

**Course Number & Name:** LIS 470 - Visual Communication

**Description:** Intensive study and analysis, through illustrated lectures, of visual forms of information and communication. Upon a foundation of the history of graphic forms of communication, semiotics, philosophy, and media analysis, students study the basics of theory and iconographic languages to understand visual information resources in society in general and specifically in libraries, archives, and emerging visually-rich environments. Topics may include visual literacy, rare books, prints and printmaking, typography, photography, posters, ephemera, propaganda, digital images, exhibit construction, and other topics driven by student interests. The readings and activities from a foundation of (a) graphic/visual knowledge, (b) theory, (c) history, and (d) application in LIS. Students will be able to pursue media studies, human-computer interaction, information architecture and related topics with greater understanding.

- **Prerequisites:** None
- **Audience (level, environment/setting):** All; Art librarianship, museums, archives, rare materials librarianship; any aspect of librarianship that works with visual materials, web portals, information architecture, or interface design.
- **Student Learning Outcomes** [by number]: 3, 4, 6, 7
- **Topics/List of Lectures:**
  - History of Graphic Communication
  - Communications theory and semiotics
  - Visual Literacy
  - Writing and typography
  - Rare books
  - Prints, printmaking and society
  - Photography and digitalized images
  - Ephemera
  - Message construction
  - Exhibit construction
  - Digital visual communication
  - Information Visualization
  - Propaganda
  - Literary theory or Philosophy
- **Suggested Textbooks/Readings**
  - Tufte, E. R. (1997). *Visual Explanations: images and quantities, evidence and narrative*. Westport, CT: Cheshire Press.

- Tufte, E. R. (1990). *Envisioning Information*. Westport, CT: Cheshire Press.
- Tufte, E. R. (2001). *Visual Display of Quantitative Information*. Westport, CT: Cheshire Press.
- Berger, A. A. (1998). *An Introduction to Visual Communication*. Mayfield.
- Meggs, P. (1998). *A History of Graphic Design*. (3<sup>rd</sup> ed.). New York: Watson-Guptill. [This is the current text.]
- Saint-Martin, F. (1990). *Semiotics of Visual Language*. Replica.
- Seward Barry, A. (1997). *Visual Intelligence: perception, image, and manipulation in visual communication*. SUNY.
- Lester, P. M., Allen, H., & Russell, K. (2002). *Visual Communication: Images with Messages*. (3<sup>rd</sup> ed.). Belmont, CA: Wadsworth/Thompson. ISBN 0-534-56244-2
- Hooper-Greenhill, E. (2001). *Museums and the interpretation of visual culture*. London: Routledge.

**[Additional readings drawn from:]**

- Albergs, M. J., and Mazur, B. (Eds.). *Context & complexity: information design in technical communication*. Lawrence Erlbaum.
- Barnard, M. (1998). *Art, Design and Visual Culture: an introduction*. New York: Palgrave Macmillan.
- Barnard, M. (2001). *Approaches to understanding visual culture*. New York: Palgrave.
- Berryman, G. (1990). *Notes on graphic design and visual communication*. Crisp Learning.
- Blaisse, L., & Gaillard, F. (Eds.). *Temps denses 1998: architecture, beauté, communication, design, mode*. Paris: Imprimeur.
- Bringeus, N-A. (1982). *Volkstumliche Bilderkunde*. Callwey.
- Caldwell, J., & Thornton, J. (Eds.). *New Media; theories and practices of digitextuality*. London: Routledge.
- Chadarevian, S. de. (2004). *Models: the third dimension of science*. Palo Alto: Stanford Univ. Press
- Contemori, L., & Pettinari, P. (1993). *Il segno tagliente: meccanismi comunicativi e pragmatici della satira politica grafica*. Rome: Ed. dell'Orso.
- Drescher, K-H. (1997). *Erinnern und Verstehen von Massenmedien: Empirische Untersuchungen zur Text-Bild-Schere*. WUV-Universitätsverlag.
- Frascara, J., Winkler, D., Meurer, B., & van Toorn, J. (1997). *User-centered graphic design: mass communication and social change*. London: Taylor & Francis.
- Fuery, P., & Fuery, K. (2003). *Visual cultures and critical theory*. Oxford: Oxford Univ. Press.
- Henderson, K. (1999). *OnLine and on Paper: visual representations, visual culture, and computer graphics in design engineering*. Cambridge, MA: MIT.

- Hill, C. A. (2003). *Defining visual rhetorics*. Lawrence Erlbaum.
- Hocks, M. E., & Kendrick, M. R. (Eds.). (2003). *Eloquent Images: word and image in the age of new media*. Cambridge, MA: MIT.
- Horn, R. E. (1999). *Visual Language: Global communication for the 21<sup>st</sup> century*. Macrovu.
- Lohl, L. L. (2003). *Creating graphics for learning and performance: lessons in visual literacy*. Merrill.
- Lunenfeld, P. (2000). *Snap to Grid: a user's guide to digital arts, media, and culture*.
- Lupton, E. (1996). *Mixing messages: graphic design in contemporary culture*. San Francisco: Chronicle Books.
- Massironi, M. (2002). *Psychology of Graphic Images: seeing, drawing, communicating*. Laurence Erlbaum.
- Messaris, P. (1997). *Visual Persuasion: the role of images in advertising*. Sage.
- Mirzoeff, N. (Ed.). (2002). *The Visual Culture Reader*. London: Routledge.
- Morgan J., & Welton, P. (1986). *See What I Mean: an introduction to visual communication*. E. Arnold.
- Rodowick, D. N. (2001). *Reading the figural, or, Philosophy after the New Media*. Durham: Duke Univ. Press.
- Rose, G. (2001). *Visual Methodologies: an introduction to interpreting visual objects*. Beverly Hills, CA: Sage.
- Saint-Martin, F. (1987). *Semiologie du langage visuel*. Québec: Presses de l'Université du Québec.
- Seward Barry, A. (1997). *Visual Intelligence: perception, image, and manipulation in visual communication*. SUNY.
- Sturken, M., & Cartwright, L. (2001). *Practices of looking: an introduction to visual culture*. Oxford: Oxford University Press.

- **Course History:**

January 2005: discussed at curriculum retreat; new title and description (voted in at February 2005 Faculty Meeting)

- **Document prepared by:** Gerry Benoit, 1/05