

**J-395 Media Images: Theory and Methodology**  
**Dr. Mary Angela Bock**

**Mary's Office:** BMC 3.384

**Mary's Office Phone Number:** 512.471.0673

**e-mail:** [mary.bock@austin.utexas.edu](mailto:mary.bock@austin.utexas.edu)

**Website:** [www.maryangelabock.com](http://www.maryangelabock.com)

**On Twitter:** professorbock (one word)

**Class Meetings:** Mondays, 12-3, CMA 6.146

**Facebook Groups:** J-Horns & UT NPPA

**Unique Number:** 08162

**Mary's Office Hours:** Mondays 9:30-11 and Wednesdays 1-2:30 *and by appointment*

**Description:** This is the second required theory course for students in the School of Journalism's program for PhD and theory MA students. This course focuses on critical and cultural perspectives. These perspectives, sometimes known as critical/cultural "theory," offer ways of explaining the world of communication that may enhance or diverge from social science. These perspectives offer varying philosophies of knowledge. They question not only how the world works but whether it is fair, just, or humane.

**My goals for this course are as follows:**

- That we study together as colleagues
- That we engage in lively, well-considered conversation about visual theory.
- That you develop an intellectually rich understanding of visual communication.
- That you build a vocabulary for assessing the value of various theories and approaches.
- That you start to develop your own theoretical perspective of visual communication.

**By the end of the semester you should be able to:**

- Employ scholarly terminology to evaluate images and their interpretation
- Discuss the work of leading visual communication scholars
- Describe key questions explored by today's visual communication researchers
- Describe key methods for researching visual media
- Incorporate key concepts, questions and methods into your own research program

**Learning Management System:**

In this class I will be using *Canvas* — a Web-based course management system with password-protected access at to distribute course materials, to communicate and collaborate online, to post grades, to submit assignments, and to give you online quizzes and surveys. You can find support in using Canvas at the ITS Help Desk at 475-9400, Monday-Thursday 8am-10pm, Friday 8am-6pm, and Sat-Sun 12pm-5pm.

**Readings:**

We have three textbooks:

Berger, J. (1972). *Ways of seeing*. London: BBC.

Fahmy, S, Bock, MA & Wanta, W. (2014). *Visual Communication Theory and Research: A Mass Communication Perspective*. New York: Palgrave.

Rose, G. (2016). *Visual methodologies: An introduction to researching with visual materials*. Los Angeles: Sage.

*(Many) other readings are required and will be posted as PDFs to Canvas.*

**Strongly recommended for everyone, all the time, in every class:**

Strunk, W. & White, E.B. (2005) *The Elements of Style*. New York: Penguin Press.

**Supplies:** A notebook dedicated to this class; no screens will be permitted.

**Reading Tip:** This course requires a great deal of reading. Much of the material you read for this class will be new. Some of it will be rather dense and challenging. To help you study, I strongly suggest taking notes on each reading – these notes can go into a notebook (I suggest a dedicated marble-composition book) devoted to the task. When you finish a reading, I suggest writing a short entry that

1. summarizes the essential message of the reading
2. situates the reading into the larger field of communication
3. addresses the reading's usefulness for your own work
4. lists any questions you have about the reading or its topic

Bringing this reading notebook to class will help you participate in discussion, as you will have the basics from the reading before you. Keeping a reading notebook will also systematize your studies in ritualized way that will enhance your metacognition (how you know what you know).

Finally, if you think you might use this reading in as a citation in the future, start creating an electronic bibliography or enter the information into your Endnote or Zotero library while the ideas are fresh in your head.

## Classroom Policies

A university is a place to learn – not only the material of a particular course, but how to work in a professional environment. To that end, it is important for university students – that's you -- to learn to be self-directed adult learners. I am your guide; I cannot simply place knowledge into your mind.

I am dedicated to your success – but it remains your success, not mine. If something in your life is interfering with your studies, if you are ill, if you are having trouble with the material or if you are somehow encountering anything else that is getting in the way of your learning, please let me know as early as possible so that I can help.

To make our time together as valuable as possible, we all have to work hard at it. The following basic principles may give us some guidelines:<sup>1</sup>

**Every student has the *right* to learn as well as the *responsibility* not to deprive others of their right to learn.**

**Every student is accountable for his or her actions.**

In order for you to get the most out of this class, please consider the following:

- a. Attend all scheduled classes and arrive on time. Late arrivals and early departures are very disruptive and violate the first basic principle listed above. Everyone is late once in a while, but if it's habitual, it's a problem and I expect you to make changes in your routine – unless --you are trying to get to Belo from a preceding class far across the 40 acres, in which case, please let me know in advance.
- b. Please do not schedule other engagements during this class time – this includes your travel itineraries and routing medical appointments. Think of college as a job you pay for. I will try to make class as interesting and informative as possible, but I can't learn the material for you.
- c. If you have trouble hearing the lecture or media presentation because of distractions around you, quietly ask those responsible for the distraction to stop. If the distraction continues, please let me know. It is often impossible for me to hear such things from my position in the classroom.
- d. Please let me know immediately if you have any problem that is preventing you from performing satisfactorily in this class. I cannot help you if I do not know what's going on. Please do NOT wait until the problem grows into something unmanageable. We can almost always work things out.

**NO SCREEN POLICY:** I love my phone too, but there is great value in our face-to-face interaction. Turn off your cell phone, your iPod and your laptop. The distractions of the computer outweigh the advantages. If a personal situation has emergency status, please leave the room to call and text. **If I observe you using your phone during class discussion or lecture, or using your laptop to surf the internet, you will be marked absent, because your brain will indeed be absent from class.**

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<sup>1</sup> Lasorsa, 1990, courtesy the Center for Teaching and Learning

**E-Mail policy:** E-mail is the best way to reach me. I check it at least every 24 hours. I will always try to answer e-mails quickly, *but not necessarily immediately*. At the very most a response might take 48 hours (weekends, etc. may slow me down.) During the work week, YOU are expected to check your e-mail every 24 hours.

**Classroom Conduct:** It is my wish that our classroom where each of us can feel comfortable and accepted. We may discuss controversial issues; it is our job to allow others to express their opinions and to truly listen to ideas with which we may disagree. It is essential that we work to help one another -- communication, by its nature, is not something we can pursue alone. In keeping with our effort to maintain a collegial environment, crude, vulgar or insulting language will not be tolerated.

**Attendance:** I do make note of your attendance for every class, and this is part of your grade. While I do not wish to know about day-to-day attendance issues, I DO require documented excused in the cases of exams or assignment deadlines. As in the professional world, it is better to make arrangements for an absence BEFORE a test or deadline – keep track of your obligations in a planner. Just e-mail or call me – as you would an employer.

Of course, emergencies do happen. Legitimate reasons for missing a test or deadline might include:

- Medical care (written documentation required – not an elective appointment!).
- Absence due to participation in an authorized University activity (written documentation required).
- Absence due to attendance at legal proceedings requiring your presence (advance notification and written documentation required).
- Absence due to the death or serious illness of an immediate family member (written documentation required).

An excused absence involves something that's *not under your control*. Appointments you make, such as a routine dental or medical appointment, are under your control and are **\*NOT\*** excused.

**Religious Holy Days:** By UT Austin policy, you must notify me of your pending absence at least fourteen days prior to the date of observance of a religious holy day. If you must miss a class, an examination, a work assignment, or a project in order to observe a religious holy day, you will be given an opportunity to complete the missed work within a reasonable time after the absence.

**Deadlines:** Without *prior* arrangements, work can be submitted up to one week later for 50% credit. For example, if it's a 100-point assignment and you turn it in up to a week late, the most you can receive is 50-points. ***After a week, the work is not accepted and is graded as a zero.*** It is your responsibility to work on your assignments in a timely manner and to avoid last-minute problems. It is your responsibility to take care of your technology.

**Make-Up Work:** You must make arrangements with me in advance to make up work, and you must provide me with a documented, legitimate excuse to do so. If you are ill or facing an urgent situation, you must call me (just as you would a boss at work) to notify me: 512-471-0673. In the case of a missed exam or presentation, we can re-schedule once you provide me with a document that explains your legitimate excuse.

**Grade Discussions:** UT e-mail is subject to public records requests, and therefore I do not discuss grades via e-mail. I post your grades to *Canvas* and expect you to monitor your grades and make sure my records match yours. A sheet for recording your grades is in this packet. If you want to discuss a grade, you may visit during office hours or make an appointment to do so face to face.

**My Phone:** I will check for messages on my office phone once a day.

**Food:** Please do not eat meals in class. A discreet energy bar, smoothie or drink is fine (I occasionally need one, too!) but anything more than that is distracting to everyone around you.

**IT responsibility:** Students in 2017 are expected to be acquainted with computer use essentials. This means **you** are responsible for making sure your laptop has proper anti-virus software; that **you** know where the printers are on campus; and that you know how to **back up** your work. This is also a good time to make sure you have a professional presence on line, that you know proper posting etiquette, and that you have a resume-worthy e-mail address. Finally, when posting work to *Canvas*, always double check to make sure your assignment is properly uploaded. Become acquainted with the software BEFORE you submit your first assignment so you are not rushed.

**Grading:** I do use plus-minus grading. Grades are distributed according to a point system. Students will be assessed according to their ability to demonstrate a mastery of the material (knowledge) and their ability to demonstrate thoughtful synthesis of the material (critical thinking skills).

- Participation 25%
- Written Assignments 25%
- Final Project Materials 50%

The percentages for the grade scale, and the scores necessary for the various grades in this 400-point course, are listed in the table at the right.

**Take note: students must earn a 60% to pass.**

You can use the assignment list included with this packet to keep track of your grades.

<b>A</b>	93% & above	372 to 400
<b>A-</b>	90 - 92 %	360 to 371
<b>B+</b>	87 - 89 %	348 to 359
<b>B</b>	83 - 86 %	332 to 347
<b>B-</b>	80 -82 %	320 to 331
<b>C+</b>	77 - 79 %	312 to 319
<b>C</b>	73 -77 %	292 to 311
<b>C-</b>	70 - 72%	280 to 291
<b>D+</b>	67 - 69%	268 to 279
<b>D</b>	63 - 66%	252 to 267
<b>D-</b>	60 - 62%	248 to 251
<b>F</b>	59% & below	247 and below

*What you achieve, unlike what you acquire, can never be lost or stolen.*

## UNIVERSITY OF TEXAS POLICIES AND INFORMATION

**University of Texas Honor Code:** The core values of The University of Texas at Austin are learning, discovery, freedom, leadership, individual opportunity, and responsibility. Each member of the university is expected to uphold these values through integrity, honesty, trust, fairness, and respect toward peers and community.

**Scholastic Dishonesty:** 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. Students who violate University rules on scholastic dishonesty are subject to disciplinary penalties, including the possibility of failure in the course and/or dismissal from the University.

[http://deanofstudents.utexas.edu/sjs/acint\\_student.php](http://deanofstudents.utexas.edu/sjs/acint_student.php)

As a reminder: here is the University Honor Code: <http://catalog.utexas.edu/general-information/the-university/#universitycodeofconduct>

**Special note on plagiarism:** It bears repeating: using material that is not yours without proper attribution is *plagiarism*. For clarification, the library has a module:

<http://www.lib.utexas.edu/services/instruction/learningmodules/plagiarism/>

**Course Evaluation:** During this course I will be asking you to give me feedback on your learning in informal as well as formal ways, including through anonymous surveys about how my teaching strategies are helping or hindering your learning. I encourage you to respond to these surveys, ensuring that together we can create an environment effective for teaching and learning.

At the end of the semester, there will be a formal survey as well. These course instructor surveys are required by school policy and reviewed by senior faculty administrators as an important component in annual faculty evaluations. I will use the paper option. These surveys are strictly confidential, and I have no access to the results until I get a summary after the semester is completed. I encourage you to take time to write your open-ended feedback in the space provided. These comments are often the most informative.

**Use of E-mail for Official Correspondence to Students:** All students should become familiar with the University's official e-mail student notification policy. It is the student's responsibility to keep the University informed as to changes in his or her e-mail address. Students are expected to check e-mail on a frequent and regular basis in order to stay current with University-related communications, recognizing that certain communications may be time-critical. It is recommended that e-mail be checked daily, but at a minimum, twice per week. (I recommend daily during the work-week). A complete text of this policy and instructions for updating your e-mail address are available at <http://www.utexas.edu/its/help/utmail/1564> .

**Q drop Policy:** The State of Texas has enacted a law that limits the number of course drops for academic reasons to six (6). As stated in Senate Bill 1231: “Beginning with the fall 2007 academic term, an institution of higher education may not permit an undergraduate student a total of more than six dropped courses, including any course a transfer student has dropped at another institution of higher education, unless the student shows good cause for dropping more than that number.”

**Documented Disability Statement:** Students with disabilities may request appropriate academic accommodations from the Division of Diversity and Community Engagement, Services for Students with Disabilities, 512-471-6259, <http://diversity.utexas.edu/disability/>

Any student with a documented disability who requires academic accommodations should contact Services for Students with Disabilities (SSD) at (512) 471-6259 (voice) or 1-866-329-3986 (video phone). Faculty are not required to provide accommodations without an official accommodation letter from SSD.

Please notify me as quickly as possible if the material being presented in class is not accessible (e.g., instructional videos need captioning, course packets are not readable for proper alternative text conversion, etc.).

Please notify me as early in the semester as possible if disability-related accommodations for field trips are required. Advanced notice will permit the arrangement of accommodations on the given day (e.g., transportation, site accessibility, etc.).

**Student Veteran Services:** If you're a vet – thank you for your service! Here are some UT resources:

Office of the Dean of Students: <http://utstudentveteranservices.org>

Academic Support Resources: <http://deanofstudents.utexas.edu/veterans/academicsupport.php>

**Moody College Writing Support Program:** The Moody College Writing Support Program, located in BMC 3.322, offers one-on-one assistance without charge to students seeking to improve their professional writing in all fields of communication. We have specialists in Journalism, RTF, CSD, CMS, and PR and Advertising. In addition, we offer workshops to strengthen core writing skills in each field and to inspire students to strive for excellence. Students may book half-hour appointments on our website or drop in for assistance during all stages of the writing process.

**Emergency Evacuation Policy:** Occupants of buildings on the UT Austin campus are required to evacuate and assemble outside when a fire alarm is activated or an announcement is made. Please be aware of the following recommendations regarding emergency evacuation from the Office of Campus Safety and Security, 512-471-5767, <http://www.utexas.edu/safety/>

- Occupants of buildings on The University of Texas at Austin campus are required to evacuate buildings when a fire alarm is activated. Alarm activation or announcement requires exiting and assembling outside.
- Familiarize yourself with all exit doors of each classroom and building you may occupy. Remember that the nearest exit door may not be the one you used when entering the building.
- Students requiring assistance in evacuation shall inform their instructor in writing during the first week of class.
- In the event of an evacuation, follow the instruction of faculty or class instructors.
- Do not re-enter a building unless given instructions by the following: Austin Fire Department, The University of Texas at Austin Police Department, or Fire Prevention Services office.
- Behavior Concerns Advice Line (BCAL): 512-232-5050
- Link to information regarding emergency evacuation routes and emergency procedures can be found at: [utexas.edu/emergency](http://utexas.edu/emergency).

**Resources for Learning & Life at UT Austin:** The University of Texas has numerous resources for students to provide assistance and support for your learning. You are particularly encouraged to use the Learning Skills Center on campus for help on writing assignments. Also, the PCL reference librarians can assist you with online news retrieval and other information finding tasks.

- The UT Learning Center: <http://www.utexas.edu/student/utlc/>
- Undergraduate Writing Center: <http://uwc.utexas.edu/>
- Oral presentation: <http://www.utexas.edu/ugs/sig/propose/requirements/communication>
- Writing: <http://www.utexas.edu/ugs/sig/faculty/writing>
- <http://www46.homepage.villanova.edu/john.immerwahr/UTAustin.htm>
- Counseling & Mental Health Center: <http://cmhc.utexas.edu/>
- Career Exploration Center: <http://www.utexas.edu/student/careercenter/>
- Student Emergency Services: <http://deanofstudents.utexas.edu/emergency/>
- Safety issues: <http://www.utexas.edu/safety/terms/>

**Tentative Schedule\***

<b>Date:</b>		<b>Material:</b>	<b>Readings:</b>	<b>Due at class time:</b>
Sept 11	Pt 1	Syllabus & Welcome		
	Pt 2	Vision & Perception	Barry Chaps 1 & 2 (online)	
Sept 18	Pt 1	Why Research the Visual	Rose CH 1-3 & FBW CH 1	
	Pt 2		Graber 1996, Worth, Müller	Discussant 1
Sept 25	Pt 1	Visual Vocabulary	Rose CH 4, Zelanski & Fisher	
	Pt 2		Berger	Discussant 2
Oct 2	Pt 1	Content Analysis & Semiotics	Rose CH 5 & 6	<b>Office Visit</b>
	Pt 2		Barthes, Geise & Baden	Discussant 3
Oct 9	Pt 1	Discourse Analysis	Rose CH 8 & 9	<b>Paper Preview</b>
	Pt 2	Visual Rhetoric	Brummett 4, Foss	Discussant 4
Oct 16	Pt 1	History	FBW CH 2, Zelizer-1995, Cookman	Discussant 5
	Pt 2	News Images	Becker, Hall, Schwartz	Discussant 6
Oct 23	Pt 1	Framing	FBW CH 4 Coleman, Messaris & Abraham	Discussant 7
	Pt 2	Effects	FBW CH5 CH7, CH9	Discussant 1
Oct 30	Pt 1	Evidence & Control	Gates, Sekula	Discussant 2
	Pt 2	Midterm Exam		

\* Please refer to Canvas for the most up-to-date schedule.

Date:		Material:	Readings:	Due at class time:
Nov 6	Pt 1	Memory & Trauma	Zelizer-2002, Taylor, Haskins & DeRose	Discussant 3
	Pt 2	Project Consultations		<b>Full Sentence Outline</b>
Nov 13	Pt 1	The Creators	FWB CH3, Rose CH 10	
	Pt 2	Photography & Iconicity	Sontag, Azoulay, Hariman & Lucaites	Discussant 4
Nov 20	Pt 1	Illustrations & Typography	McCloud, Abraham Barnhurst & Nerone	
	Pt 2	Memes & Cartoons	Shiffman, Wiggins, <i>possibly: Shaw</i>	Discussant 5
Nov 27	Pt 1	Gestalt & Psych	Rose CH 7, Williams & Newton	
	Pt 2	Image Research Ethics	Rose CH 12, FBW CH 6, Newton	Discussant 6
Dec 4	Pt 1	Representations: Race	Entman, Lester, Gilliam & Manual	Discussant 7
	Pt 2	Representations: Gender	Moscowitz, Mulvey, Lutz & Collins	<b>Best Draft</b>
Dec 11	Pt 1	Moving Images	Kracauer, McEnteer, Bock & Schneider,	
	Pt 2	Research Presentations	Slides & Handout	<b>Slides &amp; Handout</b>
<b>Dec 15, 10pm Final Paper Due</b>				

\* Please refer to Canvas for the most up-to-date schedule.

### J-395 Assessments

**Present, Prepared and Participating:** You'll receive credit (two points per class session) for: 1) showing up to class and 2) your ability to knowledgeably participate and answer questions

**2. Office visit (1 @ 10 points):** These are all or nothing grades. The first visit helps me learn your name. The second gives us a chance to discuss your progress and goals.

**3. Paper Conference (1 @ 10 points):** We will conduct these during the second half of a class session. Come prepared to discuss your sources preliminary argument.

**4. Discussant Contributions (2 @ 25 points):** Twice during the semester you will be responsible for leading our discussion of the material. Prepare and *print out copies of* a handout with three or four discussion questions and a summary of that day's readings. Contextualize the readings historically, theoretically, and in connection with our other readings. You will need to do *additional outside reading on your own* in order to adequately prepare to lead your colleagues through a knowledgeable discussion. Your handout will be about three double-spaced pages; put extra effort into the questions.

**5. Midterm Exam (1 @ 100 points):** This exam will include a combination of knowledge recall and analytical questions.

**6. Final Paper:** Using data or a corpus already gathered in your first methods class, write a stand-alone paper that applies the theories we are studying. The goal of this exercise is to explore the way different theories can be used to interpret the same phenomenon. This project will be "scaffolded," so that you will turn in a proposal, a best draft, presentation materials and the final paper. The paper will be graded according to the standards of a journal article.

Item	Description	Deadline*	Points Possible	Points Earned
Participation	Present & Prepared		30	
	Office Visit		10	
	Paper Conference		10	
Contributions	First Discussion & Handout		25	
	Second Discussion & Handout		25	
Exam	Midterm Exam		100	
Final Project	Preview with Bibliography		25	
	Full Sentence Outline		25	
	Best Draft		25	
	Presentation		25	
	Final Paper		100	
	<b>Total Points</b>		400	

\*subject to change; consult *Canvas* for updates.

**Reading List**

- Abraham, L. (2009). Effectiveness of cartoons as a uniquely visual medium for orienting social issues. *Journalism & Communication Monographs*, 11(2), 117-165.
- Azoulay, A. (2011). "The Family of Man": A Visual Universal Declaration of Human Rights. *The Human Snapshot*, 19-48.
- Barnhurst, K. G., & Nerone, J. (2002). *The form of news: A history*. Guilford Press. (Chapter 4: Civic Picturing The Regime of Illustrated News, pp. 111-139).
- Barry, A. M. S. (1997). *Visual Intelligence: Perception, Image and Manipulation in Visual Communication*. Albany: State University of New York Press. (Chapters One & Two, pp. 15-103)
- Barthes, R. (1977). *Image, Music, Text*, New York: Hill & Wang. (Rhetoric of the Image, pp. 32-51).
- Becker, K. (2003). Photojournalism and the Tabloid Press. In L. Wells (Ed.), *The Photography Reader* (pp. 291-308). London: Routledge.
- Bock, M. A., & Schneider, D. A. (2016). The voice of lived experience: Mobile video narratives in the courtroom. *Information, Communication & Society*, 0(0), 1-16.  
<https://doi.org/10.1080/1369118X.2016.1168474>
- Brummett, B. (2010). *Techniques of close reading*. Los Angeles: Sage. (Chapter Four: Seeing beneath the surface, pp. 73-96).
- Clarke, G. (1997). *The photograph* (Vol. 1). Oxford History of Art. What is a Photograph? 11-25 (Chapter One: What is a Photograph? pp. 11-25)
- Coleman, R. (2010). Framing the Pictures in Our Heads. In P. D'Angelo & J. A. Kuypers (Eds.), *Doing News Framing Analysis: Empirical and Theoretical Perspectives* (pp. 233-261). New York: Routledge.
- Cookman, C. H. (2009). *American photojournalism: Motivations and meanings*. Northwestern University Press. (Chapter Three: The Press Photography Industry Evolves, pp. 61-93).
- Entman, R. M. (2006). *Young men of color in the media: Images and impacts*. Washington, DC: Joint Center for Political and Economic Studies, Health Policy Institute.
- Foss, S. K. (1994). A rhetorical schema for the evaluation of visual imagery. *Communication Studies*, 45(3-4), 213-224. <https://doi.org/10.1080/10510979409368425>
- Gates, K. (2013). The cultural labor of surveillance: Video forensics, computational objectivity, and the production of visual evidence. *Social Semiotics*, 23(2), 242-260.

- Geise, S., & Baden, C. (2014). Putting the Image Back Into the Frame: Modeling the Linkage Between Visual Communication and Frame-Processing Theory. *Communication Theory*, n/a-n/a. <https://doi.org/10.1111/comt.12048>
- Gilliam Jr., F., & Manuel, T. (2007). *Every Picture Tells a Story: An Examination of Racialized Visuals and their Frame Effects* (Frame Works Research). Washington D.C.: FrameWorks Institute.
- Graber, D. (1996). Say It With Pictures. *Annals of the American Academy of Political and Social Science*, 546, 85–96.
- Hall, S. (1973). The Determination of News Photographs. In S. Cohen & J. Young (Eds.), *The Manufacture of News* (pp. 176-190). Thousand Oaks, CA: Sage.
- Hariman, R., & Lucaites, J. L. (2003). Public Identity and Collective Memory in US Iconic Photography: The Image of “Accidental Napalm.” *Critical studies in media communication*, 20(1), 35-66.
- Haskins, E. V., & DeRose, J. P. (2003). Memory, visibility, and public space: Reflections on commemoration (s) of 9/11. *Space and Culture*, 6(4), 377-393.
- Kracauer, S. (1947). *From Caligari to Hitler: A psychological history of the German film*. Princeton, N.J.: Princeton University Press. In: Krippendorff, K. & Bock, M. (Eds.), *The Content Analysis Reader* (pp. 84-98). Thousand Oaks: Sage.
- Lowrey, W. (2002). Word people vs. picture people: Normative differences and strategies for control over work among newsroom subgroups. *Mass Communication & Society*, 5(4), 411-432.
- Lutz, C. A., & Collins, J. L. (1993). *Reading National Geographic*. Chicago: University of Chicago Press. (Chapter Six: The color of sex postwar photographic histories of race and gender, pp. 155-185)
- McEnteer, J. (2006). *Shooting the Truth: The Rise of American Political Documentaries*. Westport, CT: Praeger. (Chapter One: Lenses with Attitude: pp 1-20).
- McCloud, Scott. (1993) *Understanding comics: The invisible art*. New York: Harper Perennial. (Chapter Two: The Vocabulary of Comics, pp. 24-59).
- Messariss, P., & Abraham, L. (2003). The Role of Images in Framing News Stories. In S. D. Reese, O. H. Gandy Jr., & A. E. Grant (Eds.), *Framing Public Life: Perspectives on Media and Our Understanding of the Social World* (pp. 215–226). Mahwah, N.J.: Lawrence Erlbaum Associates.
- Moscowitz, L. M. (2010). Gay marriage in television news: Voice and visual representation in the same-sex marriage debate. *Journal of broadcasting & electronic media*, 54(1), 24-39.
- Müller, M. G. (2007). What is visual communication? Past and future of an emerging field of communication research. *Studies in Communication Sciences*, 7(2).7-34

- Mulvey, L. (1975). Visual Pleasure and Narrative Cinema. *Screen*, 16(3) 6-18.
- Newton, J. (2013). *The burden of visual truth: The role of photojournalism in mediating reality*. Routledge. (Chapter 11: The problem of real people, pp 149-172).
- Schwartz, D. (1999). Objective Representation: Photographs as Facts. In B. Brennen & H. Hardt (Eds.), *Picturing the Past* (pp.158-180). Urbana: University of Illinois Press.
- Sekula, A. (1986). The body and the archive. *October*, 39, 3–64.
- Shaw, A. TBA
- Shifman, L. (2012). An anatomy of a YouTube meme. *new media & society*, 14(2), 187-203.
- Sontag, S. (2003). *Regarding the Pain of Others*. New York: Farrar, Staus and Giroux. (Chapter Three: pp. 40-58).
- Taylor, J. (1998). *Body horror: photojournalism, catastrophe and war*. Manchester University Press. (Chapter Two: Caught Looking, pp. 13-28).
- Wiggins, B. E., & Bowers, G. B. (2015). Memes as genre: A structural analysis of the memescape. *new media & society*, 17(11), 1886-1906.
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