," in *Color stories: Behind the scenes of America's billion-dollar beauty industry*. Simon and Schuster, 2002, pp. 123-146.

*Book Chapters: Gavenas, Mary Lisa. "Advertising: Every Picture Tells a Story," in Color stories: Behind the scenes of America's billion-dollar beauty industry. Simon and Schuster, 2002, pp. 123-146. (ced)*

## **SESSION 18 (LIVE IN-PERSON)**

### **Texts: Identifying the Potential Meanings of Advertising Images Using Semiotic Analysis**

Key concepts: sign (signifier + signified); codes; denotation; connotation; myth/ideology.

Read before class:

- Wharton, Chris. Chapter 7: "Texts," in *Advertising: Critical Approaches*. Routledge, 2014, 112-129.

Activities:

- Interactive lecture/discussion (15')
- Analysis of cases, readings, or viewings (30')
- Individual or group activity (15')
- Share conclusions with the class (15')
- Wrap-up and next steps (5')

*Book Chapters: Advertising : Critical Approaches*

## **SESSION 19 (LIVE IN-PERSON)**

### **Semiotic Analysis: Methods and Concepts**

Key concepts: sign (signifier + signified); referent; objective correlates; (dominant) codes; myth; appellation (interpellation); polysemy; preferred meanings/readings.

How do media researchers employ semiotics to analyze advertisements?

Read before class:

- Rose, Gillian. Excerpts from chapter 6: "Semiology," from *Visual Methodologies: An Introduction to Researching with Visual Materials*. 4th edition. Sage, 2016 (12 pages).

Activities:



- Interactive lecture/discussion (15')
- Analysis of cases, readings, or viewings (30')
- Individual or group activity (15')
- Share conclusions with the class (15')
- Wrap-up and next steps (5')

*Book Chapters: Excerpts from chapter 6: "Semiology," from Visual Methodologies: An Introduction to Researching with Visual Materials. 4th edition. Sage, 2016 (ced)*

## **SESSION 20 (ASYNCHRONOUS)**

### **Semiotic Analysis Exercise**

Detailed instructions will be posted on Blackboard on the day of the session.

Pre-work:

Read the "Semiotics and Ads Tutorial" by Dr. Thomas Streeter

Please note: the web tutorial above is from 1998, so the examples are dated; still, it's one of the clearest and most useful summaries of semiotic concepts that I know of.

*Multimedia Documentation: "Semiotics and Ads Tutorial" by Dr. Thomas Streeter*

## **SESSION 21 (LIVE IN-PERSON)**

### **Decoding: How to Analyze What Advertising Images Mean to Particular Audiences**

Key concepts: preferred, negotiated, and oppositional readings

Read before class:

- Wharton, Chris. Chapter 8: "Reception" in Advertising: Critical Approaches. Routledge, 2014, 130-141.

Activities:

- Interactive lecture/discussion (15')
- Analysis of cases, readings, or viewings (30')
- Individual or group activity (15')
- Share conclusions with the class (15')
- Wrap-up and next steps (5')

*Book Chapters: Advertising: Critical Approaches*

## **SESSION 22 (ASYNCHRONOUS)**

### **Encoding-Text-Decoding Case Study and Exercise**

Detailed instructions will be posted on Blackboard on the day of the session.

- No pre-work is required for this session.

## **SESSION 23 (LIVE IN-PERSON)**

### **Visualizing Ideologies**

How do the visual codes of advertising naturalize certain ideologies?

Read before class:

Chapter 9 from the textbook:

Activities:

- Interactive lecture/discussion (15')
- Analysis of cases, readings, or viewings (30')
- Individual or group activity (15')
- Share conclusions with the class (15')
- Wrap-up and next steps (5')

*Book Chapters: "The Visual Attractions of Advertising and Promotional Culture" in Visual Communication: Understanding Images in Media Culture. SAGE Publications, 2019, pp. 186-207. (See Bibliography)*

## **SESSION 24 (LIVE IN-PERSON)**

### **Ways of Life**

Advertising and media don't just sell us products, but whole ways of life. Can we imagine any other ways of living?

Read before class:

Chapter 10 from the textbook:

Activities:

- Interactive lecture/discussion (15')
- Analysis of cases, readings, or viewings (30')
- Individual or group activity (15')
- Share conclusions with the class (15')
- Wrap-up and next steps (5')

*Book Chapters: "Visualizing Lifestyles as Commodities" in Visual Communication: Understanding Images in Media Culture. SAGE Publications, 2019, pp. 186-231. (See Bibliography)*

## **SESSION 25 (ASYNCHRONOUS)**

### **Group Presentations of Creative Project**

Detailed instructions will be posted on Blackboard on the day of the session.

Activities:

- No reading is assigned to this session.
- Each team will submit a video (maximum 5 minutes) that explains the creative concept and encoding process of the ad they created.
- Students will provide decoding feedback.

## **SESSION 26 (LIVE IN-PERSON)**

### **"You're Soaking in It:" Living in Brand Culture**

Read before class:

- Chapter 11 from the textbook:

Activities:

- Interactive lecture/discussion (15')
- Analysis of cases, readings, or viewings (30')
- Individual or group activity (15')

- Share conclusions with the class (15')
- Wrap-up and next steps (5')

*Book Chapters: "Brands as Visual Experiences" in Visual Communication: Understanding Images in Media Culture. SAGE Publications, 2019, pp. 234-255. (See Bibliography)*

## **SESSION 27 (LIVE IN-PERSON)**

### **Active Audiences**

Key concepts: interpellation; ideology; death of the author/producer; taste; appropriation.

The reading assigned to this session sums up many of the theories we have looked at in the course and adds some further concepts to help us understand how meanings are negotiated in contemporary everyday life.

Read before class:

- Sturken, Marita, and Lisa Cartwright. Excerpts from "Ch. 2: Viewers Make Meaning," in *Practices of Looking*. Oxford: Oxford University Press, 2018, pp. 51-66, 74-86.

Activities:

- Interactive lecture/discussion (15')
- Analysis of cases, readings, or viewings (30')
- Individual or group activity (15')
- Share conclusions with the class (15')
- Wrap-up and next steps (5')

*Book Chapters: Sturken, Marita, and Lisa Cartwright. Excerpts from "Ch. 2: Viewers Make Meaning," in Practices of Looking. Oxford: Oxford University Press, 2018, pp. 51-66, 74-86. (ced)*

## **SESSION 28 (LIVE IN-PERSON)**

### **Global Audiences**

This session will give us an opportunity to apply course concepts to a case study about the global circulation and adaptation of meaning.

- No pre-work is required for this session.

Activities:

- Analysis of cases, readings, or viewings (60')
- Share conclusions with the class (15')
- Wrap-up and next steps (5')

## **SESSION 29 (ASYNCHRONOUS)**

### **Peer feedback session**

Detailed instructions will be posted on Blackboard on the day of the session.

Activities:

- No reading is assigned to this session.
- Each student will upload a final draft of their final paper to the Turnitin peer feedback platform.
- Your task is to read, score, and comment on the work of 4 of your classmates (3 papers assigned by the system + 1 you choose).
- You will receive attendance and participation credit for this session based on completing the reviews and the quality of your feedback.

## SESSION 30 (LIVE IN-PERSON)

### Course Wrap-Up and Conclusions

Activities: TBD

## BIBLIOGRAPHY

### Compulsory

- Aiello, Giorgia, and Katy Parry. (2020). *Visual Communication: Understanding Images in Media Culture..* 1st Edition. SAGE Publications. ISBN 1412962242 (Printed)

### Recommended

- Wharton, Chris. (2014). *Advertising: Critical Approaches.* Routledge,. ISBN 9780415535236 (Digital)

## EVALUATION CRITERIA

The evaluation of student performance will be based on the following: quality of class preparation and participation, one peer-evaluated group creative project, and two analytical essays. Detailed instructions for each assignment will be posted on Blackboard and discussed in class. Class preparation will be evaluated using occasional in-class quizzes to test basic reading comprehension and students will receive midterm feedback on class preparation and participation. I expect most students' class preparation and participation to satisfy the criteria for a "B".

Criteria	Percentage	Comments
Class preparation and participation	20 %	See criteria below
Creative Project (peer evaluated)	15 %	See criteria below
Analytical Essay 1	30 %	4-6 pages (1000-1500 words)
Analytical Essay 2	35 %	6-8 pages (1500-2000 words)

## EVALUATION CRITERIA

### CLASS PREPARATION AND PARTICIPATION

A: 90-100

- Demonstrates excellent preparation: not only has the student done the assigned reading/viewing, but evidently has spent time analyzing and evaluating the materials.
- Offers exceptionally strong analysis and synthesis to the class, e.g. connects pieces of the discussion to develop new approaches that take the class further.
- Contributes in a very significant way to ongoing discussion: keeps analysis focused, responds very thoughtfully to other students' comments, contributes to cooperative argument-building, suggests alternative ways of approaching material and helps class analyze which approaches are appropriate, etc.
- Demonstrates ongoing very active involvement.

B: 75-89

- Demonstrates good preparation: knows reading facts well, has thought through implications of them.
- Offers interpretations and analysis of reading material (more than just facts) to class.
- Contributes well to discussion in an ongoing way: responds to other students' points, thinks through own points, questions others in a constructive way, offers and supports opinions that may be counter to the majority view.
- Demonstrates consistent ongoing involvement.

C: 60-74

- Demonstrates adequate preparation: knows basic reading facts, but does not show evidence of trying to interpret or analyze them.
- Offers straightforward information (e.g., straight from the reading), without elaboration or very infrequently.
- Contributes to discussion sporadically, if at all.
- Demonstrates only occasional involvement.

D: 50-59

- Present, not disruptive.
- Shows little evidence of having prepared for class.
- Tries to respond when called on but does not offer much.
- Demonstrates very infrequent involvement in discussion.

F: 0

- Shows no evidence of having prepared for class.
- No apparent involvement in discussion.

ANALYTICAL ESSAYS

A: 90-100

- Demonstrates that the writer has not only mastered the concepts of the course, but has applied them in an imaginative and incisive way.
- The essay includes a thesis statement that is easily identifiable, plausible, novel, sophisticated, insightful, crystal clear, perfectly responsive to the assigned topic, and extremely well-supported with logical argumentation and use of evidence.
- Demonstrates a command of language and expresses worthwhile ideas or perceptions clearly, effectively, in detail, and with virtually no mechanical errors.

B: 75-89

- Demonstrates that the writer has understood the concepts of the course, has a sense of their complexity, and has applied them with some originality.
- The essay includes a thesis statement that is clear, responsive to the assigned topic, and well-supported with logical argumentation and use of evidence.
- The paper is organized into a coherent essay with few mechanical errors.

C: 60-74

- Demonstrates that the writer has understood most of the concepts of the course, but needs to pay more attention to detail in reading and/or writing.
- The thesis statement may be difficult to identify, lacking clarity, too obvious, or insufficiently specific to provide something around which to structure the paper.

- The paper contains significant mechanical errors.

D: 50-59

- Demonstrates that the writer has only minimal but sufficient understanding of the concepts of the course.
- Significant gaps in the writer's comprehension indicate the need for more study.
- The paper shows the writer's basic compositional skills are below satisfactory for university work.

F: 0

- Demonstrates that the writer has little, if any, understanding of the concepts of the course.
- Because of the writer's lack of skill or concern, the work includes gross errors as well as a conspicuous lack of content.
- The paper may also fail to address all or parts of the assignment.

#### CREATIVE PROJECTS

A: 90-100

- Originality: Expresses a highly original perspective and demonstrates critical thinking that imaginatively challenges preconceived notions.
- Knowledge: The project is fully coherent with course objectives and demonstrates a sophisticated understanding of relevant course concepts.
- Tools/Techniques: Demonstrates masterful and/or inventive use of tools or techniques that are consistent with the purpose of the project.
- Reflection: Clearly and convincingly explains the purpose of the creative project, the process followed, and the results obtained.

B: 75-89

- Originality: Offers an original perspective and shows evidence of critical thinking.
- Knowledge: Demonstrates correct knowledge of relevant course concepts.
- Tools/Techniques: Demonstrates skillful use of tools / techniques that are consistent with the purpose of the project.
- Reflection: Almost always explains clearly and convincingly the purpose of the creative project, the process followed, and the results obtained.

C: 60-74

- Originality: Some aspects of the project express a clear perspective, but the main idea may be unclear or lack originality due to the need for more critical thinking.
- Knowledge: Demonstrates partially correct or incomplete knowledge of relevant course concepts.
- Tools/Techniques: Demonstrates appropriate choice and use of tools / techniques that are consistent with the purpose of the project.
- Reflection: Explains the purpose of the creative project, the process followed, and the results obtained, but not always clearly or convincingly.

D: 50-59

- Originality: Expresses an unclear and/or unoriginal perspective with little evidence of critical thinking.
- Knowledge: Reflects a lack of knowledge about the course concepts most relevant to the

project.

- Tools/Techniques: Choice or use of tools / techniques are not entirely consistent with the purpose of the creative project.
- Reflection: Attempts to explain the purpose of creative project, its process, and results are unclear, unconvincing, and/or incomplete.

F: 0

- Originality: Entirely unoriginal, or does not express a relevant perspective. No evidence of critical thinking.
- Knowledge: Does not reflect any knowledge of course concepts.
- Tools/Techniques: Choice or use of tools / techniques are not consistent with the purpose of the creative project.
- Reflection: No attempt to explain the purpose of the creative project, or explanation is entirely unclear and unconvincing.

LATE POLICY

- Any individual or group work on major assignments submitted after the deadline will be subject to the following penalties out of 100: 1 day: 1 point; 2 days: 3 points; 3 days: 6 points; 4 days: 10 points; 5 days: 15 points. After 5 days, the work will receive a grade of 0 in the first examination period.

RETAKE POLICY

- A student who receives an overall grade below 5.0 ("suspense") in the first evaluation period has the opportunity to be evaluated during the second, third, or fourth evaluation periods. The maximum score for retakes is capped at 8.0 out of 10.
- Students who do not comply with the 70% attendance rule will lose their 1st and 2nd chances and go directly to the 3rd evaluation period (which means they will need to enrol again in this course next academic year).

Course-specific procedures for the second evaluation period:

- You will be required to hand in (by the scheduled date of the retake examination) any and all work on major assignments that you have not previously submitted. You may also be required to hand in some additional exercises at the professor's discretion.
- In the case of written or creative work for which you did not receive a passing grade, you are expected to hand in extensively revised work. Any missing or failed group work will be replaced by an individual assignment meeting the same course objectives.
- In addition to the above, you may be required to sit for a written and/or oral exam on the scheduled day and time of the retake examination.

Students in the third evaluation period are expected to contact me at the start of the semester to draw up an attendance and evaluation plan.

ACADEMIC HONESTY

It is each student's responsibility to follow IE's policies regarding academic honesty. Plagiarism is, whether intentional or not, a serious academic offence that can result in failing an assignment, failing the course, being denied the opportunity to go on exchange, or even expulsion from the University.

**PROFESSOR BIO**



The relationships among media, society, culture, politics, social movements and public discourse have long fascinated Vincent Doyle. Originally from Ottawa, Canada, he began his university studies in political science, but soon gravitated towards communication, media studies, and cultural studies because of his interdisciplinary interests. "I study communication," he says, "because it helps me to understand how we are all products of history, language, and the institutions that shape our realities." With knowledge and understanding, Prof. Doyle believes, we develop the capacity to make better decisions and acquire a sense of belonging and accountability to an intellectual community that nourishes our human desire to improve our lives and the world around us.

Prof. Doyle is a Fellow of the Sexuality Research Fellowship Program of the U.S. Social Science Research Council, the recipient of two top paper awards from the International Communication Association (ICA), and a member of the editorial board of the ICA journal, *Communication, Culture & Critique*. He is the author of *Making Out in the Mainstream: GLAAD and the Politics of Respectability*, a critical, behind-the-scenes look at LGBT media activism in the United States (McGill-Queen's University Press, 2016). Prior to his appointment at IE University, he was Visiting Assistant Professor of Media and Cultural Studies and Andrew W. Mellon Foundation Post-Doctoral Fellow at Macalester College, in St Paul, Minnesota (USA).

### **Academic Training**

- Ph.D. in Communication, 2005, University of Massachusetts, Amherst
- M.A. in Communication, 1997, McGill University, Montreal
- B.A. with Specialization in Communication, 1991, Concordia University, Montreal

### **Other Courses Taught at IE University:**

- Visual and Digital Media Culture (BCDM)
- Qualitative Tools for the Study of People (BBSS)
- Consumer Culture (BCDM)
- Globalization (MCMC)
- Creative Work in the Cultural Industries (MVDM)
- Cultural Industries and New Technologies (MCMC)
- Diversity, Culture and Media (Master in International Relations)
- Culture, Literature, Art and Image (Bachelor in Communication)
- Globalization (Bachelor in Communication)
- Sociology and Culture of Consumption (Bachelor in Communication)
- Cross-Cultural Communication (Bachelor in Communication)
- Intellectual Underpinnings of Visual Culture (IE Module)
- Sociology of Consumption (Bachelor in Communication)

Professor: **VINCENT DOYLE**

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## **VINCENT DOYLE**

**Office Hours:** by appointment.

### **OTHER INFORMATION**

**Additional Sources. Many of these are available electronically. If you cannot locate one of them, don't hesitate to ask me for help.**

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