Professor Rebecca E. Burnett

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**LMC 3410 — Rhetoric of Nonlinear Documents: The Rhetoric of Images**

**Course Prerequisite:** English 1102

**Course Description**

This course focuses on the rhetorical problems posed by hypertextual documents. Emphases include designing for multiple audiences, page and document design, and navigation in a nonlinear environment. Images are powerful, enabling you to translate experience, capture an instant, change perspectives, clarify (or create) ambiguity, and shape representations. Readings encourage you to explore ethical, aesthetic, philosophical, cultural, and technical perspectives. Throughout the course, you will write and speak about images, but you will also spend time learning the basics of photography and presenting your own creative images—with and without digital manipulation—in a variety of genre, including portraits and narratives.

**Learning Outcomes**

**LMC outcomes addressed in LMC 3410**

* Communication skills: Gather, organize, and express information clearly and accurately, with sensitivity to will be able to do so both by using traditional media and by tapping the potential of new digital media.
* Textual/Visual Analysis: Read, analyze, and interpret not only cultural projects such as film, literature, art, and new media, but also scientific and technical documents.
* Interpretive Frameworks: Become familiar with a variety of social, political, and philosophical theories and be able to apply those theories to creative and scientific texts, as well as to their own cultural observations.

**Course-specific outcomes addressed in LMC 3410**

* Use the concepts and vocabulary from aesthetics, art, design, photography, and visual rhetoric, engage in well-­‐informed, multimodal discussion about a range of cultural and technical issues related to visual representations of people, interactions, natural and created objects and events, and the built and natural environment
* Recognize, analyze, and discuss work of noted historical and contemporary photographers. Analyze the role and development of images in past and contemporary cultures.
* Conduct academic research to investigate a topic in depth and prepare a formal paper and presentation.

**Required Texts**

* Sontag, Susan. (1977). *On Photography.*
* Barthes, Roland. (1981). *Camera Lucida.*
* Benjamin, Walter. (1972). A short history of photography. *Screen,* 13(1), 5-­‐26.
* Bell, Susan. (2002). Photo Images: Jo Spence’s narratives of living with illness. *Health: An Interdisciplinary Journal for the Social Study of Health, Illness and Medicine,* 6(1), 5-­‐30.
* Harper, Douglas. (2002). Talking about pictures: a case for photo elicitation. *Visual Studies,* Vol. 17: 1. 13-­‐26.
* Hirsch, Marianne. The generation of postmemory. *Poetics Today* 29:1. 103-­‐128.
* Rossner, Mike and Kenneth M. Yamada (2004). What's in a picture? The temptation of image manipulation. *The Journal of Cell Biology,* 166(1), 11–15.
* Ruby, Jay. (1981) Seeing Through Pictures: Anthropology of Photography. *Critical Arts,* 1(4), 3-­‐16.  Sontag, “Photography: A little summa” van
* Dijck, José. (2008). Digital photography: communication, identity, memory. *Visual Communication,* 7(1), 57-­‐76.
* **Other Required Materials**
* Digital Camera
* Access to software including Aperture and/or iPhoto, Illustrator, InDesign, MS Word, Photoshop, Picasa, Powerpoint, Prezi

**Assignments and Grading**

* PROJECT #1 Blog Postings, Responses, and Analyses 15%
* PROJECT #2 Research Paper and Formal Presentation 15%
* PROJECT #3 Print and Digital Tutorial and Reflection 15%
* PROJECT #4 Print and Digital Self-­‐Portrait and Reflection 15%
* PROJECT #5 Retrospective Project and Reflection 15%
* PROJECT #6 Portfolio and Reflection 15%
* Attendance, Participation, and Homework 10%

Specific requirements for assignments will be discussed in class. All assignments must be computer generated (no handwritten or typed documents). Keep a copy of all assignments you pass in. Sometimes you will be asked to also submit a DVD *and* a print document. Please use MSWord for your word processing.

Attending class is part of your professional responsibility. You’re expected to be in class when it is scheduled to meet. This class meets twice a week for 15 weeks, for a total of 30 class meetings. You receive an attendance grade, which is the actual percentage of the times you attend class, so if you miss no classes, you receive a 100% for attendance. In addition, this is what happens if you miss class:

* Regardless of your actual grades and regardless of the reasons for your absences, 4 absences (2 weeks or ~13% of the course) will lower your grade one letter grade (i.e., A-­‐ becomes B-­‐; B becomes C).
* Regardless of your actual grades and regardless of the reasons for your absences, 6 absences (3 weeks or ~20% of the course) will lower your grade two letter grades (i.e., B becomes a D; C becomes F).
* Regardless of your actual grades and regardless of the reasons for your absences, 8 absences (4 weeks or ~27% of the course) will result in automatic failure of the course.
* Institute-­‐approved absences (documented by the Registrar or Dean of Students) are not counted as absences. You are responsible for keeping track of your own absences. I take attendance; you can check with me anytime to ensure our records agree, but my attendance record is the official one.
* You are tardy if you arrive after I take attendance. Important to note: three tardies = one absence.  I urge you not to take self-­‐indulgent absences (e.g., not bothering to come to class, wanting to sleep in). I encourage you to plan your time so that you don’t disadvantage this class for other parts of your life (e.g., studying for an exam, participating in a sports event, going away for a long weekend). Academic work is important, so you don’t want to miss this class. Schedule jobs, study groups, team meetings, and other important commitments at some time this class doesn’t meet. Schedule job interviews so they do not conflict with this class.
* If you miss a scheduled oral presentation, you will receive a grade of 0 (that’s “zero”) for that presentation. In fact, if you miss any assignment, large or small, you receive a “0” for the grade. If you miss any exam, you will receive a grade of 0 (that’s “zero”) for that exam.
* As a professional courtesy, please call (404-­‐894-­‐1158 and leave a message) or send an email message if illness, an unexpected personal emergency, or business obligations prevent you from attending class or a team meeting (just as you would if you were going to miss work). Providing a reason is a profession courtesy, not an excuse. Regardless of the reason for your absence, you are responsible for information presented in classes you miss.
* Please check GA Tech’s position about class attendance: http://www.catalog.gatech.edu/rules/4b.php

**Accommodations**

Georgia Tech supports students through ADAPTS (Access Disabled Assistance Program for Tech Students). Any student who may require an accommodation for a documented disability should inform me as soon as possible or as soon as you become aware of your disability. Anyone who anticipates difficulties with the content or format of the course due to a documented disability should arrange a meeting so we can create a workable plan for your success in this course. ADAPTS serves any Georgia Tech student who has a documented, qualifying disability. Official documentation of the disability is required to determine eligibility for accommodations or adaptations that may be helpful for this course. Please make sure I receive a Faculty Accommodation Letter form verifying your disability and specifying the accommodation you need. ADAPTS operates under the guidelines of Section 504 of the Rehabilitation Act of 1973 and the 1990 Americans with Disabilities Act (ADA).

* Visit: Smithgall Student Services Bldg, Suite 210 on 353 Ferst Drive
* Email: adapts@vpss.gatech.edu.
* Call: 404-894-2563 (V); 404-894-1664 (TDD); 404-894-9928 (fax)

**Academic Misconduct**

One serious kind of academic misconduct is plagiarism, which occurs when a writer, speaker, or designer deliberately uses someone else's language, ideas, images, or other original material or code without fully acknowledging its source by quotation marks as appropriate, in footnotes or endnotes, in works cited, and in other ways as appropriate (modified from WPA Statement on "Defining and Avoiding Plagiarism"). If you engage in plagiarism or any other form of academic misconduct, you will fail the assignment in which you have engaged in academic misconduct and be referred to the Office of Student Integrity, as required by Georgia Tech policy. I strongly urge you to be familiar with Georgia Tech’s Honor Challenge— http://www.honor.gatech.edu/ —as well as the Office of Student Integrity—http://www.deanofstudents.gatech.edu/integrity/

You should be familiar with the process for academic misconduct—

http://www.deanofstudents.gatech.edu/integrity/academic\_misconduct.php

*A Fair(y) Use Tale:* Professor Eric Faden of Bucknell University provides this humorous, yet informative, review of copyright principles delivered through the words of the very folks we can thank for nearly endless copyright terms. http://www.youtube.com/watch?v=CJn\_jC4FNDo

**Weekly Schedule**

**Week Topic**

1. Sontag, Susan. “Photography: A Little Summa”
2. Benjamin, Walter. (1972). A short history of photography. *Screen,* 13(1), 5-­‐26.
3. Rossner, Mike and Kenneth M. Yamada (2004). What's in a picture? The temptation of image manipulation. *The Journal of Cell Biology,* 166(1), 11–15.
4. Sontag, Susan. (1977). *On Photography.*
5. **DUE: In-­‐Class Review of Tutorial Notebook**
6. Sontag, Susan. (1977). *On Photography.***DUE following in-­‐class demo: TUTORIAL NOTEBOOK—PENULTIMATE VERSION (either print or e-­‐version).**
7. Bell, Susan. Photo images: Jo Spence’s narratives of living with illness. *Health: An Interdisciplinary Journal for the Social Study of Health, Illness and Medicine,* 6(1), 5-­‐30. **DUE: TUTORIAL NOTEBOOK REFLECTION**
8. Harper, Douglas. (2002). Talking about pictures: a case for photo elicitation. *Visual Studies,* Vol. 17: 1. 13-­‐26. **Draft #1 of Self-­‐Portrait.**
9. Hirsch, Marianne. The Generation of Postmemory. *Poetics Today* 29:1.

103-­‐128. van Dijck, José. (2008). Digital photography: communication, identity, memory. *Visual Communication,* 7(1), 57-­‐76. **DUE: Preliminary Mockup for Retrospective Project**

1. **INDEPENDENT REVIEW: RESEARCH PAPER**
2. **DUE: RESEARCH PRESENTATIONS (and individual feedback memos)**
3. **DUE: In-Class Review of Retrospective Project; DUE: Final Draft of Research Paper**
4. Barthes, Roland. (1981). Ruby, Jay. (1981) Seeing Through Pictures: Anthropology of Photography. *Critical Arts,* 1(4), 3-­‐16. **DUE: SELF-PORTRAIT Reflection; DUE: Proposal Memo for Portfolio.**
5. READ: Barthes. (1981). **DUE: Retrospective Project Reflection**
6. **Workshop PHOTOGRAPHY PORTFOLIO**

Final Exam Week: **DUE: PHOTOGRAPHY PORTFOLIO AND REFLECTION (in lieu of a final exam) Submit your portfolio and reflection electronically no later than the beginning of the assigned final exam: Period 10, Thursday, December 13, 8:00am. You may submit your portfolio and reflection at any time preceding this deadline.**