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# CONCEPTS & CREATIVITY

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## Images | CMCI 1020 | Spring 2017

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### Dr. Kathleen M. Ryan

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Dr. Ryan is an associate professor in journalism in the College of Media Communication and Information. She is also a documentary filmmaker and a veteran news producer.

### Contact Information

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Email is the preferred contact information, and is considered an official form of communication by the University of Colorado. The course policy is for to reply to emails within 24 hours. If you have not heard from someone within that time period, email again.

e [kathleen.ryan@colorado.edu](mailto:kathleen.ryan@colorado.edu)  
t 303-735-2940

### Office Hours

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Office: Armory 1B45

Tuesday 2-3:30pm  
Thursday 11:00am-12:15pm  
and by appointment

## Course Focus

**Concepts and Creativity: Images** provides students with a foundation for the interpretation and production of visual imagery, considering the social, political, cultural, and historical contexts in which images are crafted and role of the creators in image production both in analog media and in an increasingly online world. We will pay special attention to images of race and/or ethnicity as a term-long case study.

### *Course Objectives*

By the end of the term, students will be able to:

1. Identify and describe the key concepts involved in practices of “looking” in everyday life and recognize these in a variety of social and disciplinary contexts
2. Describe various ways that diverse individuals make meaning from visual messages across cultures within democratic society.
3. Identify and analyze the key elements operating/competing in a variety of visual cultures as lensed through the various disciplines within the CMCI
4. Understand the differences between the concepts of ownership, (re)circulation, and publication (both analog and digital) in terms of images, their subjects, their creation, and their consumption.
5. Create products demonstrating basic technical and aesthetic competencies in image production and editing, for both still and moving images.
6. Create basic visual narratives.
7. Identify and analyze how the visual can be used to establish hegemony, challenge dominant narratives through counter-

## Teaching Assistants

**Steven Frost** is an Instructor in the departments of Art History and Intermedia Arts. He is also a working artist and gallery curator/coordinator.

Office Hours W 1-3pm ENVD 201  
e [Steven.Frost@Colorado.edu](mailto:Steven.Frost@Colorado.edu)

**Gayle Brisbane** is a Ph.D. student in Journalism Studies. Her research interests include gender roles in sports journalism, oral history and documentary practice. Before returning for her Ph.D., she spent 20 years as a television sports journalist.

Th 11a-1p Armory TBD  
e [gayle.brisbane@colorado.edu](mailto:gayle.brisbane@colorado.edu)

**Yukai Chen** is a Ph.D. student in media studies. His research focuses on gender and sexuality, including representations of Asian-American men in television and queer media in China.

Office Hours Fr 10a-12p Armory TBD  
e [yukai.chen@colorado.edu](mailto:yukai.chen@colorado.edu)

**Ramey Newell** is an MFA student in the Interdisciplinary Documentary Media Practices program. She has more than a decade of professional experience in editorial and fine art photography, marketing, and graphic design.

Office Hours Fr 12-2p  
e [ramey.newell@Colorado.edu](mailto:ramey.newell@Colorado.edu)

**Ryan Ruehlen** is a Ph.D. student in Intermedia Arts, Writing and Performance. He's an intermedia artist predominately working in sound, performance, and installation.

Office Hours Tu 12-2pm  
e [ryan.ruehlen@Colorado.edu](mailto:ryan.ruehlen@Colorado.edu)

hegemony, and offer potential for engagement for outside/underrepresented voices.

### Key Concepts

- Aesthetics Theory
- Applied Aesthetics (still image, video, compositional rules and breaking rules, screen orientation, implications of motion and depth of field, camera angles)
- Vision and Visuality
- Visual Ethics
- Visual Rhetoric
- Visual Culture
- Spectatorship
- Power and Knowledge
- Visual Literacy
- Semiotics

### Course Hours and Location

Tuesday/Thursday 9:30-10:45am

Hale 270 (Section A)/Humanities 1B50 (Section B)



## Course Assignments and Grading Matrix

Students meet twice weekly in course lectures to be introduced to various theoretical concepts. Lab exercises are developed on a weekly basis and are designed to build off of theoretical concepts introduced in class. Students are expected to be active participants within each recitation session.

### *Online Quizzes*

Each week, students are expected to complete online quizzes, which will assess learning competencies from lectures and the readings. Quizzes are due by 11:59 pm on the Monday of each week, with the exception of week one (week one due January 18th at 11:59pm; weeks 2-8 due 11:59pm on Monday). The quiz covers ALL readings for the upcoming week, plus lectures from the previous week (or lectures only for week 8).

These quizzes are open book and open note and will be taken on the course website via Desire2Learn. Students are welcome to collaborate on the quizzes, but be aware that the quiz questions and answers are randomized for each individual.

*10% of final grade.*

### *Basic Photo Manipulation*

During Week One of the recitation, students will bring in a photo they have shot and learn in Photoshop how to adjust scale, crop, rotate, add text, and do simple color adjustments. The photo must be saved as a new file suitable for email sharing with the section TA.

*5% of final grade.*

### *Photo Scavenger Hunt*

Students will be assigned the photo scavenger hunt during Week One of the recitation. During Week Two, students will hand in their scavenger hunt via DigiCation and then discuss their scavenger hunt findings within the lab.

*20% of final grade.*

### *Video Short*

Each student will develop, shoot, and edit a short (1:30-2:30) video. Guidelines will be discussed in the recitation sessions and sample films will be shown in class and in the recitation sessions.

Each project is grounded by the exploration of one of the weekly/daily course topics. Students will then use video to explore the topic via their choice of non-fiction video forms (see below).

The project should use only natural sound, a person describing what in in the video, and/or interviews. No narration or external music is allowed. The project should included a minimum of three on-screen graphic elements (the topic grounding the project, the student's name and lab section, and the title of the project). The short can follow one of these basic forms (suggested majors for the forms are in parentheses; a student is welcome to use any approach regardless of major): advocacy (APRD, Communication),

artistic/experimental (DCMP, Media Studies), documentary (DCMP, Journalism, Media Studies), instructional (APRD, Communication, Information Science), journalistic (DCMP, Journalism), public awareness (ARPD, Communication, Information Science).

Students will pitch their project during the recitation session of week three. The 25-shot assignment (due in week 4) should include some of footage you will use in video short, and will be used to do a rough edit during recitation that week. The project is due at the Friday of week five at 11:59, with optional revisions due at the beginning of the lab period in week seven.

*30% of final grade.*

### *Final Exam*

In the final exam, students will apply concepts they learned over the term in a take-home test.

*15% of final grade.*

### *Labs, Recitations, and Participation*

Students are expected to be active participants within the weekly labs. Participation includes active listening, application of readings and class lectures to lab discussions, conversation, and multi-sided thinking and expression. For labs that are designed as workshops, participation includes working with the in-class technology and facilitating fellow student understanding of technology (if you are more advanced in the skill set). If you do not attend the lab and have an unexcused absence, you will not get credit for that week's work (see absence policy). Once per term, students will be assigned to bring in a media artifact related to the reading(s) to help advance discussion in the recitation portion of the labs.

*10% of final grade.*

### *Class Participation*

The twice weekly lectures will have multiple opportunities for in-class exercises and participation, including via our class-based Twitter hashtag (#CMCI1020Images), which should be used to respond to key lecture questions. They will also be used to during the final exam study sessions as well as during the term showcase. BE SURE TO USE THE HASHTAG: it's the only way we'll know you're Tweeting. Students can miss 10 of these in-class opportunities over the course of the term without penalty **for any reason**, but you will not have a chance to make up these missed in-class exercises. Students who participate in more than 30 of the in-class opportunities will receive extra credit points for participation (3 Tweet opportunities=1 participation point). Follow us: @Kathleen\_M\_Ryan

*10% of final grade.*

### *Illnesses and Other Absences*

Due to the size of the class, you do not need to notify the instructor or TA of your absence if you are missing a single lecture due to illness or other situations. If you have an extended illness or a team schedule which will mean missing multiple classes, please talk with us.

Weekly lab/recitation attendance is mandatory. Our lab absence policy is outlined below.

**Illness:** Do not come to class sick. If you are sick, you must notify your lab instructor via email a minimum of 1 hour before class time, and bring in proof of illness upon your return to class. If you fail to notify your instructor and bring in proof of illness (receipt for medicines, evidence you bought chicken soup, ???), the absence will not be excused and you will not have the opportunity to make up missed work.

**Religious Observances:** We understand that religious holidays may require your absence from class. Campus policy regarding religious observances requires that faculty make every effort to reasonably and fairly deal with all students who, because of religious obligations, have conflicts with scheduled exams, assignments or required attendance. If you must miss a recitation session due to a religious observance, you must notify your lab instructor during the first week of class for an excused absence and an chance to make up the missed work. [http://www.colorado.edu/policies/fac\\_relig.html](http://www.colorado.edu/policies/fac_relig.html)

A comprehensive calendar of the religious holidays most commonly observed by CU-Boulder students is at <http://www.interfaithcalendar.org/>

**Family Emergencies:** Sometimes horrible things happen in life. We understand that. If there is an unexpected emergency (death in the family, serious illness of a family member, etc.) you must notify your lab instructor via email before class time, and bring in proof of the emergency upon your return to class. If you fail to notify your instructor and bring in proof of the emergency, the absence will not be excused and you will not have the opportunity to make up missed work.

**University Extracurricular Activities:** Students participating in an officially sanctioned, scheduled university extracurricular activity must provide the lab instructor with a travel schedule and a note from the coach/supervisor during the first week of class in order to receive an excused absence and be given the opportunity to make up missed work. Each request will be considered on an individual basis.

### *Grade Distribution*

94-100%	A
90-93.9%	A-
87-89.9%	B+
84-86.9%	B
80-83.9%	B-
77-79.9%	C+
74-76.9%	C
70-73.9%	C-
67-69.9%	D+
64-66.9%	D
60-63.9%	D-
Below 60%	F

NOTE: Students are warned that a D in any journalism class will not deliver credit to their program of study.

## Course Calendar and Due Dates

All course reading are available on the course Desire2Learn site. NOTE: the calendar is subject to changes and revisions based upon current events.

### *Week One: Intro to Images*

**Objective:** Understand the foundation of images; develop a template for studying images across CMCI disciplines. Case Studies include Baton Rouge Protest Photo, Aleppo Boy, Migrant Mother, Marlboro Man.

January 17: Mapping the Field

Reading Due: Sandra Moriarity and Gretchen Barbatsis, "From an Oak to a Stand of Aspen: Visual Communication Theory Mapped as Rhizome Analysis," in *The Handbook of Visual Communication: Theory, Methods, and Media*, edited by Ken Smith et al (Mahwah, NJ: Lawrence Erlbaum Associates, 2005), ix-xxii.

January 19: Icons, Images and Individuals

Reading Due: Alexandra Sivak, "Digital Display: Student Scavenger Hunt on View," in *The Getty Iris* <http://blogs.getty.edu/iris/digital-display-student-scavenger-hunt-on-view/>

Lab Exercise: Introduction; photoshop review.

Quiz Due: by 11:59pm Wednesday

### *Week Two: Aesthetics*

**Objective:** Learn how to apply aesthetic principles to visual storytelling. Case studies include *Game of Thrones*, Spike Jones Kenzo ad, Amazon holiday ad

January 24: Applied Media Aesthetics

Reading Due: Herbert Zettl, "Applied Media Aesthetics," in *Sight, Sound, Motion: Applied Media Aesthetics* (Boston: Wadsworth, 2014), 2-17.

January 26: Technology and Vision

Reading Due: Jeffrey M. Zacks. "Strange Continuity: Why Don't Our Brains Explode at Movie Cuts?" *Aeon* <http://aeon.co/magazine/psychology/why-dont-our-brains-explode-at-movie-cuts/>

Lab Exercise: Visual Scavenger Hunt due at the beginning of lab. Presentation and discussion

Quiz Due: by 11:59pm Monday.

### *Week Three: The Ethics of Representation*

**Objective:** Understand the roles and responsibilities of the producer in visual narratives. Case studies include "This is Fine" meme, Getty & photographer rights, police shooting videos

January 31: The Ethics of the Visual

Reading Due: Stuart Hall, "The Work of Representation," in *Representation: Cultural Representations and Signifying Practices*, edited by Stuart Hall (London, Thousand Oaks: SAGE, Publications, 2013), 1-14, 20-26,

53; Paul Martin Lester, "Visual Stereotypes," in *Visual Communication: Images with Messages* (Belmont, CA: Wadsworth, 2013), 98-127.

February 2: Reclaiming Visual Narratives

Reading Due: Karlos K. Hill, "Are Police Shootings Really Like Lynchings? Here is the Sad Truth," *RawStory* <http://www.rawstory.com/2016/03/are-police-shootings-really-like-lynchings-here-is-the-sad-truth/>

Lab Exercise Due: Pitch Video Storytelling Assignment. Proposal due Monday at 5pm

Quiz Due: by 11:59pm Monday.

### *Week Four: Ways of Seeing*

**Objective:** Learn historical approaches to aesthetics and ways of seeing. Case studies include historic lynching photographs, Google Kinoscope virtual reality film, op-art gifs

February 7: Ontology of the Image

Reading Due: Susan Sontag, "The Image-World," in *Visual Culture: A Reader*, edited by Jessica Evans and Stuart Hall (Los Angeles/London: Sage Publications, 201), 80-82, 91-93.

February 9: Vision and Gender

Reading Due: John Berger, *Ways of Seeing* (New York: Penguin Books, 1990), 45-47.

Lab Exercise Due: 25 Shot Assignment due at the end of lab (video copied to a flash drive for grading).  
Video editing workshop.

Quiz Due: by 11:59pm Monday.

### *Week Five: Visual Rhetoric*

**Objective:** Understand how visual language is used to establish and maintain power, and how countercultures push against that. Case studies include Beyoncé's *Lemonade*, Instagram and the "alt right," "Evan" ad

February 14: The Power of Images.

Reading Due: bell hooks, "Moving Beyond Pain," *Blog, The bell hooks Institute* <http://www.bellhooksinstitute.com/blog/2016/5/9/moving-beyond-pain>.

February 16: The Visual Power of Social Media.

Reading Due: Syreeta McFadden, "Beyoncé's Formation Reclaims Black America's Narrative from the Margins," *The Guardian* [https://www.theguardian.com/commentisfree/2016/feb/08/beyonce-formation-black-american-narrative-the-margins?CMP=share\\_btn\\_fb](https://www.theguardian.com/commentisfree/2016/feb/08/beyonce-formation-black-american-narrative-the-margins?CMP=share_btn_fb).

Lab Exercise: Video Storytelling workshop. Rough edit of video storytelling assignment due at the end of recitation.

Quiz Due: by 11:59pm Monday.

### *Week Six: Visual Culture*

**Objective:** Understand how mediation transforms visual understanding and ways of seeing: it isn't "real" unless it's mediated. Case studies include Pokémon Go, Atlantic Slave Trade Map, #MIPSTERZ

February 21: Life, the Movie

Reading Due: Neil S. Gabler, "The Self of No Self," in *Life, the Movie: How Entertainment Conquered Reality* (New York: Vintage, 2000), 216-236.

February 23: The Life of Images

Reading Due: Layla Shaikley, "The Surprising Lessons of the 'Muslim Hipsters' Backlash," *The Atlantic* <http://www.theatlantic.com/entertainment/archive/2014/03/the-surprising-lessons-of-the-muslim-hipsters-backlash/284298/>.

Lab Exercise Due: Video Storytelling exhibition and discussion

Quiz Due: by 11:59pm Monday.

### *Week Seven: Visual Futures*

**Objective:** Understand the technological, legal, and ethical implications of remix culture. Case studies include Steve McCurry, Richard Prince, *Clouds over Sidra*, *The Machine to be Another*

February 28: Remixing

Reading Due: D.L. Cade, "Botched Steve McCurry Print Leads to Photoshop Scandal," *PetaPixel* <http://petapixel.com/2016/05/06/botched-steve-mccurry-print-leads-photoshop-scandal/>

March 2: Reimagining

Reading Due: Jennifer Alserver, "Is Virtual Reality the Ultimate Empathy Machine?" *Wired* <https://www.wired.com/brandlab/2015/11/is-virtual-reality-the-ultimate-empathy-machine/>

Lab Exercise Due: Video Storytelling project revisions due Monday at 11:59pm. Recitation Academy Awards; promotion of winners.

Quiz Due: by 11:59pm Monday.

### *Week Eight: Final Exam*

**Objective:** Pulling everything together and putting it into context

March 7: Final Exam Review

March 9: Recitation Academy Awards Showcase.

Quiz Due: by 11:59pm Monday

Final Exam Due: 1:50pm Friday March 10th

No lab this week.



## Course Policies

Below are the specific class policies for this course. When in doubt, refer to the CU Handbook for university regulations.

### *Classroom Behavior*

Students and faculty each have responsibility for maintaining an appropriate learning environment. Those who fail to adhere to such behavioral standards may be subject to discipline. Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, color, culture, religion, creed, politics, veteran's status, sexual orientation, gender, gender identity and gender expression, age, disability, and nationalities.

Class rosters are provided to the instructor with the student's legal name. Your TAs and I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise us of this preference early in the semester so that we may make appropriate changes to our records.

See policies at <http://www.colorado.edu/policies/classbehavior.html> and at [http://www.colorado.edu/studentaffairs/judicialaffairs/code.html#student\\_code](http://www.colorado.edu/studentaffairs/judicialaffairs/code.html#student_code).

### *CU Honor Code*

Honesty and intellectual integrity are at the heart of the learning process. It is your responsibility to read and understand the CU Honor Code.

All students of the University of Colorado at Boulder are responsible for knowing and adhering to the academic integrity policy of this institution. Violations of this policy may include: cheating, plagiarism, aid of academic dishonesty, fabrication, lying, bribery, and threatening behavior.

All incidents of academic misconduct shall be reported to the Honor Code Council ([honor@colorado.edu](mailto:honor@colorado.edu); 303-735-2273). Students who are found to be in violation of the academic integrity policy will be subject to both academic sanctions from the faculty member and non-academic sanctions (including but not limited to university probation, suspension, or expulsion). Other information on the Honor Code can be found at <http://www.colorado.edu/policies/honor.html> and at <http://www.colorado.edu/academics/honorcode/>

### *Academic Dishonesty and Plagiarism*

The University defines academic dishonesty as cheating, plagiarism, unauthorized collaboration, falsifying academic records, and any act designed to avoid participating honestly in the learning process. Scholastic dishonesty also includes, but is not limited to, providing false or misleading information to receive a postponement or an extension on a test, quiz, or other assignment, and submission of essentially the same written assignment for two courses without the prior permission of the instructor. By accepting this syllabus, you have agreed to these guidelines and must adhere to them. Scholastic dishonesty damages both the student's learning experience and readiness for the future demands of a work-career.

There are many forms of plagiarism: repeating another person's sentence as your own, adopting a particularly apt phrase as your own, paraphrasing someone else's argument as your own, or even

presenting someone else's line of thinking in the development of a thesis as though it were your own. It is perfectly acceptable to use the ideas and words of other people, but we must never submit someone else's work as if it were our own, without giving appropriate credit to the originator.

Here are some specific guidelines to follow:

- Quotations. Whenever you use a phrase, sentence, or longer passage written (or spoken) by someone else, you must enclose the words in quotation marks and indicate the exact source of the material. This applies also to quotations you have altered.
- Ideas. If you use an idea or ideas that you learned from a lecture, written work, or some other source, then you should identify the source. You should identify the source for an idea whether or not you agree with the idea. It does not become your original idea just because you agree with it.

In general, all sources must be identified as clearly, accurately, and thoroughly as possible. When in doubt about whether to identify a source, either cite the source or consult your instructor.

### *Tolerance and Diversity*

The University of Colorado at Boulder Discrimination and Harassment Policy and Procedures, the University of Colorado Sexual Harassment Policy and Procedures, and the University of Colorado Conflict of Interest in Cases of Amorous Relationships policy apply to all students, staff, and faculty. Any student, staff, or faculty member who believes s/he has been the subject of sexual harassment or discrimination or harassment based upon race, color, national origin, sex, age, disability, creed, religion, sexual orientation, or veteran status should contact the Office of Discrimination and Harassment (ODH) at 303-492-2127 or the Office of Student Conduct (OSC) at 303-492-5550.

Information about the ODH, the above referenced policies, and the campus resources available to assist individuals regarding discrimination or harassment can be obtained at <http://www.colorado.edu/odh>

### *Accommodations for Students with Disabilities*

If you qualify for accommodations because of a disability, please submit to your professor (not TA) a letter from Disability Services by the end of the first week of class so that your needs can be addressed.

Disability Services determines accommodations based on documented disabilities. Contact: 303-492-8671, Center for Community N200, and <http://www.colorado.edu/disabilityservices>.

If you have a temporary medical condition or injury, see guidelines at <http://www.colorado.edu/disabilityservices/go.cgi?select=temporary.html>

Disability Services' letters for students with disabilities indicate legally mandated reasonable accommodations. The syllabus statements and answers to Frequently Asked Questions can be found at <http://www.colorado.edu/disabilityservices>