

DISCIPLINE DESCRIPTION

1. Information about the program

1.1 Higher education institution	Babeş-Bolyai University
1.2 Faculty	Political, Administrative and Communication Sciences
1.3 Department	Journalism
1.4 Field of study	Communication sciences
1.5 Level of study	Bachelor
1.6 Study program / Qualification	Journalism

2. Information about the discipline

2.1 Discipline title	Introduction to Social Sciences - Visual Communication						
2.2 Course lecturer	lect. univ. dr. George Prundaru						
2.3 Seminar assistant	lect. univ. dr. George Prundaru						
2.4 Year of study	1	2.5 Semester	I	2.6. Evaluation type	E	2.7 Discipline type	OBL

3. Total estimated time (hours of didactic activities per semester)

3.1 Number of hours per week	4	of which: 3.2 course	2	3.3 seminar/laboratory	2
3.4 Total hours in the study plan	28	of which: 3.5 course	28	3.6 seminar/laboratory	56
Time distribution:					hrs
Studying the manual, course reader, bibliography and notes:					30
Supplementary documentation in the library, on electronic platforms and in the field:					10
Preparing seminars/laboratories, homework, syntheses, portfolios and essays:					15
Tutorials					7
Examinations					2
Other activities:					
3.7 Total hours of individual study	64				
3.8 Total hours per semester	120				
3.9 Number of credits	5				

4. Prerequisites (where applicable)

4.1 based on the curriculum	•
4.2 based on competences	•

5. Conditions (where applicable)

5.1 for the course	•
5.2 for the seminar/laboratory	•

6. Accumulated specific competencies

Professional competencies	<ul style="list-style-type: none"> • (C 1.1) Defining the main field-specific concepts, using them and specialized terminology in multiple situations • (C 1.2) Conceptually explaining communication situations and field-specific problems • (C 2.2) Treating communication and the audience from the perspective of field-specific parameters, taking into account the relation between the technological medium and target audience • (C 6.1) Applying fundamental concepts in the production process of a section/ topical page for a publication or of a broadcast according to professional norms
Transversal competencies	<ul style="list-style-type: none"> • (CT1) Solving, in a realistic manner, with both theoretical and practical argumentation, of common professional situation, in view of an efficient and deontological solution.

7. Discipline objectives (from the accumulated competencies grid)

7.1 General objective	<ul style="list-style-type: none"> • The assimilation of knowledge and abilities necessary understand and create visual messages in a professional context.
7.2 Specific objectives	<ul style="list-style-type: none"> • The ability to analyze visual messages in a variety of mediated contexts • The ability to articulate what makes a specific visual message an efficient or inefficient means of communication • The ability to apply the concepts learned to produce high quality visual messages in subsequent classes and professional contexts

8. Contents

8.1 Course	Teaching methods	Observations
1. Introduction to visual communication	Multimedia presentation	
2. Communication models	Multimedia presentation	
3. Elements of visual language 1: Colour	Multimedia presentation	
4. Elements of visual language 2: Form and Depth	Multimedia presentation	
5. Elements of visual language 3: Composition	Multimedia presentation	
6. Representation theory	Multimedia presentation	
7. Visual semiotics	Multimedia presentation	
8. Gestalt and Constructivism	Multimedia presentation	
9. Elements of newspaper design	Multimedia presentation	
10. Visual Ethics	Multimedia presentation Debate	
11. Visual Analysis	Multimedia presentation	
12. Aesthetics	Multimedia presentation Debate	
13. Visual communication in context	Multimedia presentation	
14. Final course/Review	Multimedia presentation	
Bibliography Barthes, Roland. <i>Mythologies</i> . New York: The Noonday Press, 1991 Davis, Meredith. <i>Graphic Design Theory</i> . London: Thames and Hudson, 2012		

Lester, Paul Martin. <i>Visual Communication. Images with Messages</i> , 6 th Edition. Boston: Wadsworth, 2014		
Smith, Ken, Sandra Moriarty, Gretchen Barbatsis, and Keith Kenney. <i>Handbook of Visual Communication. Theory, Methods and Media</i> . Mahwah: Laurence Erlbaum Associates, 2005		
8.2 Seminar	Teaching methods	Observations
1. The black square problem	Multimedia presentation	
2. Decosntructing communication models	Practical demonstration	
3. Elements of visual language 1: Colour	Practical demonstration	
4. Elements of visual language 2: Form and Depth	Practical demonstration	
5. Elements of visual language 3: Composition	Practical demonstration	
6. Sensing and perceiving	Practical demonstration	
7. Semiotic analyses	Practical demonstration	
8. Institutional images in context	Practical demonstration	
9. Analysing still images: advertising	Practical demonstration	
10. Analysing still images: news photography	Practical demonstration	
11. Analysing sequences of images: comics and fiction films	Practical demonstration	
12. Analysing sequences of images: news and documentaries	Practical demonstration Multimedia presentation	
13. Visual analyses discussions	Practical demonstration	
14. Review	Practical demonstration	
Bibliography		
Lester, Paul Martin. <i>Visual Communication. Images with Messages</i> , 6 th Edition. Boston: Wadsworth, 2014		
Wilde, Judith, and Richard Wilde. <i>Visual Literacy: A Conceptual Approach to Graphic Problem Solving</i> . New York: Watson-Guptill, 2000.		

9. The corroboration of discipline contents with the expectations of epistemic community representatives, professional associations and representative employers in the study program's corresponding field

<ul style="list-style-type: none"> The course teaches students to deconstruct visual messages as communicated by the professional community and understand the different layers of meaning. This comes in service of the acute need for critical thinking in the various professions associated with this field of studies. This also gives students a high level of operative independence. The course sets a basis for any kind of visual message production, being essential to the more specialized courses, that target specific areas of the work market (photography, television, design, etc.)
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10. Evaluation

Type of activity	10.1 Evaluation criteria	10.2 Evaluation methods	10.3 Weight in final mark
10.4 Course	Written examination	E	50%
10.5 Seminar/laboratory	Identifying semiotic signs	VP	15%
	Sensing and perceiving	VP	10%
	Complex visual artefact analysis	VP	25%
10.6 Minimum performance standard			
<ul style="list-style-type: none"> The ability to identify a denotative and a connotative meaning in an image The ability to identify semiotic icon, symbols and indexes The ability to point out primary roles of the elements of visual language in an image 			