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TOWARD A VISUAL PAIDEIA: VISUAL RHETORIC IN UNDERGRADUATE WRITING PROGRAMS

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BY

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DISSERTATION

Submitted in Partial Fulfillment of the
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DEDICATION

To my husband, Peter Hicks.

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ABSTRACT OF DISSERTATION

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ABSTRACT

New media and digital texts of the twenty-first century are generally characterized as rich and dynamic combinations of verbal, visual, and aural elements. Instruction in visual rhetoric in the writing classroom, however, has tended to focus on analysis with far less emphasis on teaching students how to produce multimodal texts. Drawing upon classical rhetorical theory, I propose the development of a visual *paideia* grounded in the educational goals of the Greco-Roman *paideia* to incorporate richly balanced instruction in both analysis and production of visual-dominant texts. I approach the development of a visual *paideia* via examining the current state of visual theory and practice in academic instructional culture. I survey extant theories of visual texts to argue that theories of graphic design, semiotics, and visual culture provide the rich framework needed to inform a visual *paideia.* I then conduct a writing program and textbook survey to tease out pedagogical practices. Finally, I propose the development of a collection of visual *topoi* or commonplaces that can be used as a powerful tool of invention in the creation of visual-dominant texts as I demonstrate through several examples of student work.

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CHAPTER ONE: ENVISIONING A 21st CENTURY RHETORICAL PAIDEIA

Introduction

In the opening chapters of *The Electronic Word*, Richard Lanham marvels at the emergence of digital media and its potential to transform communicative practices. He pointedly states that given unprecedented changes in technology, we need to think seriously about what changes the "electronic word" will bring to the humanities. Specifically, he advocates asking ourselves, as he puts it, "What business are we really in?" (23), and how we as writing teachers will adapt our pedagogies in response to the electronic word.

Fifteen years later few could argue that we live in a world dominated by complex digital and multimodal forms of communication. The 'texts' of the twenty-first century are no longer restricted to or necessarily defined by language, but are rich and dynamic combinations of verbal and visual elements, and even sound.[1] Further, the texts of the twenty-first century communicate information, present ideas, and argue for particular versions of reality in ways that often resist convention.

A growing body of scholarship too in new media, digital rhetoric, and visual rhetoric argues in favor of developing and expanding the reach of pedagogies and curricula in writing studies that better reflect the multimodal discourse practices that we and our students actually participate in.[2] In many ways writing studies has indeed realized Lanham's electronic word. As writing teachers, many of us routinely incorporate technology into our pedagogies, and we embrace standard digital composing tools such as word processing and desktop publishing. Many of us have also integrated and

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[1] See Chapter 2 for a detailed discussion of the limitations of terminology used to discuss images.
[2] See e.g., Charles A. Hill, Gunther Kress, Cynthia Selfe, Craig Stroupe, and Anne Wysocki.

experimented with Web 2.0 technologies including blogging, online discussions, and wikis. We often quite readily acknowledge the ubiquity of multimodal texts as well as the changing notions of composition.[3] Further many textbooks too now include 'texts' that are not necessarily alphabetic dominant, and many undergraduate writing programs offer a range of courses in visual and digital rhetoric as well as multimodal literacies (see Chapter 4 for a review of these programs). We realize that composition has gone even beyond what Lanham might have imagined in 1993; we are no longer just dealing with 'electronic words' or even just electronic 'texts.' The 'texts' that characterize the twenty-first century are no longer print dominant and they are certainly no longer alphabetic dominant. We have entered a new age of composition.

Yet as we begin to address these new communicative environments in the writing classroom, we also face a number of challenges specifically in terms of how our discipline, which has historically been concerned with instructing students in the production of alphabetic, linear, and print-based texts, will address twenty-first century composing practices. Writing studies, in fact, has been slow to fully respond to all of the ways that technology changes writing as well as all of the ways that technology changes composition.[4] Although many of us use digital tools in our classrooms, most of us are still teaching writing in the traditional, alphabetic mode with a print-based sense of delivery. Few of us actually teach our students how to analyze and create 'texts' that are not grounded in alphabetic literacies, such as visual communication. Further when we do address multimodal or hybridicized 'texts' in the writing classroom, instruction tends to

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[3] Douglas Downs and Elizabeth Wardle have argued against the long-standing assumption in our field that first-year writing can (and should) teach a "universal academic discourse," suggesting instead that we teach students "*about writing*—from acting as if writing is a basic, universal skill to acting as if writing studies is a discipline with a content knowledge to which students should be introduced…" (553).

be primarily geared toward analysis with significantly less emphasis on production or how students might create these multimodal 'texts' themselves. Many of our students are increasingly adept at composing complex, rhetorically-informed and multimodal forms of communication, yet the writing classroom by and large does not provide the opportunity for students to engage in these kinds of composing practices. As Jeff Rice puts it in *The Rhetoric of Cool*, "It's not hard for us, contemporary writing instructors, to image a writer who, at the computer, appropriates and mixes. And yet in our teaching, we don't imagine such writers" (65).

In order to address the changing literacy practices of the twenty-first century, we must begin not only to adapt our pedagogies and instructional approaches but our very ways of thinking about literacy and about rhetoric. As Lanham suggests, literacy practices in the digital age will involve "being skilled at deciphering complex images and sounds as well as the syntactical subtleties of words. Above all, it means being at home in a shifting mixture of words, images and sounds." ("Digital Literacy" 198). Further the New London Group argues "for a much broader view of literacy than portrayed by traditional language-based approaches" (60), while Cynthia Selfe advocates including "visual literacy to our existing focus on alphabetic literacy…[to] extend the usefulness of composition studies in a changing world" (72). Writing studies will need to concern itself with instruction in composing practices that differ from what instruction in writing and alphabetic literacies has traditionally entailed.

To return for a moment to Lanham's initial question—what business are we really in?—we are in the business of teaching writing, as he suggests then. At the time, he was entirely correct. But 'writing' really isn't just 'writing' anymore. We may not necessarily

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[4] See Faigley, Lester. *Fragments of Rationality: Postmodernity and the Subject of Composition.*

still be in the business of teaching writing in its linear, print-based and alphabetic sense, but we are certainly still in the business of teaching literacy, and we are certainly still in the business of teaching rhetoric. Yet we must re-envision how rhetorical theory might respond to these changing communicative contexts, and allow for a broader, richer, and fuller understanding of the rhetoricity of the 'texts' of the twenty-first century.

The Resurgence of Rhetoric: Envisioning Twenty-first Century Rhetorical Education

Instruction in rhetoric—albeit with varying periodic lapses—has formed much of the basis of writing curricula in the Western world since its origins in 5th century BCE Greece. Rhetorical theory, growing out of the practice of spoken argument, was the foundation of formal education in ancient Greek and Roman educational systems, components of which then later carried over into European and subsequently North American instructional practices.[5] The history of rhetorical theory and its relationship to writing instruction is, of course, a long and complex account. What is of particular interest for this dissertation is the increasing focus on rhetorical instruction in contemporary writing curricula as well as how rhetorical theory might be better adapted to twenty-first century communicative contexts.

Scholarship over the last 10-15 years suggests that we are in the midst of a resurgence of rhetoric within the academy.[6] This 'new rhetoric' began with the recognition of composition as an academic discipline in the 1960s and the subsequent shift from the current-traditional, prescriptive pedagogies of the late nineteenth and early

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[5] See Connors, Robert J., Lisa S. Ede, and Andrea A. Lunsford. *Essays on Classical Rhetoric and Modern Discourse.*
[6] See also Berlin, James. *Rhetoric and Reality: Writing Instruction in American Colleges, 1900-1985.;* Welch, Kathleen. *The Contemporary Reception of Classic Rhetoric.;* Harris, Joseph. *A Teaching Subject: Composition Since 1966.;*

twentieth century to process and expressivist approaches that characterized writing instruction in the 1970s and 1980s. Today's pedagogies are largely informed by epistemic and constructivist approaches characterized by instruction in the rhetorical situation. In other words, rhetoric has become increasingly central to writing instruction in our time.

Theorists have also begun to explore what it will mean to teach rhetoric in the twenty-first century. Lanham has argued for "a theory of general education," what he terms a *rhetorical paideia* toward "a general vocabulary of argumentation" (*Electronic Word* 143, 145). David Fleming too argues that contemporary rhetorical education be envisioned within a *paideutic* tradition, suggesting the "ancient triad": art, nature, and practice, as a grounding framework. "Rhetoric in the *paideutic* tradition," he explains, "is a knowledge attained only by a combination of extensive practice, wide learning, native ability, formal art, and love of virtue" ("Rhetoric as a Course" 173, 179). Walter Jost suggests positioning rhetorical instruction as an 'art,' with the goal being "…not to master fixed values, or subject matters, texts or theories" (21), but a "cultivation of abilities in dealing with subject matters" (15). Finally, Lester Olson conducts a survey focusing on the history of visual rhetoric scholarship through the lens of speech and communication. He concludes by asking how the study of visual rhetoric might be better integrated into colleges and universities.

Others have speculated as to rhetorical theory's emergent and changing applicability within the communicative context of twenty-first century technology. John T. Scenters-Zapico and Grant C. Cos, for example, suggest that "multimedia" constitute a

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Petraglia, Joseph and Deepika Bahir (eds). *The Realms of Rhetoric: The Prospects for Rhetorical Education;* and Crowley, Sharon. *Composition in the University.*

"sixth" canon, characterized by "interactivity" and which calls attention to the "consciousness of [the speaker, writer or composer's] dual role as sender and receiver, speaker and auditor, and author and reader in the communicative process" (63), while Craig Stroupe argues in favor of "visualizing English" into a hybridicized verbal/visual literacy, and Michael Palmquist suggests that visual and digital rhetoric constitutes a new way of thinking about the canon of delivery.

These scholarly discussions also present the opportunity to continue to consider the role of the rhetorical tradition in the twenty-first century, i.e., what theoretical frameworks will inform our teaching practices, and what exactly we will teach about rhetoric and writing.[7] Beginning with Plato, the rhetorical tradition has been characterized by a distrust of words and language, which we have recently begun to address. As our field continues to gain disciplinary-level status and rhetorical instruction becomes more prominent in writing classrooms, we must also consider what aspects of the rhetorical tradition might be shaped in response to the diverse, multimodal communicative and interpretive contexts of the twenty-first century, particularly in terms of the analysis and production of 'texts.'

Dissertation Argument and Chapter Descriptions

Rhetorical theory was historically concerned with instruction in spoken language, the art of public speaking. In the history of writing instruction, rhetorical theory has shifted from its primarily oral and historical framework to include instruction in written argument. Further, rhetorical theory has been quite easily appropriated into writing

[7] There is a great deal of disagreement and discussion as to what exactly constitutes a 'rhetorical tradition,' whether it should be defined in terms of epistemology or pedagogy, and what should be revived in this tradition. See Halloran, S. Michael. "Tradition and Theory in Rhetoric," Petraglia, Joseph and Deepika Bahir (eds). *The Realms of Rhetoric*; and Graff, Richard, Walzer, Arthur E. and Janet Atwill (eds). *The Viability of the Rhetorical Tradition.*

instruction. Our discipline is now at a point where we are just beginning to address the changing communicative contexts of the twenty-first century. We have approached a crucial disciplinary juncture where we are beginning to envision, develop, and institute writing curricula that address multimodal composition. This also presents a unique opportunity to address how we will continue to teach rhetoric and broaden our understanding of rhetorical theory to include argument in all of its forms. In particular, I argue, we need to more fully address instruction in the analysis and production of visual 'texts' including how these texts work persuasively. Further, we need a large scale vision for addressing these forms of communication with a rich tradition. Drawing upon the classical rhetorical *paideia* and classical theory, I propose the development of a visual *paideia* grounded in the educational goals of the classical *paideia*.

Scholars argue that visual communication is or has already become the dominant form of communication.[8] Further, visuals are often central communicative modes in multimodal texts.[9] Yet in contemporary writing programs we have not come to terms—programmatically—with how visuals work persuasively primarily because our interpretive context for interpreting visuals has been shaped by how we understand language. In other words, we filter our understanding of visuals through the lens of verbal rhetoric. I argue this point in Chapter 2.

Yet a wealth of interdisciplinary visual theories: graphic design, semiotics, and visual culture, lay the groundwork for instruction in the visual. Already these theories

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[8] See Dondis, Donis. *A Primer for Visual Language*; Berger, John. Ways of Seeing; Kress, Gunther and Theo van Leeuwen. *Reading Images: The Grammar of Visual Design.* Kress, Gunther, *Literacy in the New Media Age*. Machlin, David. *Introduction to Multimodal Analysis;* and Hocks, Mary E. and Michelle R. Kendrick. *Eloquent Images*.

[9] See also Selfe, Cynthia. "Toward New Media Texts" *Writing New Media:*

inform many of our pedagogical practices. Chapter 3 reviews these theories and argues for inclusion of each in a visual *paideia*.

Chapter 4 surveys practice by way of two surveys: a program survey and a textbook survey each exploring how visual communication is currently envisioned and taught.

In Chapter 5, I draw on the theoretical perspectives as outlined in Chapter 3 and on current pedagogical practice as identified in Chapter 4 to propose a visual *paideia*. I demonstrate that a developed set of analysis-based pedagogies can productively inform the idea of a visual *paideia,* but that we lack pedagogies of visual production. As a step toward their development, I propose a pedagogy grounded in topics theory: visual *topoi* or commonplaces that students can use as heuristics in constructing visual texts.

My discussion throughout this dissertation is limited to static, representational images, and will be framed in terms of 'visual text,' 'visual communication,' 'visual literacies,' and 'visual argument.' I use these terms and draw attention to them here to refer to visuals and my discussion will also be restricted in this sense. However, I do not mean to imply that the ideas I suggest, the theories I explore, and the visual *paideia* I propose should be limited to the static. On the contrary, they can and should be extended to dynamic visual representations. The pluralities of rhetorical theory support expansion and enrichment, not restriction. Chapters 2 and 3 offer more detailed discussions of terminology for visual forms.

I also differentiate frequently between 'verbal-dominant' and 'visual-dominant' texts. Most 'texts' actually include significant visual and verbal elements. 'Verbal-dominant' texts refer to those genres whose primary information is communicated

through language (writing). For example, 'verbal-dominant' texts are the texts that writing instruction has historically been concerned with in terms of production—essays, research papers, literary analysis. 'Visual-dominant' texts, on the other hand, communicate information primarily visually—advertisements, photo essays, webpages. Writing studies has addressed analysis to a large extent as I discuss later, but has traditionally not been as concerned with instruction in the production of these types of texts.

In this chapter (Chapter 1), I argue for classical rhetorical theory as a paradigm for rhetorical instruction in the twenty-first century. As Carolyn Handa has observed, the association of rhetoric with writing is "arbitrary, a by-product of print culture rather than the epistemological limits of rhetoric itself" (2). The term rhetorical instruction defies instruction in oral argument and linear, alphabetic, and print-based literacies. The disciplinary breadth of rhetoric, grounded in the richness of classical theory, can and should encompass all media. A visual *paideia* opens up rhetorical instruction to a range of communicative contexts and situations that are no longer grounded in and dependent solely upon language. As I suggest, the foundations of classical rhetorical theory are sufficiently broad and rich to provide a framework around which to continue instructing students in "the ability to see all the available means of persuasion."

Framework of the Classical Paideia

What we term 'classical rhetorical theory' originates in the ancient Greek educational system, generally referred to as a *paideia*. *Paideia* is often loosely translated simply as 'education' from ancient texts, yet its connotations run far deeper. In the ancient world, a *paideia* was not just education, it was a very particular kind of

education: instruction in the values and practices of ancient Greek culture. A *paideia*, Janet Atwill explains, "…is not a strictly disciplinary model of knowledge; it is closely associated with imitation and the inculcation of habits and values" (128). Classicist Werner Jaeger outlines the integral relationship between education, culture, and values in ancient Greek thought. As the Greeks envisioned it, he suggests, a *paideia* is "…the process of educating man [sic] into his true form, the real and genuine human nature" (xxiii), connoting "the shaping of moral character" (ix), and "connected with the highest *arête* possible to man…(286).

Prior to the establishment of the Greek city-states and the adoption of democracy, Greek education had largely been an inherited aristocratic tradition where *arête* or a personal sense of excellence was thought to be 'inherited through noble blood' (287). The newer ideal of *arête*, however, was primarily concerned with training citizens to participate in the political community of Athens. Jaeger explains that *arête* had always been linked directly to education, but societal and political changes during the fifth and fourth centuries shifted the focus to how education might best cultivate *arête* (286). The development of *arête*, in other words, was an integral part of the *paideia*.

The *paideia* provided the framework for rhetorical education with the end goal being to train young men to become citizens—to participate in public life. Hence the need for and expectation of formal training in public speaking and argument—rhetoric—became significant. Under the Greek system, however, students did not receive immediate instruction in rhetoric. They were first required to complete an extensive curriculum that began with the preliminary exercises of the *progymnastmata*,[10] generally

[10] See Kennedy, George. *The Art of Persuasion in Ancient Greece*; *Greek Rhetoric Under Christian Emperors*; David Fleming "The Very Idea of the Progymnasmata"; Clark, Donald Lemen. "The Rise and Fall of the Progymnasmata in

considered the cornerstone of the ancient rhetorical *paideia*. Education was a lengthy process that began with instruction in basic grammatical skills under the direction of a grammar teacher (*grammatikos*), and culminated in advanced instruction in rhetoric. The curriculum was comprised of 13 exercises, each building from the previous and increasing in complexity "designed to introduce students to rhetoric" (103), as James Murphy explains in *A Short History of Writing Instruction.* Each exercise taught a different compositional pattern or formula that students modeled, but ethical themes were also embedded in the exercises that instructed students in moral character. Teachers and mentors also modeled ethical decision-making, which was then further reinforced when students made their own ethical decisions during declamation. Declamation was the only exercise practiced in the school of rhetoric, as Donald Lemen Clark explains, (*Greco Roman Education* 14), hence the exercises of the *progymnasmata* led up to and prepared students to craft their own formal arguments.

Applicability of the Classical Paideia and the Paideutic Tradition

Many aspects of the ancient rhetorical *paideia* are not feasible for rhetorical instruction today. The study of rhetoric was longitudinal, a "total learning experience" (Murphy 33) that involved years of study and practice. Given the highly specialized and discipline-specific German education model used by most colleges today, in writing studies we have neither the time nor the opportunity to institute the *paideia* in its classical sense.[11] Yet the underlying goals of the *paideutic* tradition, those linked to *arête*—"to become a certain kind of person, one who has internalized the art of rhetoric, " as

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the Sixteen and Seventeen Century Grammar Schools"; and James Murphy. *A Short History of Writing Instruction* for a detailed history and description of the *progymnasmata*.

[11] David Fleming notes a number of practical limitations: instruction in the tradition is time-consuming, it requires intensive dedication and practice usually over a number of years, and unlike the goals of rhetorical education, the end

Fleming explains, ("Rhetoric as a Course" 180)—and those linked to participatory citizenship, can still provide a useful framework around which to construct a workable and contemporary visual *paideia*.

The goals of the *paideutic* tradition in this sense, in fact, have already been extended in some capacity to instruction in verbal rhetoric.[12] James Murphy in particular notes that the goal of rhetorical instruction is not so much to teach students rhetoric, but to teach students, as he puts it, "to become rhetorical" (68), while Joseph Petraglia and Deepika Bahir suggest "cultivat[ing] rhetorical intelligence," (3), and Wayne C. Booth advocates guiding students in developing a "rhetorical stance," a "proper balance among the three elements that are at work in any communicative effort: the available arguments about the subject itself, the interests and peculiarities of the audience, and the voice, the implied character, of the speaker," as he puts it (141). To these I would add within the diverse, wide-ranging, and multimodal communicative and interpretive contexts of the twenty-first century, *paideutic* education must include visual forms of communication. In other words, we must also teach students to "become rhetorical," "to cultivate rhetorical intelligence," or to develop a "rhetorical stance" in learning how to assess, interpret, respond to, and produce visual forms of communication. The *paideutic* tradition already informs rhetorical facility in writing studies; we need now consider how these same *paideutic* objectives can be used in advancing rhetorical consideration of the visual. A visual *paideia*, like a rhetorical *paideia,* facilitates the development of "a certain kind of

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goal is not to acquire subject matter knowledge, skills or expertise ("Rhetoric as a Course" 180).

[12] See also David Fleming. "Rhetoric as a Course of Study." And "The Very Idea of Progymnasmata."; Thomas Miller. "Changing the Subject." *The Realms of Rhetoric;* William Hart-Davidson, James P. Zappen, and S. Michael Halloran. "On the Formation of Democratic Citizens." *The Viability of the Rhetorical Tradition*; and Thomas Miller and Thomas J. Kinney. "Civic Rhetoric, A Postmortem?" *The Viability of the Rhetorical Tradition*.

person, one who has internalized the art of rhetoric," as Fleming puts it, ("Rhetoric as a Course" 180)—in this case, a person proficient and equipped in the tools of visual rhetoric, as Mary Hocks defines it, "visual strategies used for meaning and persuasion" (629). The plan that I propose in Chapter 5 identifies these rhetorical tools.

Applicability of Classical Theory: The Possibility of Visual Argument

In addition to integrating the goals and ideals of the *paideutic* tradition, developing a visual *paideia* also requires us to determine what aspects of the rhetorical tradition both in terms of theory and practice are appropriately adapted to the visual. The canons of rhetoric offer a good starting point for exploring how visuals might be understood in terms of invention, arrangement, style, memory, and delivery. Visual invention (which I address in significant detail in Chapter 5 through commonplace theory) addresses the process of discovering what visual elements might be used to advance a particular position as well as what position/argument to make. Arrangement, depending upon the particular genre of visual (static or dynamic, i.e., representational images or film, tv, or video), could refer to the specific arrangement and placement of visual material or the order in which visual information appears. Arrangement in a static visual genre such as movie poster or an advertisement might refer to the placement of textual and visual elements, while in a photo essay would refer to the order in which the photos might appear in advancing a particular position. Style might address design choices such as color and typography, and might refer to the drawing or composing style of the composer (see Chapter 3). Memory (as I argue in Chapter 2) provides an opportunity in visual argument that may not necessarily exist in written argument. Memory could refer to the associative relationship between different visual elements and

cultural values—an American flag. In other words, memory could refer to cultural memory. Finally, delivery could refer to the materiality of the visual text—print, electronic. While I have very briefly suggested several ways that visual argument be expanded upon through the rhetorical canons, I have not exhausted the possibilities for linking the visual to rhetorical theory. Further, my discussion should not be interpreted as an opportunity to necessarily 'translate' verbal rhetoric into visual rhetoric. As I will demonstrate in this dissertation, visual rhetoric or visual forms of communication do not always align with verbal rhetoric. As I suggest in Chapter 2, rather than dismissing the visual in these cases, we should use these ambiguities as an opportunity for further discovery about the visual and how visual rhetoric works.

In exploring how a visual *paideia* might be constructed, we might consider aspects of two key classical *padeutic* traditions—Isocratean and Aristotelian. We actually know little about Isocrates art of rhetoric because his handbook, "Art of Rhetoric," does not survive to the present day. Yet other aspects of his *paideia*—talent, practice, and imitation—are addressed in his other writings, specifically "Antidosis" and "Against the Sophists." In "Antidosis," he cites 'natural aptitude,'[13] as being the most important quality a student can have followed by "training and master(ing) the knowledge of their particular subject," and being "versed and practised in the use and application of their art…."[14] Isocrates also cites imitation, noting that teachers must use themselves (or presumably their work) as examples for students to follow. Further he emphasizes the

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[13] 'Natural ability' at the time referred to "innate mental, moral, and physical qualities which might aid a man to attain success in oratory" (Clark, "Greco Roman Education," 4-5) in contrast to the contemporary idea which suggests innate ability or skill. Clark further explains that "mentally it [this idea] included imagination, intelligence, and memory as well as special aptitudes for language and rhythm. Morally it included courage, prudence, justice, and temperance—the four cardinal virtues, as well as persistence and industry…. nature meant what a man was born with, [while] art and knowledge meant what might be acquired by study " ("Greco Roman Education," 4-5).

[14] Translation by George Norlin. *Isocrates*. Isocrates with an English Translation in three volumes. Cambridge, MA,

importance of practice when he compares the physical training of gymnastics to the mental 'training' of philosophy ("Antidosis"). The two are comparable, he explains, "using similar methods of instruction, exercise, and other forms of discipline."[13] He continues his analogy of mental/physical strength when suggesting that his *paideia* can make men 'better'—'stronger in their thinking'—much as the body becomes stronger through physical exercise.

In terms of instruction in the art or *techne* of rhetoric, Aristotle assembles and organizes the rich trove of theory that provides much of the foundation of "classical" theory. He does not use the term *paideia* to discuss his views on rhetorical training, but delineates three necessary elements of education: "natural endowment, study, and constant practice."[15] His treatise *On Rhetoric* is considered "the most complete ancient treatment on the subject" (Jarratt xvii).

The majority of Aristotelian theory has subsequently been adapted into instruction in written argumentation, and could be further adapted to the teaching of visual argument. Specifically, his discussion of artistic proofs—ethos, pathos, and logos—as well as his discussion of commonplaces (which I discuss in more detail in Chapter 5, proposing an approach for creating commonplaces of the visual) provide rich opportunities for exploring visual argument. In many circumstances the artistic appeals are fairly adaptable to visual arguments. As I explain in Chapter 4, several textbooks in fact already use these proofs in instructing students in visual forms.

These theories might also be considered in terms of what aspects could be included in a *visual paideia*. In classical theory, Fleming explains, becoming rhetorical

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Harvard University Press; London, William Heinemann Ltd. 1980. Accessed 6/25/08: http://www.perseus.tufts.edu

[15] Diogenes Laertis qtd in Donald Lemen Clark. *Rhetoric in Greco Roman Education,* 4.

entailed mastery in three areas: nature or natural talent, art ("a precise but flexible theory of civic discourse that could be learned in formal settings") and practice, which included imitation, exercise, and composition ("The Very Idea" 107). A visual *paideia* too should be grounded in natural, education in the art, and practice.

Toward a Visual Paideia

A visual *paideia* grounded in classical rhetorical theory provides a framework around which to organize instruction in visual rhetoric. I propose a range of tools or heuristics that we might draw from as part of a visual *paideia*, and which can be used to teach visual communication under the broad frameworks of analysis and production. The term *paideia* is more flexible and less prescriptivist than 'curriculum.' A visual *paideia* would allow visual communication to be adapted into existing writing curricula and writing programs at the university level, both of which are already well established. Instruction in visual communication needs to fit into this existing institutional structure, not replace it. Secondly, we need a framework that can be adapted into our discipline's existing theoretical corpus. Visual argument can be adapted into rhetorical theory. Not all aspects of visual rhetoric can be explained within the context of this theoretical structure (a point I come back to in Chapter 5), but it nonetheless provides a solid starting point. Instituting a curriculum might be overly prescriptive, and would require outlining what might comprise that curriculum. The idea of a *paideia* provides the space in which to consider curricula.

Finally, curricula are designed to instruct students in acquiring a particular body of subject matter knowledge. Curricula include learning goals and objectives, and instructional plans to guide students in meeting particular learning goals and objectives.

These are not the goals of a *paideia*. Rather the overall goal of a *paideia*, most generally speaking and as I have discussed it in this chapter, is the development of a particular kind of person, a person who thinks in a particular kind of way—rhetorically—and in this case, one who thinks rhetorically specifically about visuals. Our way of thinking about the visual needs to change, and a *paideia* will allow us to tease out the possibilities for accomplishing this. A visual *paideia* can be flexible and open-ended enough to continually allow for new possibilities.

Finally, James Berlin suggests that "To teach writing is to argue for a version of reality, and the best way of knowing and communicating…" (*Contemporary Composition* 766). Berlin's observations here too can be expanded to include rhetorical instruction in the visual; teaching rhetoric is also to argue for a version of visual reality. As I have argued in this chapter, rhetoric is not *de facto* instruction in alphabetic literacies or alphabetic argument. Our understanding of rhetoric and the pluralities afforded by rhetorical instruction must be extended to the visual. Only then can we truly begin to address rhetoric in all its possible forms.

CHAPTER TWO: BEYOND LOGOS: FOCUSING ON THE RHETORIC OF VISUAL RHETORIC

Introduction

In this chapter, I argue that despite growing attention to changing definitions of literacy, composition, and 'texts' in writing studies, our discipline has yet to fully address the rhetorical implications of visual literacies. I argue that a primary factor is our privileging of logos or alphabetic literacy. I use the word logos to mean a privileging of language written and spoken, while I use the term alphabetic literacy to mean proficiency in these uses of language.

This privileging of logos in terms of both spoken and written language, in fact, represents the single biggest obstacle that we face. As a complication of privileging logos, we lack adequate understanding of how visual rhetoric is similar and different from verbal rhetoric. Further, we lack vocabulary for discussing visual communication outside the context of logos. Finally, I conclude by exploring the possibilities of visual argument.

The Primacy of Logos and Alphabetic Literacies in Writing Studies

Communicative practices in Western culture have historically been characterized by a privileging of logos or alphabetic literacies—both speaking and writing. In *Reading Images: The Grammar of Visual Design*, Gunther Kress and Theo Van Leeuwen note the often cited division between 'advanced' Western cultures with written languages from our more 'primitive' oral counterparts, suggesting that this cultural privileging also facilitates the primacy of print-based forms. Competency in the conventions of reading and writing and literacy in its traditional alphabetic and print-based sense continue to

define the educated person in our culture—an idea that goes back to ancient times when only the most privileged members of society were taught how to read and write.[16]

In our time, access to education and the allocation of educational resources remain serious issues that continue to reinforce the longstanding emphasis on the mastery of print-based literacy in higher education. Societal norms offer further ideological reinforcement of binaries such as 'literate'[17] and 'illiterate.' People who do not meet established literacy norms continue to experience not only disenfranchisement and social stigmatization, but serious limitations in their ability to participate in mainstream American culture. The relationships between the mastery of print-based literacies, education, privilege, and access to opportunities in our culture are clear. Logocentrism, in Derrida's sense of the privileging of written (over spoken) language, continues to hold precedence over other discursive forms in characterizing instructional focus in higher education—the more educated a person, the better her print-based literacy skills.

Logos and Writing Instruction

Writing programs have, of course, historically been centrally concerned with instruction in print-based literacies—the "dominant literacy of verbal culture" as Craig Stroupe puts it (14). As writing teachers, our primary instructional role has been to teach students the essential print-based literacy skills that they will need to succeed in a print-dominant culture. We have thus continued to focus on instruction in print-based literacies for a number of important and valid reasons. First and primarily, teaching writing is what we do, and it is what we have been trained to do. Consequently, we often lack expertise in other literacies—visual literacy, in particular. While some writing teachers may

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[16] See Ong, Walter. *Orality and Literacy*.

[17] Kress and van Leeuwen point out that "paradoxically the sign of the fully literate social person is the ability to treat

incorporate visual communication to some extent into traditional writing classes—as visual argument for example—we may be unsure how to incorporate instruction in visual literacies or other non alphabetic composition practices into pedagogies that are primarily designed to teach writing. In other words, we may not know what to teach exactly about visual literacy or how to teach visual literacy. Many of us are also not accustomed to considering visuals critically, as rhetorical constructions of information. Charles A. Hill suggests that our educational system has generally tended to dismiss the sheer amount of information presented visually to students, resulting in an overly passive consumption of images rather than the critical and analytical approach we have so long afforded print ("Reading the Visual" 108). In other words, we are just beginning to develop an understanding of how visuals function rhetorically.

Cynthia Selfe argues that we continue to privilege alphabetic forms of literacy because we have significant investments in our existing writing programs. English departments have tended to "downplay the importance of visual literacy and texts that depend primarily on visual elements," she explains (71). Not only do we see ourselves primarily as "writing teachers" with "writing programs" to run, but given our lack of knowledge and experience in this area, teaching visual communication would also require us to adopt an unfamiliar and decidedly 'extra' set of skills. Catherine Hobbs puts it this way: "To condone and contribute to visual illiteracy contradicts our purpose of teaching effective and ethical written communication. Yet as we often tell ourselves, we are still trying to figure out how to teach just our traditional, single piece of the puzzle…" (55). Adding instruction in visual communication would seem to add extra work onto already overburdened writing curricula that are not necessarily well-supported or well-understood

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writing completely as a visual medium" (15)

among other disciplines in academia to begin with. Here Diana George suggests a "tension" between the two—instruction in visual forms pitted against instruction in language-based forms—with the visual "…figuring into the teaching of writing as problematic, something added, an anomaly, a 'new' way of composing…" (13). Given this "tension," even writing teachers who might teach visual literacies to some extent still grapple with a certain level of anxiety over the amount of time they devote in a writing course to instruction in non print-dominant forms of communication. Many of us are probably careful to not spend *too much time* on teaching efforts that are not centered on the acquisition of print-based literacies because we know that ultimately this is the standard by which our students (as well as our teaching itself) will be judged.

Despite changing notions of literacy, composition, and 'texts' and the ubiquity and increasing dominance of visual forms of communication, even in the "age of computerism" as Barbara Stafford describes it, instruction in alphabetic and print dominant literacies remain engrained in our disciplinary framework. Not only is the print/orality binary still firmly in place, we have not seen significant widespread shift in thinking about the visual or in terms of our teaching or programmatic focus that directly confronts the dominance of print-based literacy.[18] As Stafford puts it, "In spite of incessant talk concerning interdisciplinarity, something is wildly out of kilter when, at the end of the twentieth century, no alternative metaphor of intelligence counters the nineteenth-century standard of the printed book" (215).

In this chapter, I argue that the continued privileging of logos has not only prevented us from fully responding to the new composing and interpretive practices of the twenty-first century, it has also prevented us from imagining new pedagogies that

respond to these practices in ways that are not grounded in our prevailing understanding of language. We lack an awareness of how visual forms of communication actually function persuasively both interdependently and independently from their relationship to language. We lack a vocabulary independent of logos for discussing and understanding visuals and visual communication itself that is not grounded in logos.[19] Finally, perhaps most importantly, our logos centric perspective leaves poorly equipped to envision how our discipline might allow for rich, broad instruction in visual rhetoric. In other words, because we cannot get beyond logos, we cannot fully imagine how rhetoric might look from a visual dominant perspective.

The Contradictory Role of Visuals in Writing Studies

Stafford suggests that visuals as an inferior mode can be traced back to the eighteenth century Enlightenment Cartesian tradition, which separated images used for communicative and illustrative purposes and as cognitive or expressive structures (27). As a result, contradictory narratives situate the visual within several conflicting perspectives held simultaneously: visuals are either a transparent, clear medium of communication, or they are deceptive, manipulative, and overly reliant on emotional appeal; or they are merely decorative, illustrative, and supportive of primary textual content, often added to make textual content more interesting. These contradictory and conflicting perspectives are apparent both within academic and public discourse.

The first perspective may be described as a windowpane theory of language in

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[18] See Chapter 4.

[19] Other new media and digital and visual rhetoric scholars have made similar points: Gunther Kress has pointed out the inadequacies of "our present theories of language and meaning" ("English at the Crossroads" 67) while Kress and Van Leeuwen specifically note the "…staggering inability on all our parts to talk and think in any way seriously about what is actually communicated by means of images and visual design" (*Reading Images* 16). Finally Charles Hill and Marguerite Helmers call attention to the lack of vocabulary in our field for discussing visual forms of communication (2).

which particular word choices and sentence constructions—language structures—are more 'clear,' 'direct' or 'objective' in communicating discoverable 'truths.' From this Platonic perspective, visuals are so basic, so primary, and so 'universal' that anyone can understand them. No previous knowledge or special training is needed. Interestingly both high modality (highly realistic images) such as scientific illustrations and photographs and low modality images (highly abstracted images) such as icons are often interpreted through this perspective. Both, of course, are concerned with communicating truth or utilitarian information. Windowpane theory also explains why visual-heavy communication is often considered a good choice among technical and professional writers when creating materials for audiences with lower levels of competency in print-based literacies. The operative assumptions are that visuals are more accessible, require less interpretive skill, and can communicate some concepts more easily and directly than written language.

Windowpane theory also positions visuals as immaterial as evident in language-based metaphors, as Charles A. Hill explains, particularly in the adage, "seeing is believing." Hill suggests that this particular metaphor is especially powerful in reinforcing visual representations as truth, but also works to minimize or mask their rhetorical power (108). Using Plato's visual allegory of the cave, cultural and design studies scholar Malcolm Bernard suggests that "Western philosophical and religious traditions which underlie our everyday habits of thought and much unexamined everyday behaviour are almost completely dependent on visual metaphors, allegories, and what must, unfortunately, be called 'images,' to describe and explain life's meaning.[20] The

[20] According to the Macmillian publishing website: "Malcolm Barnard is Senior Lecturer in the School of Art and Design at the University of Derby, where he teaches the history and theory of art and design." See:

ways in which western cultures understand and experience human knowledge and good and evil, for example, are highly dependent upon visual imagery" (3). In this view then, visuals are not afforded critical inquiry or examination because they merely transmitting truths that are already known. In the writing classroom, teachers then have little to address in terms of visual forms of communication because the intended meanings should be obvious. In other words, if visuals represent transparent truth, then there is no need to address them as rhetorical constructs.

If the first perspective leaves visuals immune to questioning because they represent the truth, the second perspective takes the counter position—visuals cannot be taken seriously because they are inherently distrustful. We need not spend time so goes the argument critically assessing a medium that we already know is so often used to deceive or simply pander to emotions. Logic in this view is privileged over and positioned as a binary to emotion. If visuals are not immediately concerned with communicating some type of transparent knowledge or truth, then they must be fallacious, illogical or emotional, as Hill puts it, "overrid[ing] the viewer's rational faculties resulting in a response that is unreflective and irrational" ("The Psychology of Rhetorical Images" 26). Images in advertisements have often been cited as being adept at appealing to emotions and bypassing logical response. "Vivid" images in particular, Hill explains, have been thought to invoke intense emotions through what he describes as a cognitive shortcut (33)—viewers make quick associations between particular abstract values, feelings, and emotions and particular visual representations. Considered within the context of a culture that overwhelmingly continues to subscribe to a foundationalist view of knowledge, one that values logic and linear reasoning grounded in proven

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http://us.macmillan.com/approachestounderstandingvisualculture#biography

scientific facts and devalues emotion, the 'vividness' of images and their ability to invoke an emotional response further serves to reinforce their inferiority. As in the first perspective, this approach also limits teachers' options in instructing students about visual texts. Similar to a window pane theory of knowledge, this approach masks the rhetoricity of visuals. Further, writing instruction is often concerned with the production of linear texts that follow a 'logical' organization and presentation of material. Visual information, of course, does not follow a structure comparable to verbal text.

A final option remains in interpreting visuals as merely decorative or illustrative in supporting textual content or added on to help make the textual content more interesting. Either way, in this perspective, images have no real substance. Stafford describes images as the 'thowaway medium,' suggesting that "…the postdisciplinary age, is haunted by the paradoxical ubiquity and degradation of images: everywhere transmitted, universally viewed, but as a category generally despised" and ultimately reduced to kind of 'spectatorship' (*Good Looking* 11). Guy Debord notes the passive consumption of images and representations as "spectacles," distanced from real life and real relationships (*The Society of the Spectacle*, qtd. in Malcom Bernard, *Art Design and Visual Culture* 1). Spectatorship encourages disinterested observation, not criticality, and certainly not rhetoricity. In the writing classroom, students might learn that images should support or illustrate textual content, and thus images are often chosen after the textual content has been created, not as part of the composing process in constructing information.

If we turn for a moment to writing instruction, images as 'spectatorship' can also be seen in how visuals are often used in writing classes to prompt invention. Diana

George describes the tradition that uses images to engage students in using more descriptive language through visualization (20-21).[21] During the 1970s in particular, she suggests, visuals were used to make writing assignments "more interesting" (21-22), which became an especially prominent approach in expressivist pedagogies.[22] The underlying message, George suggests, is clear: "[visuals] are no substitute for the complexity of language" (22). Unfortunately this approach is still used to some extent to teach writing—(see my textbook survey in Chapter 4)—where instruction in visual analysis does not instruct students in evaluating the ways that images function rhetorically.

Logos-Derivative Metaphors[23]

That logos has overshadowed our understanding of visuals is demonstrated in the commonly drawn parallel between verbal language and visual language and by way of language-derivative metaphors long used to describe visual modes of communication. The idea of "visual language" or even "visual literacy,"[24] a term I have been using throughout this chapter and throughout this dissertation, essentially filters our understanding of visual signs through the sign system of language[25]—drawing from semiotics and structuralist approaches to language.

Some scholars argue for a broader understanding of literacy. Richard Lanham

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[21] George cites Lucille Schultz as noting the use of visuals as writing prompts as being a common pedagogy even in the nineteenth century (20). See also Lucille Schultz. "Elaborating Our History: A Look at Mid-19th Century First Books of Composition." *CCC* 45 (1994): 10-30.

[22] George notes Joseph Frank's You, "a trendy writing text loaded with photos, paintings, ads, drawings and graphic designs" (22); the visuals are used to prompt students to describe their feelings or emotions associated with the image (22).

[23] See Chapter 3: Semiology for a discussion on theoretical perspectives that use language as the interpretive context.

[24] Cynthia Selfe defines visual literacy as "the ability to read, understand, value, and learn from visual materials (still photographs, videos, films, animations, still images, pictures, drawings, graphics)—especially as these are combined to create a text—as well as the ability to create, combine, and use visual elements and messages for the purpose of communicating" (Wysocki 69).

suggests that 'literacy' in the digital age has grown to include "the ability to understand information, however, presented" ("Digital Literacy" 198), while Donis Dondis notes key differences between visual and verbal literacy: "Visual literacy cannot ever be a clear-cut logical system similar to language. Languages are made-up systems constructed by man to encode, store, and decode information. Therefore, their structure has a logic that visual literacy is unable to parallel" (12). Yet as she also suggests, visual literacy is directly correlated to verbal literacy. "Literacy," as she puts it, "means that a group shares the assigned meaning of a common body of information" (x). Once speakers (and writers) of a language understand the basic structure, she continues, the communication possibilities are quite limitless because this basic structure allows for range and flexibility. "Visual literacy," she suggests, "must operate somewhat within the same boundaries" (x). Thus our understanding of visual literacy is filtered through verbal literacy.

Our model for understanding how language works as a sign system is generally called 'grammar.' The term 'visual language' suggests that visual communication too has an underlying structure, but one that need not necessarily advance a one-for-one translation of visuals into their linguistic 'equivalents' (although some theorists do propose just this). The argument is that just as language can be understood in terms of how its users learn the particular codes and patterns used to interpret and create meaning from particular languages, the same can also be said for visuals. Kress and Van Leeuwen propose such a 'grammar' or system for understanding the meanings of representational images. Their grammar is not directly comparable to verbal grammar and lends insight into why visual meaning may seem transparent "because," as they put it, "we [already]

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[25] Language is, of course, also comprised of visual signs. I refer to visuals that are functioning independently of language as a sign system.

know the [semiotic or interpretive] code" (*Reading Images* 32).

Other scholars, conversely, suggest a more direct relationship between verbal and visual elements. Charles Kostelnick, David Roberts, and Sam Dragga's textbook *Designing Visual Language,* for example, proposes "verbal/visual cognates." These authors give visual equivalents for a range of key rhetorical concepts: arrangement and emphasis, clarity and conciseness, tone and ethos—to name a few. They suggest for example that "arrangement means order, the organization of visual elements so that readers can see their structure" (14), that emphasis refers to the idea that "some elements in a visual field will invariably stand out" (16), and that "conciseness refers to the visual bulk and intricacy of the design" (19). Although they do not suggest that all verbal/visuals necessarily have direct equivalents, the approach does seek to establish a certainly level of interpretive crossover between the two.

Additional examples proposing direct relationships between the verbal and the visual can be seen in the work of Hanno Ehses and William Costanzo. Drawing on the work of Gui Bonsiepe and Martin Krampen,[26] Ehses proposes that a methodology for visual rhetoric can be derived from verbal rhetoric, which he uses to discuss the visual analysis possibilities on several theater posters advertising the Shakespeare play MacBeth. Specifically, he identifies ten tropes[27] for "visual duplication," as he puts it (172) using James DeMille's *Elements of Rhetoric* and Edward Corbett's *Rhetoric for the Modern Student*. Ehses notes the flexibility of the tropes as well as their potential as "exploration tools that can spur lateral thinking, giving designers the awareness of

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[26] Ehses footnotes Bonsiepe, Gui. "Visual/Verbal, Rhetoric." *Ulm* 14/15/16 (1965), and Krampen, Martin. "Signs and Symbols in Graphic Communication" *Design Quarterly* 632 (1965): 1-31.

[27] Ehses conducts his analysis on contrast: antithesis and irony; resemblance: metaphor and personification; contiguity: metonymy, synecdoche, periphrasis, and puns; and graduation: amplification and hyperbole (167-8).

possibilities to make the best choice" (173). Finally, in "Film as Composition," Costanzo posits an underlying "visual code," for film suggesting that it too can be "read" similarly to written text (79). This language-based metaphor of "reading" (as also shown by the title of Kress and Van Leeuwen's *Reading Images*) is commonly used to discuss how we construct meaning from visuals.

Logos-derivative metaphors can prove useful in understanding how visual communication works in that they link a familiar interpretive context to one that is not. The idea of a visual 'grammar,' for example, not only demystifies visual interpretive codes, showing that these codes exist and how they might be applied, it affirms that we are engaging in complex meaning-making practices that depend upon prior encoded knowledge. 'Reading,' however, is not just a primary interpretive metaphor for understanding visuals; it is the dominant metaphor for other interpretive acts such as non verbal communication. We routinely 'read' body 'language,' for example, noting a person's gestures, facial expressions, the way she interacts with her environment. In both of these cases though—visual and non verbal communication—logos still works as the dominant framework and the dominant sign system. While 'reading' is still a useful metaphor for understanding how visuals work, interpreting one sign system through the filter of another—in this case the verbal—invariably leaves significant gaps in understanding and makes it difficult to envision other means for articulating how visuals construct meaning independently of language. My point here is that language-based metaphors have provided the sole interpretive context, which has significantly shaped and limited how we understand visuals. 'Reading' has proven to be a useful metaphor, but it is certainly not the only possible metaphor.

Many scholars too have pointed out the shortcomings of comparative approaches to verbal/visual relatives.[28] Kress and Van Leeuwen note that their visual grammar theory cannot completely account for the range of ways that visuals make meaning and that visuals cannot always be explained within the context of language. George argues that "there is little reason to argue that the visual and the verbal are the same, are read or composed in the same way, or have the same status in the tradition of communication instruction" (14). David S. Birdsell and Leo Groarke remark that [:] "It does not follow that verbal and visual meanings are equivalent or identical" (313), and Kress notes that meanings are articulated differently in different modes which are "mode-specific" (*Literacy in the New Media Age* 107). In other words, the mode of a particular visual or verbal representation also influences the meaning. Finally J.L. Lemke calls attention to the *intertextuality* of communication,[29] noting the crossover not only between visuals and verbals but indeed in every interpretive practice. He states: "Every time we make meaning by reading a text or interpreting a graph or a picture we do so by connecting the symbols at hand to other texts and other images read, heard, seen, or imagined on other occasions" (73). Although the tendency in writing studies has been to treat visual and verbal elements separately—the verbal often privileged as the dominant mode—interpretation and meaning-making does actually not occur separately. The sum of our interpretive experience and context of communication comes into play. We do not necessarily view visuals and verbal elements separately, rather arrive at one

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[28] See also David Machin, WJT Mitchell and Gunther Kress.

[29] Here he also footnotes his previous research: Lemke, JL. "Ideolology, intertextuality, and the notion of register." In JD. Benson & WS. Greaves (eds). *Systematic Perspectives on Discourse.* Norwood: NJ: Ablex: 275-94; Lemke, JL. "Intertextuality and Education Research." *Linguistics and Education* 4 (3-4) (1992): 257-268; and Lemke, JL. "Intertextuality and text semantics." In M. Gregory & P. Fries (eds). *Discourse in Society: Functional Perspectives.* Norwood: NJ: Ablex: 85-114.

comprehensive interpretation.

The Limitations of Language and Vocabulary

Our understanding of visuals has been limited to logo partly because, as Elkins puts it, of the "convenience" of terms of such as 'visual literacy,' and " in the absence of anything better" (*Visual Literacy* 1). The "absence of anything better" or the lack of terminology specific to the visual, to be more precise, is shown not only via our dependence on logos-derivative metaphors, but also in the actual words that we use in the field to describe and discuss visual communication. We lack a vocabulary outside the context of language that is descriptive enough and specific enough to do what we need it to do—discuss how visuals work in a way that is not derivative of or contingent upon our understanding of language. Terms like 'texts,' 'visual texts,' 'visual argument,' 'visual rhetoric,' and 'composition' and 'composing,' to name a few, are all commonly used in the field of new media and digital and visual rhetoric studies.[30] Throughout this dissertation, I too, repeatedly use many of these terms because I also have found no better way to talk about the visual. Yet because each of these terms is framed around and derivative of logos, when we use these terms to discuss visuals they are invariably marked as other, different, or positioned only in terms of their relationship to logos. As Cara A. Finnegan aptly puts it, "visual rhetoric is destined always to be *visual rhetoric*, whereas verbal rhetoric, or textuality, gets to be just *rhetoric*" (198). Thus text gets to just be text, and argument gets to be just argument, the assumption being that we mean verbal

[30] For example, Kress uses the word text to frame his discussion in *Literacy in the New Media Age* when he asks "whether categories that are specific to the modes of speech or writing, to texts which are (predominantly) linguistic, can be apt, appropriate, or useful for describing texts that which are realized in other modes" (106) as well as other terms like 'non-verbal text,' multi and monomodal. Charles Hill too uses 'text' in the same sense in "Reading the Visual in College Writing Classes" noting that "our students have been exposed to more "texts" than any other generation in history..." (107). James Elkins notes also in *The Domain of Images* that the word "*text* has been widely used in recent literary and visual theory to denote any object prone to interpretation, whether it is a book or a painting" (82).

or language-dominant text or verbal argument. Further, we do not differentiate between spoken or verbal argument and written argument—all arguments made via logos are arguments regardless of the mode of logos (spoken or written). So why then does this distinction need to be made for visual argument? We make this distinction because logos is the hegemonic structure. Arguments or 'texts' that are primarily visual need to be identified as such in order to differentiate them from the primary alphabetic term. In *The Domain of Images,* James Elkins too notes the difficulties in the field of art and art history in discussing images within the context of the privileged discourse of his discipline: 'art' versus 'non art.' Elkins explores a range of possible choices, ultimately concluding that there is no term that does not reflect the values of the discipline—art—and the secondary and marked status of that which is not art—'non art.' The same would seem to be true to a large extent in our discipline. Yet as our field continues to engage in more scholarly conversations focused around multimodal texts, it may become more common for all terminology to be equally marked as 'verbal' or 'visual.' Terminology in the field may begin to change in response to multimodal 'texts.' For example, the association of the word 'text' to alphabetic literacies may gradually fade. 'Text' may need to then always be marked as 'verbal' or 'visual' to describe the exact type of text just as the word 'communication' would seem to be less mode specific. 'Communication' still connotes the alphabetic because we mark 'visual' communication, but there is not a default association between communication and logos.

On the other hand, 'text' may not be the best choice describing different modes of discourse because it also reflects how we have continued to generally approach other modes of discourse—as texts in the print-based and alphabetic sense and with the

universal practice of 'texting.' Because 'text' has this association with alphabetic, print-based literacy, it does not really describe the non print-based forms of communication of the twenty-first century. Further it does not adequately describe the multimodal composing work that we might ask our students to do (and that they are already doing) in the twenty-first century. A text in many circumstances is more often a linear, print-based alphabetic 'document.' Thus if we use a word like 'text' why not also use a word like 'document'? 'Text' certainly has a different and possibly more inclusive connotation than document—document perhaps being more commonly used in a field like technical communication to refer to a textual artifact that will eventually be printed. Yet the use of the word 'text' seems arbitrary for describing modes of communication that are clearly not 'texts,' and does not necessarily better characterize or describe the multimodal work of the twenty-first century. It has essentially been adapted or remediated to address the vocabulary lapse that we have in terms of discussing visuals.

On the other hand, the terms 'composition' and 'composing,' do seem to offer more equity and flexibility, destabilizing the primary term. Historically, of course, composition and composing in our discipline has meant writing, but the flexibility of these terms perhaps lies in the fact that they are not specific to writing. Creators of music, for example, also compose. The historic cross-disciplinarity of this term then would also seem to give it broader applicability. 'Composition' and 'composing' are, of course, key terms in our field, but they are not writing specific (like 'text'). Cynthia Selfe uses the term 'the visual,' as she explains, "to refer broadly to a focus on visual elements and materials of communication" (69).[31] Interestingly, Stafford uses the word 'graphicy,'

[31] See Selfe's discussion of terminology in terms of visual forms of communication.

'graphic' and 'graphic expression' (from her discipline—art history) to discuss images.[32] Instead of 'visual text' or 'verbal text,' for example, we might say 'graphic expression' or 'verbal expression,' expression being broader and possibly more inclusive than 'text.' At the same time, while 'graphicy' might be a synonym for visuals or images, 'expression' does not seem to communicate the specificity needed to discuss visual forms.

Finding an appropriately descriptive and specific vocabulary for discussing visuals that does not invariably privilege logos has thus far met with limited success. This is not to say that we should not continue to explore options as I have just attempted to do, particularly in considering Stafford's use of the term 'graphicy.' Disciplines such as art and art history, which have vested interests in the visual, may provide the specificities from which to consider how our discipline might broaden its focus in our discussions of visual communication.

The Possibilities of Visual Rhetoric

Visual argument has historically not been a part of the rhetorical tradition. Thus we are not entirely sure of all the ways that visuals might be rhetorical, especially when considered outside of the context of logos and when particular visual representations do not fit our predefined and logos-driven terministic screen of rhetoric and argument. Fleming ("Can Pictures Be Arguments?") and J. Anthony Blair ("The Possibility and Actuality of Visual Arguments"; "The Rhetoric of Visual Arguments") in particular have questioned whether visuals can really be arguments. Fleming suggests that while "pictures" do "influence the thought and the action of others" they cannot, at least not independently of words, function as arguments (11), while Blair posits that visual argument is conceptually problematic if it is defined in terms of propositions. Relying on

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[32] See *Looking Good.*

logos-based definitions of classical argument, both suggest that the term 'argument' is not necessarily the best way to describe how visuals function since the concept of classic argument is so closely aligned with certain structures—in particular 'reasoning'—and largely informed by an Aristotelian tradition. As Blair puts it, "My contention is that visual persuasive communication cannot ignore or set aside prepositional content and continue to count as argument…argument requires the giving and receiving of reasons" ("The Rhetoric" 56).

Yet some visuals are pretty clearly arguments, even by Blair's definition. An advertisement, for example, as Diana George suggests, may make "an overt claim, assertion, or proposition that draws particularly on comparison, juxtaposition, and intertextuality" in attempting to gain acceptance from the audience (29). On the other hand, other visuals—even advertisements—do not function this way. Drawing on Perelman and Olbrechts-Tyteca's concept of presence, Hill suggests that many visuals persuade via their associations with particular emotions and abstract values "that the persuader wishes to make more present to the audience" (35).[33] Using the example of the American flag, Hill suggests a "three-way relationship" between the image of the flag itself, the value of patriotism invoked by the flag as an index, and our (culturally conditioned) emotional response to patriotism (35). The persuasive power of visuals through Hill's interpretive lens then lies not so much in the direct and logos-driven assertions of claims and evidence, but in the associative effect that the advertiser, for example, can create between the product and values the consumer already holds. Roy Fox suggests that the goal of advertising is not persuasion because persuasion would involve

[33] According to Hill, "refers to the extent to which an object or concept is foremost in the consciousness of the audience members" ("Psychology of Rhetorical Images" 28).

the explicit acceptance of a claim.[34] Rather, advertising strives to get people (consumers) to act without thinking, "as a visceral response to a stimulus, not as a conscious decision," as Hill puts it (37), and without acknowledging that they can accept or reject the argument: buy this product.

Countering Fleming and Blair and disputing an overly logos-centered grounding in classical argument, Birdsell and Groarke too suggest that "[m]ost scholars who study argumentation theory are…preoccupied with methods of analyzing arguments which emphasize verbal elements and show little or no recognition of other possibilities, or even the relationship between words and other symbolic forms" (1). In response, they propose a theory of visual argument in which they suggest that three contexts be considered: "immediate visual context, immediate verbal context, and visual culture" (314-5), each of these offering differing interpretive lenses as well as teasing out the complexity of visual communication. Diana George and Rudolph Arnheim too refute this idea.[35] George also suggests that "all sorts of visuals make assertions and develop those assertions with visual information" (29), while Arnheim states: "[e]very visual pattern—be it that of a painting, a building, an ornament, a chair—can be considered a proposition which, more or less successfully, makes a declaration about the nature of human existence. By no means need such a declaration be conscious" (296).

My point here, however, is not to debate or otherwise refute Fleming and Blair's position. Rather I illustrate that we have not fully considered the possibilities of visual argument because our understanding of what constitutes argument and indeed what constitutes rhetoric has been overly shaped by and grounded in logos. Because we

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[34] Cited in Hill 37.
[35] See Chapter 3.

privilege logos, we have enlisted a double standard for visual and verbal arguments. We do not expect verbal rhetoric to always be necessarily straightforward, direct, or easily decipherable. In fact, we welcome the complexity of verbal arguments in our writing classes and the opportunity to discuss with our students the range of analytical perspectives that might be used. We might talk with our students about teasing out an arguer's rhetorical moves, noting her reasoning and use of evidence. We might also teach our students about the artistic appeals of ethos, pathos, and logos. Further, we might consider the organization and flow of information, and an arguer's style and tone. We might also instruct our students in rhetorical commonplaces or apply a Burkeian pentad. The range of possibilities is quite rich and open-ended in terms of verbal argument.

The exact opposite, of course, is true for visual argument. Birdsell and Groarke note among the common criticisms of visual argument that they are often "indeterminate," or "vague," (313) or somehow imprecise or less clear than verbal arguments. The difference is that we have adapted the tools of verbal rhetoric to fit written argument. The rhetorical canons, for example, for the most part tend to work quite well with either verbal or written argument. Written arguments must still be invented, arranged, and delivered with consideration also given to the writer's style. But we also tend to pay less attention to the areas of rhetorical theory that do not translate as well into written argument. Memory, for example, which I do not address previously and which has been covered to some extent in terms of written argument, is probably more applicable to verbal argument. Rather than overly directing attention to better adapting audio memory to fit into written argument, we focus instead on areas of rhetorical theory that are highly adaptable. If verbal argument has been adapted in many ways so easily to

written argument, then why have we not put forth the same level of effort in considering how classical rhetorical theory might be adapted to visual arguments? Certainly invention and arrangement still apply as arguers must still invent or choose visual elements and determine a strategy for arranging these elements in making their case. Memory, which I have just suggested may not be as easily applicable to written argument, might actually be highly applicable to visual argument. For example, memory might be expanded to refer to the cultural memory that images invoke and might further illustrate Hill's discussion of presence and association. Cultural memory might also explain why particular associations are stronger than others and have greater cultural capital. Images of the American flag are always very strongly associated with particular values regardless of the context, whereas the associative power of other images—a firefighter for example—are more flexible and more dependent on context.

An epistemic view of rhetoric posits that language is always situated and interpreted within a particular context. Language is never 'clear' or 'objective,' or inherently 'truthful' or 'deceptive' or merely supportive of some other type of content. In short, it is never neutral or disinterested but is always used to advance particular purposes. The same is true of visuals. While not all aspects of rhetorical theory may necessarily be applicable to visuals and may not delineate the full range of ways that visuals work persuasively, we must at least begin to seriously explore those areas of rhetoric that do help us gain a better understanding of visual argument. We should continue to use the language of rhetoric already available to us to talk about and enrich our understanding of visual argument.

CHAPTER THREE: THEORIES OF THE VISUAL

Introduction

Visual rhetoric can be envisioned theoretically through a number of approaches in writing studies. Yet there is no research in the field that brings together and then compares all of these theories. In this chapter, I argue that visual rhetoric has been addressed in the scholarly literature in writing studies primarily through three major theoretical areas: graphic design, semiotics, and visual culture. I outline and explain each theory, detailing major scholarly work and considering key theoretical features. I then argue that each theory should be included in a visual *paideia*, which I address in more detail in Chapter 5. Chapter 5 discusses the aspects of each of these theories that can be applied to a visual *paideia*.

In this chapter, I group my discussion into two broad areas—production and analysis—defined below. In the Appendix I also include a map that shows each of these theories and their relationships to each other.

- *Graphic Design*: a production-based approach derivative of cognitive and Gestalt psychology theory;
- *Semiology/Semiotics:* an analysis-based approach focusing on how visuals work as signs;
- *Visual Culture*: an analysis-based approach describing how groups with similar beliefs, values, and ideologies—cultural groups—construct meaning from visuals

Attempting to catalogue the range of theories of visual communication generally speaking is no simple feat for several reasons. First, no single discipline 'owns' visual communication. As WJT Mitchell explains, visual communication is increasingly being

defined as an "indiscipline" spanning a wide range of academic fields from mass communication to linguistics to anthropology to art history ("Interdisciplinary and Visual Culture" 540). This broad interdisciplinary reach also leaves no generally agreed upon definitions for what exactly constitutes visual communication—what it is and what forms of communication it includes—let alone definitive guidelines for categorizing visual forms.[36] Nonetheless, interdisciplinary inquiry and interest has grown as scholars from a range of disciplines have begun to recognize the increasingly multimodal nature of contemporary discourse and the centrality of the visual to contemporary forms of communication.

Some scholars have argued, and rightly so, that 'visual communication' conceivably includes not only advertising and promotional materials, but film, art, sculpture, and even gestures and facial expressions, as well as other forms of non verbal communication. Sandra E. Moriarty and Keith Kenney[37] delineate the full and interdisciplinary breadth of visual modes in their "Taxonomy of Visual Communication and a Bibliography," an outline that attempts to corral visual communication published by the International Association for Visual Literacy.[38] Here classifications of the visual range from "Visual Communication: General Theory/Philosophy" to "Bio/Physical Factors and Processes" to "Education" and "Psychology" and "Art/Illustration" with each of these categories including subcategories—for example "Education" lists A. Learning, B. Visual Literacy, and C. Teaching. Moriarty and Kenney also include a bibliography, 120 pages long. I cite their taxonomy here not only because it illustrates the far reaching

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[36] See also Michael Charlton. *Visual Rhetoric: Definitions, Debates and Disciplinarity.* Dissertation. University of Oklahoma, 2008.

[37] Department of Journalism and Communication, University of Colorado, Boulder, CO; and Department of Journalism and Communication, University of South Carolina, Columbia, SC, respectively.

domain and extraordinary depth and complexity of visual classifications, but also to suggest the impossibility of a comprehensive categorization. As Donis A. Dondis puts it in the preface to her 1971 book, *A Primer of Visual Literacy,* "Visual expression is many things, in many circumstances, to many people. It is the product of highly complex human intelligence of which there is pitifully little understanding" (viiii).

Theories of Visual Production: Graphic Design

Overview

In writing studies, graphic design has often been taught as a theory of production—an instructional approach that instructs students in inventing, organizing, and arranging visual information. The theoretical basis of graphic design is derivative from the wider and more general field of design studies. 'Design' itself is exceedingly broad,[39] ranging from the descriptive characteristics of basic formal art elements—line, shape, texture, value, color, space—to the construction of architecture and consumer products, to individual works of art like painting and sculpture, to even the aesthetic considerations of an object's formal appearance. In other words, design can potentially refer to any aspect of an object's overall form, functionality, and/or materiality.[40]

Theoretical Foundation

The formal elements of design—again, line, shape, texture, value, color, space—comprise the basic building blocks[41] not only of representation/static images like

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[38] http://www.ivla.org/bibliography/intro.htm

[39] See Richard Buchanan's "Myth and Maturity: Toward a New Order in the Decade of Design" and "Wicked Problems in Design Thinking" in *The Idea of Design*. He names four broad design classifications: symbolic and visual communications (which includes graphic design); material objects: "…concern for the form and visual appearance of everyday products" (7); activities and organized services which refer to management and decision-making; and systems for living, working, playing, learning and so on ("Wicked Problems…", 7).

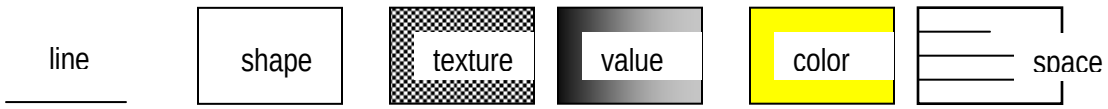
[40] The first textbook definition of design appears in William Dunlap's art history textbook as "the plan of the whole" (qtd in Thomson, 3).

[41] Other texts list "rhythm" and "motion" (See Lauer, David. *Design Basics*). In older design texts, there often seems to

paintings and photographs, but of physical objects such as sculpture, architecture, and consumer products.

Any object or visual representation can be broken down into the formal elements of design as shown below.

Figure 1. Formal Elements of Design



Graphic design is a sub field within the broader field of design studies. Specifically, graphic design is only concerned with the organization and presentation of textual or representational content: the layout and arrangement of verbal and visual elements on a page or a computer screen.[42] In other words, graphic design theory seeks to explain how different verbal and visual elements work together to creating meaning in static, representational environments, i.e., particular types of documents (electronic or printed), static web pages, etc.

As a theory of visual production in writing studies, graphic design involves instructing students in the arrangement, placement, and organization of existing visual and textual elements through a series of guidelines as outlined beginning on the next page. These principles are grounded in the Gestalt[43] cognitive psychology[44] movement of the early 20th century, which subscribed to the belief that "the sum of the whole is greater

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be overlap between the Gestalt principles and the formal elements whereas more contemporary design texts tend to name just the Gestalt principles.

[42] Professional graphic designers are often also illustrators. In addition to creating page (or screen) layouts and organizing visual and verbal elements, many designers also create their own images.

[43] A German word meaning 'form' or 'shape.'

[11] http://www.usask.ca/education/coursework/skaalid/theory/cgdt/color.htm

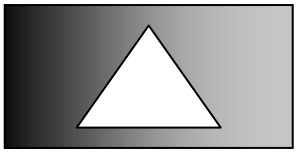
[44] Gestalt theory as applied to visual perception originates in the work of psychologists Max Wertheimer, Wolfgang Kohler, and Kurt Koffka,

than its parts," and "the sum of the whole is also different from its parts." The principles of Gestalt theory, as outlined below, are primarily concerned with visual perception and how we perceive static representational images:[45]

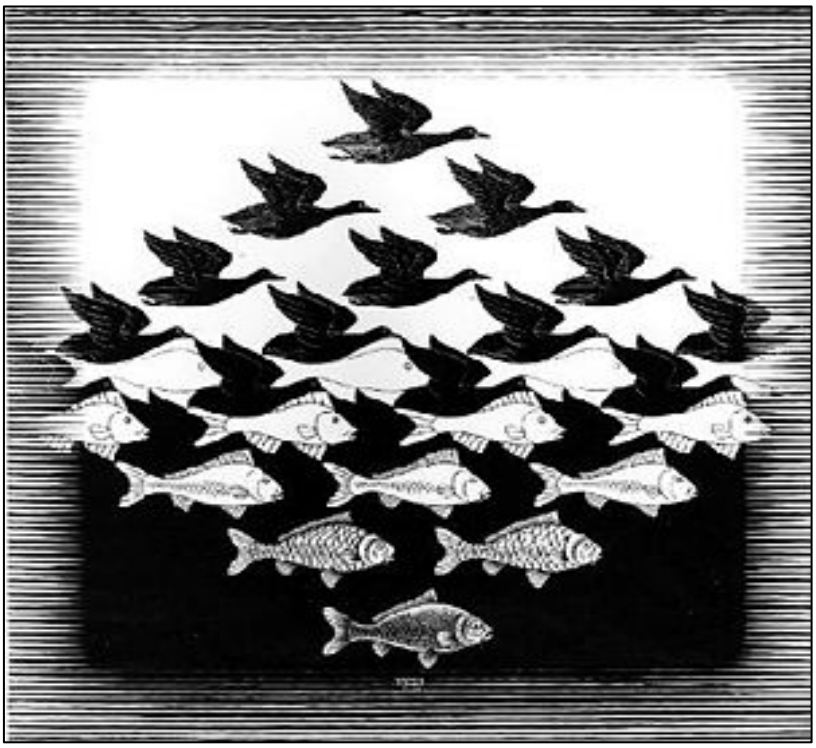
- *Figure and Ground:* We see images as being comprised of two main parts—the figure (the central subject of the composition) and the ground (the background that frames the main subject). The figure might include one or more elements which we see as the focal point while we perceive the remaining component(s) as constituting the background. In other words, we recognize more prominent parts of the image as being the figure and the less prominent aspects as being the ground.

[45] Gestalt theory and these derivative principles are complex. While the general principles are fairly consistent, they have been described in many different ways. Sources for this discussion include: http://www.usask.ca/education/coursework/skaalid/theory/gestalt/gestalt.htm; http://homepages.ius.edu/Rallman/gestalt.html; and http://en.wikipedia.org/wiki/Gestalt_psychology

Figure 2. Figure and Ground Contrast



We do not perceive the visual elements in this drawing as two separate geometric shapes—a rectangle and a triangle. Rather we perceive the white triangle as one shape—the central shape or the 'figure"—while the shaded rectangle is the ground for the triangle.



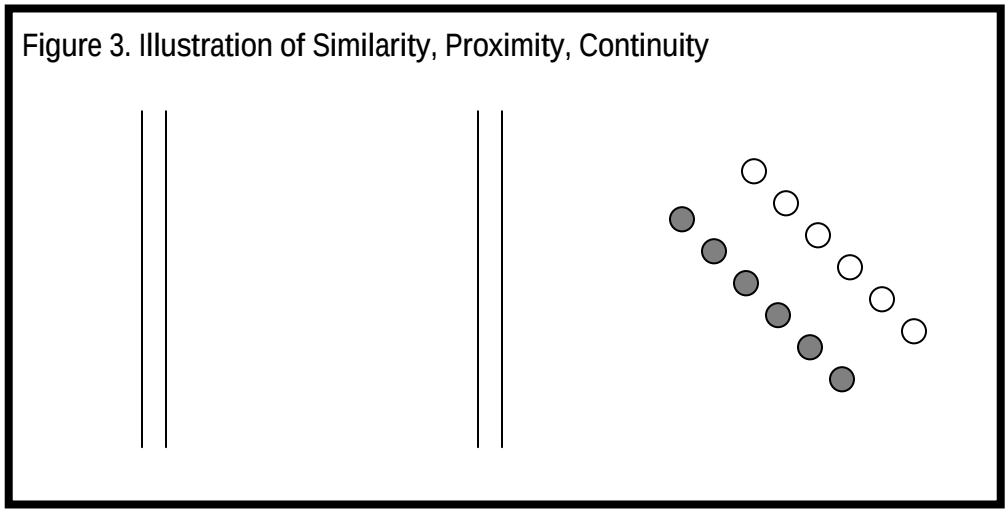
MC Escher's drawings and woodcuts show perspective—particularly in terms of illustrating figure and ground; he often shows a visually shifting relationship between the figure and ground depending on where the reader focuses her attention.

Pragnanz[46] suggests that humans tend to organize our (perceptual) experiences in a systematic and orderly way. Visually *pragnanz* concepts include:

- *Similarity*, *Proximity*, *Continuity:* visual elements with similar characteristics will be viewed as similar or related; elements that are close to each other will also be viewed as related; and two elements that overlap or touch will be perceived as one figure (as in my example on the preceding page).

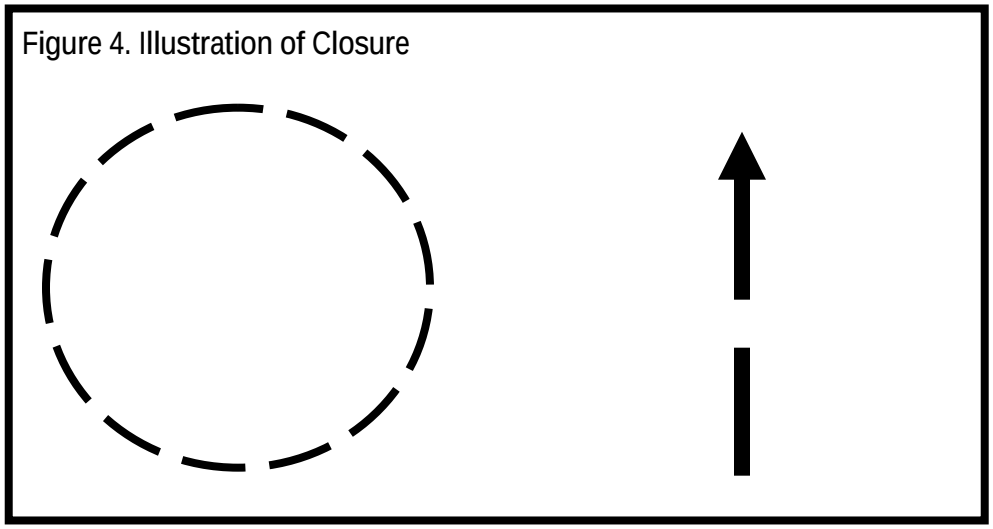
[46] A German word meaning conciseness.

Figure 3. Illustration of Similarity, Proximity, Continuity

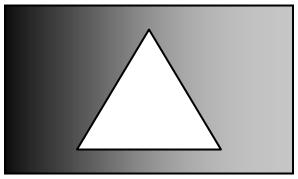


- *Closure:* we tend to see objects as complete even if they are not.

Figure 4. Illustration of Closure



- *Area:* visual elements superimposed on top of other visual elements are perceived as figure while the other element is perceived as ground



Common Pedagogies of Graphic Design[47]

The principles of graphic design are commonly taught as a visual production methodology particularly in technical and professional writing classes as demonstrated by several technical and professional writing textbooks: Richard Johnson-Sheehan's

Technical Communication Today (2nd ed.), Michael Markel's *Technical Communication* (8th ed.), and Charles Kostelnick and David Roberts' *Designing Visual Language.*[48] Johnson-Sheehan and Markel discuss the principles of contrast, repetition, alignment, and proximity,[49] while Kostelnick and Roberts address graphic design theory more broadly. Specifically they propose "conventions," "the customary forms and configurations that members of an audience expect…" (33) particularly in terms of the layout and arrangement of information. Conventions are related to some extent to visual culture in that this theory proposes that we expect to see particular types of information presented in particular types of ways. Conventions are also similar to genre in that they delineate the patterns or defining characteristics that readers expect from particular types of documents. They approach conventions from a theoretical perspective and practice-oriented perspective, first suggesting an analysis-driven taxonomy partitioned into the broader categories: "textual," "spatial," and "graphic," with further subdivisions of "intra," "inter," "extra," and "supra" (85). "Intra and inter" refer to the placement and characteristics of text blocks, "extra" speaks to placement and display of data and pictures, and "supra" refers to the overall organization—the big picture conceptualization—of the entire document (85). The authors then use the same taxonomy to address production, discussing how students might use the categories in organizing visual elements.

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[47] See Chapter 4 for a more detailed investigation of writing textbooks that include instruction in graphic design.
[48] In chapter 4 I conduct in depth textbook survey including several technical communication textbooks and Kostelnick and Roberts' *Designing Visual Language*. I cite this textbook here to illustrate how graphic design is used to teach visual production in writing classes.
[49] Both of these texts also credit Robin Williams' *Non Designer's Design Book* (2nd ed) as providing the theoretical grounding. As its title suggests, Williams' book is essentially a graphic design user manual for non-experts who, as she puts it: "… need to design pages, but have no background or formal training in design" (3rd ed, 10). In this book she expands on the basic Gestalt principles using a range of examples and including short sections on color theory and typography.

Theoretical Approaches to Graphic Design

While the principles of graphic design are certainly taught in some writing classrooms, the scholarly literature in the field, on the other hand, has not addressed this theory to a large extent. One example, however, is Stephen Bernhardt's 1986 *College Composition and Communication* publication "Seeing the Text." Here he uses the principles of graphic design to conduct a textual analysis on an informational fact sheet, *Wetlands,* where he illustrates a number of the Gestalt principles at work:

- *equilibrium or pragnanz*: "…items in a visual field strive for balance or equilibrium with other items in the field" (99);
- *good continuation*: "…visual perception works to pull figures out of the background, to give them definition against the undistinguished field in which they are located" (99-100);
- *closure*: "…when good continuation or good figure is not provided by the visual stimulus, the perceiver has a tendency to fill in the missing gaps, to provide the missing definition, as evidenced by the ability of readers to process even highly degraded copy, in which much of the information provided by the shape of letters is missing" (100) and;
- *similarity*: "…units which resemble each other in shape, size, color, or direction will be seen together as a homogenous grouping" (100).

Bernhardt argues that the principles facilitate the overall meaning of the document, and that authors can execute a kind of "rhetorical control" over documents in using these principles (96). He suggests that in essence graphic design decisions are rhetorical decisions. Graphic design theory has generally not been directly related to

rhetoric in this way, but clearly this connection could also be further explored and expanded upon in a visual *paideia*.

As a second example, Charles Kostelnick and Michael Hassert's academic text *Shaping Information: The Rhetoric of Visual Communication* expands on the theoretical underpinnings of the conventions taught in Kostelnick and Roberts', *Designing Visual Language.* Conventions, Kostelnick and Hassert explain, theorize how visual and verbal forms work together in an approach that is more inclusive of the visual, and accounts for the complex social and cultural codes that readers use to interpret particular (textual/visual) constructions. Conventions, for example, explain why "blowups" or magnified images are used for showing details in instructions or procedures. In short, conventions are shaped by discourse communities, rhetorical considerations and "external practical factors" (8). As Kostelnick and Hassert explain: "We address the rhetoric of visual communication on both the macro- and microlevels. … build[ing] a system of conventional patterns, and…examin[ing] idiosyncratic variations and contingencies within that system" (5). Thus conventions hybridize visual and verbal forms addressing the layout and arrangement of information.

Conventions as explained by Kostelnick and Hassert from a theoretical perspective are similar to graphic design theory in that both are grounded in perception. Yet unlike graphic design, conventions also theorizes readers' cultural and societal expectations for particular documents. Put simply, graphic design theory explains why we perceive particular layouts in a certain way; conventions explain why we *expect* to see particular layouts in a certain way. Conventions are also not a set list of principles, but patterns that typify particular genres. Conventions are an important theory related to

graphic design theory that might also be applied to a visual *paideia*.

Graphic Design Theory: Theorized Paradigms of Invention

Finally, we might also consider the instructional frameworks through which graphic design theory has been positioned in considering which perspectives might inform a theory of visual invention in a visual *paideia*. Karen Schriver proposes three perspectives for considering how graphic design has been taught: Craft Tradition, the Romantic Tradition, and more recently, the Rhetorical Tradition.[50] The Craft Tradition can probably be most easily explained using the analogy of current traditional rhetoric. Instruction in graphic design through the Craft Tradition emphasizes applying its principles. Pedagogies then guide students in identifying and modeling established patterns of layout and organization. As in current traditional rhetoric, the Craft Tradition might also be thought of as a 'how to' approach with an ultimate concern for the final design product.

The Romantic Tradition, on the other hand, (largely informed by the British and American Romantic literary movement) emphasizes design as creative expression that emerges from innate or 'inherent genius.' In this perspective, design is essentially unteachable so pedagogies encourage students to follow their intuition, and tap into their individual creativity and natural talent. Intuition as Paul Rand[51] explains in *A Designer's Art* is the idea that "…the artist works by instinct" while the artist also "…experiences, perceives, analyzes, organizes, symbolizes, synthesizes" (4). As Karen Schriver puts it in *Dynamics of Document Design*, "[It] Doesn't matter if the audience 'gets the design' as long as the design 'gets noticed' "(84). Because the discipline of graphic design is usually

[50] See Schriver, Karen. *Dynamics of Document Design* for a more detailed description of each of these traditions.
[51] Professor of graphic design at Yale in the 1950s, 60s and 70s and author of *A Designer's Art* (1985) as well as a

housed within fine art departments, graphic designers often struggle with the desire to create 'art-for-art's-sake' versus 'art-for-everyday purposes' (Schriver, 82). This conflict, commonly characterized as the debate between 'form and function,'[52] originates in the Modernist design movement (grounded in the Bauhaus[53]). This idea refers to the designer's desire to be true to her sense of aesthetics (intuition), while also maintaining functionality. Of course, functionality becomes more important in the design of objects like consumer products,[54] but functionality might also refer to how the design works to advance a particular meaning or message in an advertisement or in product information. In other words, 'form and function' overlaps with rhetorical considerations of audience, purpose, and context, but has also not been always directly linked to rhetorical theory in this way.

The Rhetorical Tradition,[55] meaning how graphic design has been taught and understood theoretically from a rhetorical perspective, does apply audience, purpose and context of use specifically to graphic design theory. This approach is usually discussed in the field as 'user' or 'reader-centered' because designers are taught to begin with audience and envision the effects of their work on their audiences. Graphic designers

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number of other books on design. He died in 1996.

[52] Coined by the American architect, Louis Sullivan, at the end of the 19th century, 'form follows function' is a basic principle of modern design "What it means is that the appearance or the form of the object (or building) is to be subordinated to, or to follow from the working, or the functioning of that object" (qtd in Malcolm Bernard, *Art, Design and Visual Culture* 15). The phrase itself is open to interpretation and the subject of extensive debate among designers.

[53] "Form follows function" is still important in design today, and is an idea that originated in the Bauhaus. The Bauhaus or "Building School" was a design and architectural movement in Germany in the 1920s that heavily influenced modern architecture and design.

[54] See also the preface to *The Idea of Design*.

[55] In an interview with Schriver posted on InfoDesign (a trade-based website for information design professionals), Shriver mentions the work of Herbert Simon (a political scientist and professor at Carnegie Mellon) whose interdisciplinary work spanned cognitive psychology, computer science, economics, sociology, etc., and who she credits as positioning design as problem-solving enterprise in the 1970s—a paradigm that is common today but that she explains was novel at the time. See also Richard Buchanan "Wicked Problems in Design Thinking," which discusses Herbert Simon's ideas of "design as a science of the artificial" (17). Design as 'problem-solving' may also be

working in this tradition use heuristics such as audience analysis and user testing to inform their work.

Possibilities and Limitations of Incorporating Graphic Design Theory into a Visual Paideia

Romanticism, particularly the notion of individual creativity and intuition, has been the guiding instructional framework in the field of graphic design. The application of rhetorical theory is fairly new to graphic designers and graphic design theory, but has begun to influence practice. Several articles in a recent collection of previously published work in the field advocate using a more rhetorically informed approach by admonishing practitioners to rely less on "intuition" and more on "research," citing an overreliance on intuition and a lack of theoretical grounding.[56] In the field of graphic design, "research" usually means market research (consumer surveys and user testing) but it might also be interpreted (in the field of writing studies) as analyzing one's audience. Several articles also use the terms "rhetoric" and "rhetorical: and propose heuristics to prompt increased audience awareness, thus demonstrating an increasing interest in rhetorical strategies. At the same time, intuition does still remain central to design theory, as the editor of this collection explains, reflecting practices established "through a long history of experimentation" and field-specific research that "confirms the replicability of these principles to create aesthetics that sell ideas, products and experiences" (Bennett 14). These observations suggest that graphic designers are increasingly striking a balance

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significant because it has the potential to frame graphic design more within the context of rhetoric.

[56] See *Design Studies: Theory and Research in Graphic Design*, Audrey Bennett (ed). Many of the articles in this anthology mention 'intuition' as being a key factor (in addition to experience and training in the formal principles of design) in how graphic designers create their work. See in particular: Audrey Bennett "The Rise of Research in Graphic Design"; Jorge Frascara "Graphic Design: Fine Art or Social Science?"; Jodi Forlizzi and Cherie Lebbon: "From Formalism to Social Significance in Communication Design": and Judy D'Ammasso Tarbox "Activity Theory: A Model for Design Research; and Richard Buchanan. "Declaration by Design: Rhetoric, Argument, and Demonstration in

between design informed by intuition and creativity, and design informed by rhetorical theory, all of which could be explored further in a visual *paideia* in teaching students about creating visual texts.

At the same time, graphic design theory has a number of limitations particularly as a theory of production (as I have positioned it here), and in terms of invention. Because graphic design is concerned with the arrangement and placement of existing elements—visual and verbal—it does not adequately account for the creation of individual visual forms. At the same time, many professional graphic designers are also often illustrators, meaning they draw or construct visual elements from the building blocks of design mentioned at the beginning of this chapter. Graphic designers do make inventional and rhetorical decisions when they make choices about the arrangement and placement of visual and verbal elements, but it is also important to point out the distinction between graphic design and illustration.

Further, in writing studies graphic design is often taught from a Craft-based approach, meaning students are given a list of rules or "principles" to follow without sufficient attention to rhetorical decision making. In her article "The Sticky Embrace of Beauty," Anne Wysocki analyzes an advertisement that ran in the *New Yorker*, noting how the principles of graphic design (citing Robin William's *Non Designers' Design Book*) can explain how we interpret the layout and organization of information, but do not really address how these principles perpetuate particular values. Wysocki's point is to provide a detailed account of both her "pleasure and offense," as she puts it (149), in interpreting this particular visual representation, but her observations also lend insight into often assumed neutrality of graphic design. The principles do provide writing

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Design Practice."

teachers with somewhat of a vocabulary, as she puts it, for "talk[ing] analytically about design" but when these principles are taught without "context or comment" they are positioned as non critical and neutral (151).

Semiotics/Semiology

Overview

Semiology, the study of signs, is not a common pedagogy of the visual in writing studies. Yet semiology is a particularly rich theory that has used to some extent to teach visual analysis, and that can be more fully integrated into a visual *paideia*. In order to illustrate its usefulness, I first provide a theoretical overview of semiology from key scholars in this field. I then discuss how we construct meaning from signs via encoded meanings. Finally, I conclude this section by discussing social semiotics and metaphor transference, two areas in particular that can enrich instruction in the visual.

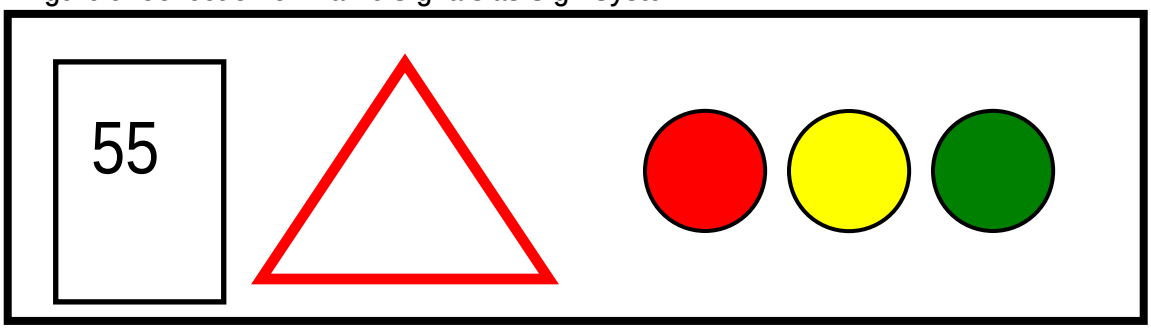
Theoretical Foundations

Most generally speaking, a sign is something that stands for, represents, or signals something else. Signs can be words, images, gestures, or any combination thereof. Collections of signs—groups of words, for example—comprise sign systems; language is one such system. Semiology and semiotics are often used interchangeably, but semiology is the linguistic study of signs originating in the work of Swiss linguist Ferdinand de Saussure.[57] Saussure theorizes that sign systems are "self-contained"; signs are only understood within the context of their sign system. Semiology, for example, explains why

[57] Saussure suggests that signs are comprised of a 'signifier' (the written word or the sound of the word in language) and a 'signified' (the conceptual meaning of the signifier). He further explains that sign systems are organized via an underlying system of structures or patterns—structuralism. Structuralism also theorizes that the meaning of individual signs is derived not from inherent meaning within the sign but from the sign's difference from and relationship to other signs in the system as well as conventions or codes that tell viewers how to interpret the signs. Structuralism has since been applied to a number of different scientific fields but it originates in Saussure's work in linguistics. See also

we understand the collection of images below not just as shapes but as signs that mean something in relationship to each other (as traffic signals).

Figure 5. Collection of Traffic Signals as Sign System



While different languages comprise different verbal sign systems, visuals too can be considered in terms of different types of signs. The work of Charles Peirce, Rudolph Arnheim, and Scott McCloud as I discuss in this section lends insight into several of these classifications, and I suggest establish the theoretical basis for a semiotic perspective for considering visuals.

American philosopher, scientist, and semotician[58] Charles Peirce first classified signs into three types of representational images: icons, indexes, and symbols. Peirce suggests that icons are direct representations of the things they stand for—the icons on the desktop of a computer for example. Indexes are related to or are associated with the things they stand for but are not actual representations—a picture of a cow might represent milk, for example. Symbols need not resemble the things they refer to and usually represent more abstract concepts and ideas—for example, a photograph of the American flag might symbolize patriotism. At the same time, meaning is also created through particular types of images. Not just any picture of a cow is an index for milk while some pictures of the American flag are more patriotic than others. Peirce's

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Saussure, Ferdinand de. *Course in General Linguistics*.

[58] 'Semiotics' is similar to semiology, but is the scientific study of signs. Semiotics originates in the work of Peirce.

categories—icons, indexes, and symbols—are also contextual; an image might function as an icon in one context but as an index in another.

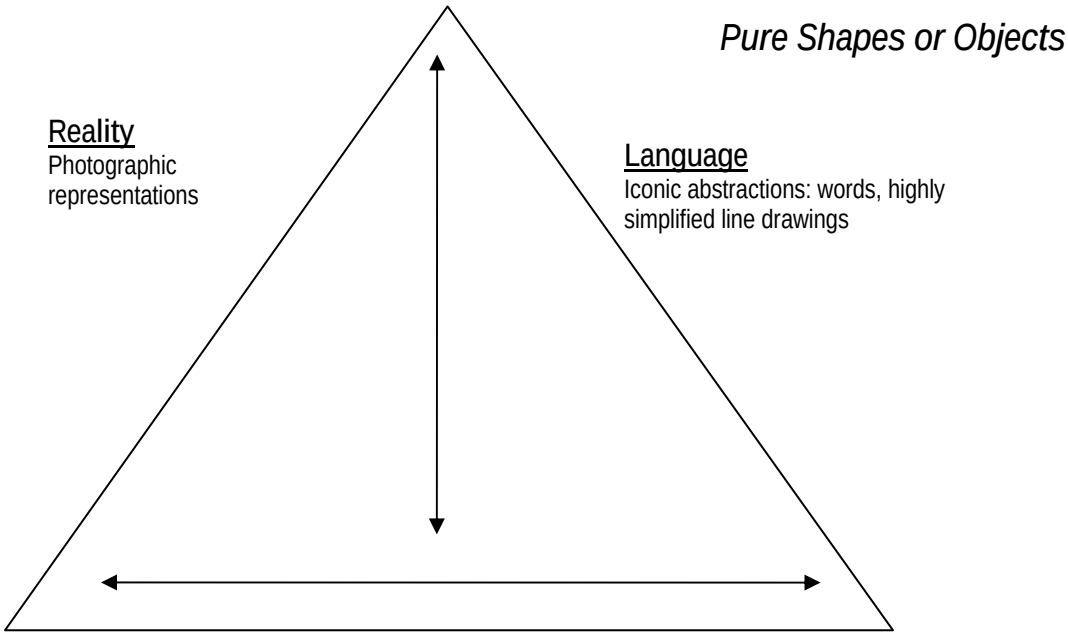
Art and film theorist and perceptual psychologist Rudolph Arnheim distinguishes among signs, pictures, and symbols in terms of how they function as images. Signs, he explains, "stand for a particular content without reflecting its characteristics visually" (136), while, comparatively, pictures generally portray lower levels of abstraction (137). At the same time, pictures show higher levels of abstraction than the experiences they represent, while symbols do just the opposite (150). For example, an experience is more real than a picture of that experience, whereas symbols can be concrete representations of abstract concepts like love, truth, or beauty. Higher levels of abstraction, on the other hand, can more effectively portray visuals representations that are always used symbolically. Arrows work more effectively as road signs than a pointing finger because arrows are "full-time" symbols that indicate direction (142). Symbols are generally more abstract than signs representing concepts and ideas rather than concrete things.

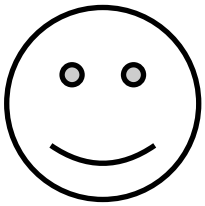
Finally, Scott McCloud too addresses the differences between symbols and signs in *Understanding Comics.* Icons are images that represent persons, places, things or ideas, while symbols are specific types of icons—for example the yin/yang, peace sign, swastika, and the American flag (28). Symbols usually have fixed meanings that are established through cultural conventions—commonplaces—and the commonality of agreement. He considers words abstracted icons because there is no relationship to the things they represent. McCloud's reality continuum[59] as shown on the next page delineates the full range of visual abstraction as he describes it. As his continuum illustrates, highly abstracted images reference theoretical concepts and ideas while more

realistic images are closer approximations of reality. Photographs are the most realistic visual representations as their high level of detail, specificity, and complexity renders them the closest approximation to physical reality. Cartoons, on the other hand, are highly simplified or abstracted—certain features are emphasized while other features are minimized. A photograph of a face represents a particular person whereas a cartoon could represent any number of people. Highly abstracted images such as cartoons allow individual viewers to impose their own ideas, beliefs, feelings—negative or positive—onto and identify with the image. We often project ourselves and our identities as viewers onto inanimate objects in this way, McCloud suggests, and they become extensions of ourselves (39). The more abstracted the image, the more easily viewers can identify with it, and the more transparent it becomes.

[59] See page 155 in *Understanding Comics*.

Figure 6. McCloud's Reality Continuum





Face

Yet even the most abstract, simplistic visual representation, McCloud states, "can be even further reduced to a point where any resemblance to the actual object is gone, yet the meaning is entirely retained"—"WORDS are the ultimate abstraction" (47).

Of the three, McCloud's work is probably the most accessible and useful to students in terms of visual analysis, and can be used in the writing classroom to classify/discuss particular types of images as well as paired with a discussion about Kenneth Burke and identification (the introductory chapter of the textbook *Rhetorical Visions*, for example—see Chapter 4—can be paired with excerpts from McCloud's book *Understanding Comics*). There is also some overlap with visual culture here as visual signs have particular associations that too could be explored in the writing classroom in more detail.

How Signs Work: Encoded Meanings

In order to further consider how semiology might be used as a theory of visual analysis, it is also important to understand how we construct meaning from visual signs. Signs are generally understood via a system of underlying codes or "referent systems."[60] Twentieth century French semotician Roland Barthes theorizes these encoded meanings. In "The Rhetoric of the Image," he analyzes the verbal and visual signs in a printed pasta advertisement, delineating the linguistic message comprised of the denotational message (the actual words used), and the connotational message (what the words refer to), from the message that the images communicate. These three elements comprise "a linguistic message, a coded iconic message and a non coded iconic message" ("Rhetoric of the Image" 154). The linguistic message is the surface-level meaning; the coded iconic message is the visual connotation created by the arrangement of the visual elements; the non-coded iconic message suggests the "literal" denotation.

Distinguishing between the coded iconic message and the non-coded message is complex because both the "perceptual message" (denotational message) and the "cultural message" (connotational message) are understood simultaneously. Further, the literal image is imprinted on the iconic image (the visual representation of the sign itself). Barthes explains that we do not consciously differentiate between the two but understand them together simultaneously as interrelated concepts. The linguistic message is related to the iconic message via anchorage—all images imply a " 'floating chain' of signifieds" (39)—and "relay," the meaning of the words and images reinforce each other. The third and unstated message is symbolic. In other words, textual and visual elements cannot be understood apart from their embedded cultural connotations; we perceive all three

together simultaneously in making meaning.[61]

Barthes offers another theory in *Mythologies* to explain encoding*:* first and second order signification. A first order signification refers to the surface-level or representational meaning of the sign. The words "American flag," for example, can mean a particular American flag without any of the underlying cultural connotations. This "dennotive" meaning—the particular referent—differs from the second order or "connotative" meaning which alludes to the cultural meanings embedded within this particular sign. Barthes calls connotative meanings mythological.[62] In the case of the verbal sign "American flag," for example, connotative meanings include freedom, justice, liberty. Barthes suggests that these two semiological systems (first and second order) comprise the "mythical system" (116-117). Considered together, he then suggests a third system: the "myth of the signification." Drinking red wine in French culture and its associations with good health is one example that Barthes uses to illustrate "mythologies." Mythologies refers to particular beliefs or ideologies within a culture—drinking red wine is good for the heart, for example—and visual signs (images) are also commonly used to reinforce myths. The "mythology" of a sign—verbal or visual— then is another way to refer to the cultural connotations as well as the embedded ideological

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[60] See also Stuart Hall and Raymond Williams.

[61] Art historian Erwin Panofsky's book *Meaning in the Visual Arts* is also often cited in semiotic theory because he differentiates between the subject matter of art and the essential or underlying meanings of what he terms "iconology' ("that branch of the history of art which concerns itself with the subject matter of meaning of works of art, as opposed to their form" (26). He illustrates this concept through a common cultural practice at the time, lifting one's hat in greeting outlining three levels of meaning: factual, expressional, and natural. 'Factual' is the most descriptive observation of an event (the actual act of lifting the hat in greeting or the specific subject matter that comprises a work of art) without any interpretation or analysis. 'Expressional' refers to what he terms "practical experience" (27), whether the gesture should be interpreted negatively or positively—the interpretive sense that one gets from the gesture (such as lifting a hat). Factual and expressional together comprise "primary or natural meanings" (27), which indicate how the gesture (or visual representation) should be perceived, relying on underlying cultural knowledge and experience. These differing levels of meanings have also been applied to the analysis of fine arts, in particular painting and sculpture.

[62] Barthes' concept of "mythology" refers to how particular values are transmitted and indoctrinated into a particular culture. His book *Mythologies* explores some common "mythologies" among the bourgeoisie in Paris in the mid

structures within particular signs. There too is some overlap with Barthes' work and visual culture particularly in terms of associative interpretations, which is another area that could also be approached in the writing classroom with students in terms of teaching them not only about signs, but their layered meanings as well.

In *Visual Methodologies* Gillian Rose expands upon connotative signs and divides them into synecdochal, metonymic, and associative signs. All three work by analogy and association. Synecdochal signs represent the whole of an idea (showing a picture of the Eiffel Tower to represent Paris, for example) (82). Metonymic signs, on the other hand, represent parts of an idea—show individual signs—that when considered together add up to the whole of an idea. For example, a tourist advertisement for Paris—to use this same example—might want to communicate that Paris=sophisticated, which might be communicated by showing an image of a group of attractive people wearing evening gowns and tuxedos watching the Paris opera. Each of the individual signs—tuxedos, evening gowns, physical attractiveness, the opera house—when considered together as a whole work metonymically to 'show' sophistication. Finally, associative signs are similar to Peirce's index—one sign actually means a different sign (smoke indicates fire). Considering the connotative effects of signs is important because advertising often relies on these associations. Rose notes that advertising in particular can be analyzed from a semiotic perspective, and remarks that if signs are interpreted by their relationships to other signs, then we need to be aware of how different associations are being made (88-89). Synecdochal, metonymic, and associative signs are also addressed in Arthur Asa Berger's textbook *Seeing is Believing* (see Chapter 4), and offer another strong pedagogical option for teaching students about visual signs.

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twentieth century.

Social Semiotics

Another approach that explains how encoded meanings work that is particularly important for visual analysis is social semiotics. Structured around visual forms and their encoded meanings, social semiotics views interpretive codes in relation to the societal conventions that come into play in constructing meaning from signs. Theoretically social semiotics is derivative from Saussure's research, but in fact originates in the work of linguist Michael Halliday, who posits that language is far more complex than linguistic structures can account for, and constitutes a series of complex social interactions.

Social semiotic theories have been applied for the most part to language, but more recently scholars have developed theories specific to visual forms, proposing interpretive coding heuristics for visual signs. Gunther Kress and Theo Van Leeuwen's "visual grammar," as they describe it in *Reading Images: The Grammar of Visual Design,* outlines "the semiotic landscape" (33) of visuals. David Machin suggests that Kress and Van Leeuwen's approach "involves treating images as complex semiotic systems, like language, where meaning is created through grammar rather than by individual signs with fixed meanings" (2). Visual forms often only seem intuitive or transparent because, as Kress and Van Leeuwen put it, "we [already] know the [semiotic] code" (32). Kress and Van Leeuwen's visual grammar fleshes out many of these codes, proposing several frameworks such as "narrative": images in which people are shown doing things, and "conceptual": images that do not show people engaged in actions but that present ideas. Visuals also communicate varying levels of "social distance"—the perceived amount of interaction between the composers/designers of an image and the viewers, which is also influenced by perspective, arrangement, and framing.

Drawing extensively from Kress and Van Leeuwen, David Machin outlines his social semiotics analytical theory in *Introduction to Multimodal Analysis.* The semiotic study of visuals, he suggests, has tended to focus on the solitary sign with much less consideration given to the relationships among these signs (2). In this vein, his multimodal analysis "tool kit" outlines a series of comprehensive and detailed heuristics for analyzing and categorizing visual elements. Each category begins broadly, such as Color or Typeface, which he breaks down into hue, saturation, brightness, etc, or weight, slope, curvature, etc (see Appendix for Machin's complete multimodal analysis tables).

Machin's analytical framework, like Kress and Van Leeuwen's grammar, is grounded to a large extent in metaphorical associations. For example, he suggests that a thick and heavy typeface communicates "durability" or "strength," tying directly into the verbal metaphor: thicker is heavier, stronger, or longer-lasting, while a lighter, thinner typeface communicates soft, thin, or fragile. Similarly bright colors might indicate truth or clarity, while darker colors are mysterious, unknown, or even evil. Machin's full semiotic tool kit also draws from categories covered in Kress and Van Leeuwen's grammar including representations of people, type or arrangement of composition, and modality—level of realism. Heuristics from Machin's toolkit can be taught in the classroom by looking at visual dominant texts with students and then (as a class) teasing out the metaphoric associations. Using a poster from Hitchcock's famous 1960 film, I conduct a brief semiotic analysis on two elements—font weight and color—to illustrate how Machin's toolkit might be applied.

Figure 7. Illustration of Machin's ToolKit: Psycho

- *Font Weight:* The title "Alfred Hitchcock's" and the last names of the actors use an elongated and thin type face suggesting not serious, not threatening, peripherally involved. This is in marked contrast to the title "Psycho" in heavy, blocked, fractured and broken lettering suggesting just that—broken, unstable, unpredictable, dangerous. The heaviness of this font and its placement at the bottom of the poster also suggest a solid position or grounding.
- *Font Color:* The hue and brightness in the yellow tint to the actor Janet Leigh and the yellow lettering of PSYCHO as well as blue panel to the right—seem bright and artificial (which also falls into another category—modality or level of realism). Brightness by itself would seem to mean truth but this effect is minimized and contrasted by the black background. Blue is a cool hue while yellow is generally a warmer hue so a contrast is created here as well.

Metaphoric Transference

As Kress and Van Leeuwen and Machin's work well illustrate, metaphor is more than just a heuristic; it forms the basis of visual sign systems.[63] If signs represent something else, and if they do not necessarily resemble their referents, then the

[63] As well as language. George Lakoff and Mark Johnson argue in *Metaphors We Live By* that in language, the concept of metaphor goes beyond the Greek word *tropē*; but is the very foundation of language.

relationship between signs and the things they signify must be metaphoric. Kress and Van Leeuwen too support this idea, suggesting that signs need not signify the entire object or concept, only its more crucial parts (7), whatever those parts might be. In language we signal a particular order of letters—words—, whereas in visuals we might use particular combinations of colors and shapes. Kress and Van Leeuwen suggest that signs constitute a "double metaphoric process in which analogy is the constitutive principle" (7). In language, we create the analogy between words and their referents—the analogy is embedded in the sign system—, but association works differently in visuals.

One way visuals create associative meaning differently is by referencing and metaphorically transferring meaning from other visuals. Hill and Helmers illustrate this idea in the introduction to *Defining Visual Rhetorics* in discussing a photograph taken by Thomas Franklin the day after 9/11. The photograph, "Ground Zero Spirit," shows three firefighters raising a flag at the WTC site (see next page). The authors immediately note the obvious connection with "Marines Raising the Flag on Iwo Jima" as central to its appeal. "Ground Zero Spirit" is associative and metaphoric, drawing on the cultural values—heroism, masculinity, determination, faith, hope, bravery, patriotism—already instilled "intertextually," and relies on viewers' recognition and recall of previous similar visual constructions—"Marines" (5). Hill and Helmers also discuss the image's individual signs—the American flag, the three men in uniform, the rubble and destruction—and the constitutive meaning of these signs. Keeping in mind how sign systems work, we see these elements working separately and together in creating a totality of meaning. The individual signs—men in uniform, American flag, the men standing on rubble—reinforce each other. Men in uniform signals masculinity, bravery,

professionalism, Americanness, while the American flag signals many of these values and new ones—patriotism, hope, unity. The two photographs here carry similar meanings, but the meaning in the second photograph is more accessible and more immediate because of its associations to the first photograph. As Hill and Helmers suggest, when we view images synchronically, we view images as existing in the present, while diachronic images represent some view of the past (12-13). We are simultaneously aware of an image's previous meanings and connotations.

Figure 8. Comparison of "Ground Zero Spirit" and "Marines at Iwo Jima"

Images such as these construct particular ways of viewing and understanding reality both in terms of not only what is shown, but also and equally importantly, in terms of what is not shown. Hill and Helmers argue that "Ground Zero Spirit" frames the aftermath of the WTC attacks in a particular way simply by the nature of its subject matter. Three men are shown raising the flag—not three women. The three men are also clearly firefighters—not doctors or policemen or businessmen or even ordinary citizens, all of whom were also involved in and affected by this event. Showing firefighters

invariably excludes these other groups, but viewers do not register this consciously. Logically, we know that many other people were involved, but because these other people are not represented, Hill and Helmers suggest, their participation is minimized or downplayed. The relationships and associations that are foregrounded and those that are in the background are neither necessarily 'good' nor 'bad.' What is important here is how we think about and assign meaning to particular events, ideas, products, based upon the ways they are portrayed. In this way images too act synecdochically as representing whole ideas through smaller parts.

Possibilities and Limitations of Incorporating Semiotic Theory into a Visual Paideia

Metaphoric transference and social semiotics then too overlaps with visual culture to a certain extent in that particular values are associated with particular representations. What is missing from social semiotics and what visual culture lends insight into is a more detailed discussion of how and why particular culture values are dominant and tied to race, gender, social class, etc, and how particular visual representations communicate these dominant values. For example, social semiotics explains why we might interpret a picture of three white, male fire fighters as heroic and patriotic via metaphoric association, but it does not ask us to question *why* this representation might be heroic, patriotic or simply culturally appropriate for communicating a particular type of message.

Semiotic theory, generally speaking, particularly social semiotics, provides a rich basis of analysis theory that can inform a visual *paideia* as I have discussed in this section. The work of Peirce, Arnheim and McCloud provide the core theoretical basis while Barthes and social semiotic theorists—Kress and Van Leeuwen, and Machin—propose several interpretive lenses. Semiotics positions visuals as a communicative

system while social semiotic theory suggests that particular visual elements can be understood in terms of metaphoric associations, both of which give lend a rhetorical perspective into how visuals persuade. Visual signs are rhetorical because they ask us to consider particular representations of reality, thus we need to have an understanding of how they work in constructing meaning.

None of the theories addressed in this section—semiotics and social semiotics—have been used to a large extent in writing studies to teach visual rhetoric (see Chapter 4). But as I have just discussed, the study of signs is also linked to visual culture because sign systems rely on underlying cultural associations and culturally derived meanings. These relationships can also be further teased out in terms of exploring how commonalities of meaning are constructed in terms of visual commonplaces that can be linked directly to rhetorical theory, which I address in more detail in terms of invention in Chapter 5.

Visual Culture

Overview

Visual culture analysis is the most common pedagogy for instruction in the visual in writing studies, and there are a number of strategies for considering visual culture analysis many of which are addressed in the textbook survey in Chapter 4. In the final section of this chapter, I explain visual culture analysis and present several heuristics that use a visual culture framework. I conclude by arguing that visual culture can continue to provide a rich theoretical framework for teaching students about visual analysis, and that we should continue to explore other visual culture analysis heuristics.

Theoretical Foundations

Visual culture, like design theory, is a broad area. As an interdisciplinary effort, it draws from a range of diverse fields such as communication, sociology, literary theory, film and media studies, anthropology, art history and philosophy. WJT Mitchell offers the following definition: "the study of the social construction of visual experience" at the "convergence of the disciplines of art history, literary and media studies, and cultural studies around which I have called a 'pictorial turn'" ("Inter/disciplinarity and Visual Culture" 540). Visual culture, he explains, is a "hybrid interdiscipline that links art history with literature, philosophy, studies in film and mass culture, sociology and anthropology" ("Inter/disciplinarity and Visual Culture" 541-2). A visual culture approach to instruction in visual communication is analytical, describing how particular beliefs, values and ideologies shared by particular cultural groups construct meaning from visual representations, and also inform how visual representations are constructed. Hill suggests that cultural studies is one way of understanding how visuals work persuasively in analyzing "the ways in which culturally shared values and assumptions are utilized in persuasive communication, and how these shared values and assumptions influence viewers' responses to mass-produced images" ("The Psychology of Rhetorical Images" 26). Robert Hariman and John Louis Lucaites too address how these shared values and assumptions are perpetuated visually in their exploration into iconic photographs in *No Caption Needed: Iconic Photographs, Public Culture, and Liberal Democracy.* The authors propose a "collective memory" constructed visually through nine photographs that have achieved an iconic status in American culture, but that also act as a form of "public art." A visual culture approach then is concerned with these how

values and ideologies of dominant cultural groups are normalized through particular visual practices.

Several critical perspectives can be used in a visual culture approach to analysis. A Marxist interpretation attributes cultural inequality to economic inequality. The owner class controls the means of production, which translates not only into economic inequality but intellectual and cultural power over the working class. The beliefs, values, ideologies, and practices of the dominant owner class are normalized and legitimized, then reflected visually in art, film, advertising—the major avenues of cultural visual representation. As John Berger puts it, "The art of any period tends to serve the ideological interests of the ruling class" (86). Feminist, ethnic and queer studies, though, have pointed out that these inequalities cannot be explained by economic superiority alone because they fail to account for the further privileging of sexuality, race, and gender in relations of dominance and non dominance perpetuated in visual culture.

Visual Culture Analysis Heuristics

In this section I highlight the work of two scholars who have proposed visual cultural analysis heuristics in the scholarly literature that can be applied to representational images. Robert Scholes addresses visual culture analysis in *Protocols of Reading*, outlining five steps which he demonstrates by analyzing the photograph "Tomoko Uemura in Her Bath" (see Figure 9), published in *Life* magazine in 1972 of a Japanese woman bathing her disfigured daughter. [64] He suggests the following categories:

- *Emotional Reaction:* [65] note your emotional reaction to the image

[64] Marguerite Helmers also uses these heuristics in her visual culture textbook *The Elements of Visual Analysis.* See pages 9-10 in Helmers and 22-27 in Scholes.

- *Formal Elements*: consider the formal composition of the image (we can also draw upon our previous knowledge here in decoding forms)
- *Publication History:* consider the 'cultural context' in which the image appears
- *Process of Creation:* describe the artist's (or photographer's) motivation and intent in creating the image
- *Reconsider Emotional Reaction:* return to and reconsider your initial reaction.

Figure 9. "Tomoko Uemura in Her Bath"

Scholes begins with his own uneasy initial reaction: "What we see, and it is not easy to contemplate, is a humanoid creature stretched out diagonally across a square primitive bath tub, naked and supported by another person, also in the tub, who is gazing at the misshapen face of the creature in the foreground" (22-24). He then provides contextual background information: American photographer W. Eugene Smith took this image as part of a photo essay for *Life* magazine in a Japanese fishing village heavily

contaminated by industrial pollution. Scholes then quotes Smith in explaining his motivation in taking the photograph. Smith states that he wanted to show the effects of exposure to the pollution on the child's body but in a sensitive and respectful way. Scholes then brings together his impressions, interpretations and analysis of the image, suggesting that we read this image through the historical and cultural context and " the iconographic code of the *pieta*: the image of the mater dolorosa, holding in her arms the mutilated body of her crucified child" (26). Although the subject matter is Japanese, Scholes argues, the audience was American, and thus already brought this understanding of Christianity to the interpretive context. Our recognition of Tomoko's body as disfigured too is 'coded' by our understanding of "the norms of beauty, of what a body ought to look like" (26). Scholes' detailed analysis here illustrates a detailed and guided heuristic for interpreting images as well as the high level of complexity in terms of cultural and knowledge codes one can bring to interpretive contexts.

Scholes approach is visual culture analysis because his interpretation is filtered through his knowledge of dominant American cultural values in determining what aspects to consider—historical context, intent of the photographer, emotional reaction of the viewer, and the assumption that viewers will have a certain type of reaction. He relies on his familiarity with and the image's subject matter references to Christian iconography; the image itself does not show Christian iconography or symbols but, according to Scholes, alludes to them, which he assume that American viewers will get. As Gillian Rose suggests, a cultural analysis perspective requires viewers to "take(s) images seriously," which involves more complexity than just considering contextual knowledge but to also consider "the social conditions and effects of visual objects" and

how we look at images (15-16)—what we see as well as what we do not see.

Some time too has passed since Smith took the picture as well as since Scholes published his analysis (1989), which may make readers more aware of particular aspects and less aware of others. To briefly give my own visual analysis impressions, like Scholes, I still read this image as initially disturbing; I feel empathy, pity, concern—so these cultural values have not changed; I interpret this image emotionally in a particular way. Scholes' emphasis on the historical context is still important, but this context has also changed. Environmental pollution is even more commonplace now and less initially shocking, so I am, unfortunately, less likely to be surprised. I also notice that the mother and child are Asian—I learn from Smith that they are Japanese—which as a member of mainstream, white, American culture also serves to distance me somewhat from their experience. The bathing environment—the wooden tub—is foreign to me, creating distance. The sum effect of the 'foreignness' of this image all serve to distance me from the event. One reaction might be that this kind of extreme deformity only happens in non Western countries, perhaps those with laxer environmental laws; although, I know logically, of course, that this is not necessarily true. Scholes' reference to Christian iconography—mother holding a sacrificed child—seems logical enough, but I did not see this without his prompting. I note the light source from above, which does have a 'heavenly' effect reminiscent of religious paintings. I also note that the subjects are centered with the focal point in between mother and child, and the angle of the shot—not at eye level but above. I see the image first as stark evidence of, in all likelihood, *in utero* exposure of the child to some kind of extremely damaging substance. Secondly, I see that I am not able, again as a white, mainstream American woman, to immediately identify

with this reality. Finally, I see the image as a culturally acceptable way—to an American audience—to show something that is difficult to show, to communicate information about the effects of environmental contamination on children without inadvertently sexualizing or exploiting the child (or the mother, both of which could have easily occurred without careful treatment of this type of subject matter). A more in depth cultural analysis of the image might also explore the effects of the photographer's choice of black and white film as color would have had a very different effect and of showing a mother and daughter rather than a father and son or a disfigured adult alone, and finally of showing a fairly intimate scene—taking a bath—rather than being at work or at school. Images of women and children evoke different reactions than images of men and children, and how we interpret different contexts is culturally derived.

Gillian Rose also suggests a critical analysis methodology grounded in three sites though which meaning can be constructed:

- *production,* within the image itself, and where different audiences might see it;
- *technology*: is the image digital (intended for display on the web), is it print-based, is it a painting?—what is the format for reproduction?
- *compositional*: as in the formal strategies used in its construction—color, lines, spatial organization; and
- *social,* referring to the economic, political, and institutional practices surrounding the observation and interpretation of the image (16).

For example, to use Scholes' photograph once again to explore Rose's heuristics, "Tomoko Uemura in Her Bath" was taken in 1972 and it appeared in *Life* magazine, both

of which give specific contextual information in terms of production and technology. As previously mentioned, I had already observed that the image was captured in black and white film—color film was an option in 1972 but digital was not. Thus we are also not really seeing this photograph as it was necessarily intended to be seen—as a print. Digital images are not grainy like images printed from film negatives nor is the depth of contrast the same or even the original size in which the image was originally printed—to name a few photography-specific considerations that influence how I interpret this image. Further, there is also overlap with Scholes' analysis heuristics in terms of Rose's categories of composition and social. For example, composition refers to the actual photographic composition while social refers to the background knowledge we may have about cultural considerations, which I have already discussed.

Gaze

Gaze, a term first used by film theorists in the 1960s, is another visual culture theory often used to tease out representations of dominance and non dominance. Gaze is a powerful heuristic for visual analysis because is more than just descriptive but ideological. In the previous section I discuss Scholes' image in detail in terms of photographic effect or the particular 'perspective' I believe the photographer attempted to create, and how I interpret this perspective. It is important to note here that Gaze and perspective are not the same time. I use perspective as a photography term to mean the physical angle or point of view or direction that the photographer used to frame his subject matter. Gaze is similar in some ways to this notion of 'point of view,' but it is specific to visual culture. It refers not just to *what* is seen but *how* something is seen, or what subject position we are encouraged to take in viewing. In other words, Gaze is

derived from subject positions situated in dominant race, class, gender, sexual orientation, the privileged, and normalized perspectives.

In particular, Berger notes the Male Gaze—a term later expanded upon by Laura Mulvey[66]—, which has also been cited by feminist theory in describing the heterosexual male point of view through which viewers are usually encouraged to experience popular American culture in its many forms—film, advertising, gaming, reality television. Berger explains: "*men act* and *women appear*. Men look at women. Women watch themselves being looked at. This determines not only most relations between men and women but also the relation of women to themselves" (47). Gaze, he explains, originated in the Renaissance when women began to be portrayed predominantly in the nude—a phenomenon not seen outside of Western culture. "This unequal relationship is so deeply embedded in our culture," he states, "that it still structures the consciousness of many women. They do to themselves what men do to them" (63). In other words, women too adopt the Male Gaze, which has become so normalized, it is difficult for us to recognize it as such (Berger; Mulvey).

Gaze also perpetuates particular ways of seeing with a culture. Michel Foucault[67] uses the term "medical gaze" to refer to the objectification and separation of patients' bodies from their existence as people, and Jacques Lacan uses "mirror gaze" as a psychoanalytic stage of development. Gaze, photographic perspective, and point of view are all useful heuristics for conducting visual analysis while Gaze in particular is particularly powerful in teasing out the dominant point of view in visual culture. It has also been as been addressed in several textbooks that teach visual culture (see Chapter 4).

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[66] See Laura Mulvey. *Visual Pleasure and Narrative Cinema*.
[67] See Michel Foucault. *The Birth of the Clinic.*

Content Analysis

Content analysis is the last visual culture analysis theory I will discuss. This theory is a qualitative, social sciences-based, empirical research methodology that, as Theo Van Leeuwen and Carey Jewitt put it, "[is] used for testing hypotheses about the ways in which the media represent people, events, situations, and so on" (14). This methodology begins with a definitive research question or hypothesis, which it then seeks to 'prove' or 'disprove' (quantify) through data collection, compilation, and analysis. For example, I might hypothesize that women are more frequently depicted in print advertising selling cleaning products than men. I would then delineate a sample size (number and type of advertisements) and develop a criteria for quantifying my data (what characteristics exactly count as showing women selling cleaning products), and then record the number of instances these characteristics are shown in my data sample. Finally, I would compile my data using statistical methods to determine frequency counts, coding, and reliability among other things.

Content analysis is a deductive analytical method more useful for testing close-ended ('yes/no') rather than open-ended questions as well as making comparative analyses (is something being represented or not?). In other words, content analysis is well suited for drawing inferences, not making generalizations. Another limitation is that it does not allow for teasing out either subtle or explicit interpretive codes (as in a semiotic analysis) or culturally bound interpretive practices as in traditional culture studies. For example, 'proving' gender or racial stereotyping would be difficult because one would first need to delineate the range of characteristics/variables that constitute stereotyping and within what context exactly stereotyping might occur. In other words, this method

requires definitively categorizing stereotyping when stereotyping cannot so easily be categorized. I categorize content analysis under visual culture because it offers a qualitative analytical approach for considering how race, gender, class are depicted visually.

Possibilities and Limitations of Incorporating Visual Culture into a Visual Paideia

Visual culture provides an analytical lens for considering how dominant ideologies related to the social constructions of race, gender, and class are perpetuated visually. Like semiotics, a visual culture approach is also somewhat concerned with the study of signs—visual representations 'signal' particular values and beliefs. Yet unlike a semiotic approach, visual culture is less concerned with how the sign system creates meaning, and is more concerned with what is being perceived as dominant and non dominant. A semiotic analysis of the "Ground Zero Spirit" photograph, for example, explains how we know the three men are fire fighters and what visual cues indicate the scene of the image is from the 9/11 terrorist attacks. A visual culture analysis, on the other hand, would focus on why we associate particular values such as patriotism, Americaness, masculinity, and perseverance with the elements in this image, and why these values are important. Visual culture does not address how those values are communicated through the actual signs themselves necessarily (i.e., how the sign system is working as a sign system to communicate meaning) but the degree to which particular values are normalized and whose interests they serve—how particular values are being advanced. A visual culture analysis would ask to consider *why* the fire fighters are seen as heroic—because we attribute this particular culture value to fire fighters (more so than policemen or women, or doctors and nurses, etc). As Johanna Drucker and Emily

McVarish put it in *Graphic Design a Critical History:* "All communication serves vested interests. In most cases, these interests are concealed by the apparent message of the work. The more 'natural' something appears, the more culturally indicative it is—images do not show the way things are—they construct a world-as-image and then pass it off as 'natural' (xxix). Further Robert Hodge and Gunther Kress note that "all social identity is constructed through ideologies of social difference" (96). A visual culture approach teases out these identities, ideologies, and differences.

Conclusion

In this chapter I argue that graphic design, semiotics, and visual culture are three primary theoretical frameworks that can be used to inform instruction in visual rhetoric, and can also consequently inform a visual *paideia*. Each of the theoretical approaches outlined in this chapter has already been used to some extent to teach visual communication as demonstrated in Chapter 4. In Chapter 5 I then bring the results of this chapter together with Chapter 4 (which illustrates practice) in determining which elements might be used in a visual *paideia*. As I discuss in Chapter 1, the goals of a *paideia* are to create a particular kind of person—a rhetorically competent one. Hence the goals of a visual *paideia* too are to engender competency in visual rhetoric. As I have demonstrated in this chapter, we already have a rich collection of theoretical tools to begin fostering this competency, many of which are already being used to inform instruction. By outlining each perspective as well as detailing the limitations and overlap among them, we can gain a better awareness of how these theories work and what particular insight each can lend into visual rhetoric competence.

CHAPTER FOUR: UNDERGRADUATE INSTRUCTION IN VISUAL COMMUNICATION: PROGRAM AND TEXTBOOK SURVEY

Introduction

In this chapter I seek to gain a broad sense of how visual communication is taught in writing studies at the undergraduate level. I accomplish this via two methods: a survey of undergraduate writing program curricula and a textbook survey.

In section one I analyze the results of the Spring 2007 Conference on College Composition and Communication (CCCC) Committee on the Major in Rhetoric and Composition Report entitled "The Major in Rhetoric and Composition,"[68] specifically focusing on the extent to which courses in visual communication are reported as being taught in the programs listed in the report. This CCCC report, presented in table format (see Appendix), lists the name of the institution ("University or College and URL"); the name of the program or department, the name and title of the writing major, and department or program head; and core courses and required electives. Information on the CCCC website (as of January 2009) explains that this Committee is creating a searchable database which can be downloaded and updated electronically.[69] At the time this chapter was written, this was not yet an option. Additionally, the information provided is voluntarily and entirely self-report, therefore not every school/program offering a writing major is listed, and the information in this report may have changed since it was published. Further this report is intended to provide a broad and general program overview of the schools that elect to participate and the information they choose to provide. Thus it is not necessarily a comprehensive description of each program nor a

[68] See http://www.ncte.org/library/NCTEFiles/Groups/CCCC/Committees/Writing_Majors_Final.pdf
[69] See: http://www.ncte.org/cccc/committees/majorrhetcomp

comprehensive list of all of the courses offered within each program. I use this report specifically as a starting point from which to begin exploring the extent that courses in visual communication are offered in the field because it is the only resource that provides such a list. My purpose in conducting this short program survey was to gain a very general, but bigger picture sense of how commonly visual communication courses are listed in program curricula, what these courses generally teach, and whether these courses are required. Further, based on the information provided, there is no way to determine the representativeness of the schools included in this report in terms of instruction in visual communication without looking more closely at how visual communication is taught at all the schools in this report. The in depth textbook survey in the second half of this chapter provides the finer level of detail missing here.

Drawing from the information provided, I reviewed several required courses in visual communication that were listed by looking at each program's website, course descriptions, and detailed syllabus information when available. I then examined course offerings of three randomly chosen schools in more detail that offer some component of visual instruction: two large public institutions and one small liberal arts college. The results of this survey suggest that instruction in visual communication is widely varied: what constitutes an undergraduate 'writing major' varies widely; undergraduate writing programs are not necessarily housed within English Departments; the majority of writing majors that are housed within English Department are actually professional writing programs; and there are actually very few undergraduate majors specifically entitled 'rhetoric and writing.' Writing studies seems to be becoming more inter- and cross-disciplinary, but instruction in the visual is not necessarily required. In fact, courses that

offer instruction in visual forms are usually electives. In other words, students must still often choose to become educated in visual rhetoric. Finally, this survey also suggests that visual communication curricula are not necessarily consistent across programs or well defined. A course in 'visual rhetoric' or 'visual communication' could be a course in graphic design and design software, or it could just as easily be a course in visual culture and analysis. Yet rather than fragmenting visual communication instruction, this lack of consistency provides the opportunity for developing a visual *paideia* because it recognizes the diversity and range of possibilities in terms of instruction in the visual Instruction in visual communication can and should be graphic design, but it should also include semiotics and visual culture. A visual *paideia* would allow us to recognize and incorporate this range of theoretical perspectives.

In the second section I conduct a textbook survey to gain insight into how visual forms of communication are taught specifically from a pedagogical or classroom perspective. In particular, I look closely at the relationships between instruction in analysis and production: is the textbook primarily teaching visual analysis, visual production or some combination thereof? and to what extent do the theoretical frameworks (if any) from Chapter 3 inform this instruction. In other words, does the textbook teach graphic design, semiotics, visual culture, or does it seem to take a different approach? I also look at the relationships between instruction in verbal forms and visual forms: how and what does the textbook teach about verbal invention and how and what does the textbook teach about visual invention? I limit my potential pool of textbooks surveyed as explained in more detail at the beginning this section, and conduct an in depth analysis of these selected textbooks' treatment of visual communication in

terms of the criteria I have just listed above. The results of this survey suggest that textbooks classified as 'Readers' tend to instruct students in visual analysis while those classified as 'Rhetorics' are more likely to teach both analysis and production (see Table 10). Further this practice-based survey reveals two additional instructional paradigms that are not addressed in the scholarly literature in the field as outlined in Chapter 3: rhetorical and genre-based, both of which are commonly used to teach visual production. This survey also reveals that visual culture is the most common instructional approach, followed by graphic design, but with very little instruction in semiotics. Finally, the survey shows that visual communication is, in fact, being taught in the writing classroom, but instruction in verbal and visual forms of communication still tends to be treated separately. Further instruction in alphabetic literacies continues to be privileged with stereotypes of the visual as less serious, arhetorical or supplementary still in place. These findings too suggest several implications for a visual *paideia*, particularly the range of possibilities and diversity in terms of instruction in visual forms. A visual *paideia* can address some of these current limitations discovered in conducting this survey and can also open up a wider range of instructional opportunities to be considered and adapted into existing programmatic frameworks.

The Visual in Undergraduate Writing Studies Curricula: Programmatic Survey

Five schools listed in the CCCC report offer courses within their writing majors specifically called visual communication or visual rhetoric (Table 1). Four of these are specifically housed in a professional and/or technical writing major, and three are housed in programs other than English.[70] Sixteen schools offer at least one course in multimedia

[70] See next paragraph for brief description of other program names.

or digital composing(Table 4).[71] Table 2 briefly describes the courses in visual communication listed in Table 1, and Table 3 includes more detailed syllabus information for these courses. Detailed information is given about the courses listed in Tables 2 and 3 not because they are necessarily representative of courses that teach visual communication, but because these are the only courses listed on the CCCC report that specifically use the term 'visual' in their titles.

Table 1. Schools Offering Courses in 'Visual Rhetoric' or 'Visual Communication'

School Name	Program Name	Title of Major	Title of Course
ASU	School of Applied Arts and Sciences	Multimedia Writing and Technical Comm Major	Principles of Visual Communication
Michigan State University	Writing, Rhetoric, and American Cultures (WRAC)	Professional Writing	Visual Rhetoric for Professional Writers
Philadelphia University	School of Liberal Arts	Professional Writing	Visual Communication
University of Illinois at Urbana Champaign	English Dept Programs in Professional Writing	Professional Writing Major	Visual Organization[72]
University of New Mexico	Dept of English Language and Literature	Professional Writing Major	Visual Rhetoric

Of the programs listed in Table 1, none of these majors is specifically called 'rhetoric and/or writing' but the required courses from many of the schools listed on the CCCC report indicate that courses in rhetoric are central components of many of these majors. Table 2 gives a brief course description including title for each when available. See footnotes for links to course description pages and syllabi when available.

[71] Many of these programs also list 'Communication and Mass Media' titles or titles that seem to refer to journalistic writing. I have attempted to isolate those that seem to specifically refer to multimedia/multimodal composing.
[72] I could not find this course listed on their Programs and Professional Writing Courses and Majors Course Descriptions page: see: http//:units.english.uiuc.edu/ppw/descriptions.htm (Accessed 6/9/08)

Table 2. Course Descriptions for Schools Offering a Required Course in 'Visual Rhetoric' or 'Visual Communication'

School Name	Title of Course	Short Course Description
ASU	Principles of Visual Communication	"Basic principles of visual communication in print and electronic media. Understanding graphic and document design, including typography and color"[73]
Michigan State University	Visual Rhetoric for Professional Writers	"Writing- and design-intensive. Visual literacy, design, and rhetoric and the effects elements in print and online documents have on audience, such as typography, page size, paper type, alignment and graphics"[74]
Philadelphia University	Visual Communication	**I could not find a description for this course on their website, although the course is listed as a required course on their list of required classes for completing this curriculum. See http://www.philau.edu/schools/liberalarts/ugradmajors/procommunication/
University of New Mexico	Visual Rhetoric	"This class prepares students to work with the visual elements associated with page design, graphic design, webpage design, and poster design"[75]

[73] See http://techcomm.asu.edu/curriculum/twc411 (Accessed 6/22/09).
[74] See https://www.msu.edu/~wrac/pw/courses.html (Accessed 6/22/09).
[75] See http://www.unm.edu/~english/Courses/Archives/Index.htm Please see Spring 2008 courses (Accessed 6/22/09)

Table 3. Syllabi Details[76]

Course Title/School	Course Goals/Objectives	Course Texts	Assignments
Principles of Visual Communication (ASU)[77]	• Become more aware of the multitude of images you encounter on a daily basis • Develop strategies to better read, analyze, and respond to those images. • Develop awareness of rhetorical strategies including audience and purpose. • Broaden your understanding and use of graphic design and color • Analyze visuals from a wide variety of sources, including photographs, artwork, cartoons, graphic design, informational graphics, film, television, and the web. • Produce a variety of visuals using image editing and document design software	Berger, Arthur Asa. *Seeing is Believing: An Introduction to Visual Communication* . 3rd ed. New York: McGraw-Hill, 2008. Eiseman, Leatrice. *Color: Messages and Meanings*. Glouchester, MA: Hand Books Press, 2006. Williams, Robin. *The Non-Designer's Design Book*. 2nd ed. Berekely, CA: Peachpit P, 2004	• Online discussion forum in Blackboard (the syllabus indicates this is a 3-hour online course) • Midterm Document Design • Document Design Final • Final Exam **Instructor notes that drafts will also be due, and cites copyright considerations (authors of visual work must also be cited)
Visual Rhetoric for Professional Writers (Michigan State)[78]	Visual rhetoric principles we will explore include audience, purpose, and context. Document design elements we will work with include typography (font faces and sizes), graphics (clipart, photographs, diagrams), color, margins, paper or screen textures, and alignment. We will approach visual literacy, visual design, and visual rhetoric from a variety of perspectives. We will analyze different print and digital compositions and create and analyze our own compositions using different tools (e.g., software applications like Microsoft Word, Adobe Photoshop; using online image databases and materials we gather during the semester).	Sturken, Marita, & Cartwright, Lisa. (2001). Practices of Looking: An Introduction to Visual Culture. Oxford: Oxford University Press. Readings available online as links or in PDF on class ANGEL site: www.angel.msu.edu	• Document Design Collection • Document Design Presentation • Reading Discussion • Modules ("Modules provide a space for you to explore, experiment, and gain some hands-on writing and design practice.") • Report: Visuals in Your Profession • Final Project, Final Project Proposal, Final Project Presentation

[76] Syllabi details are not available for Philadelphia University; see Table 2. All information in this table is word-for-word.
[77] http://techcomm.asu.edu/syllabi/spring08/Moore.html (Accessed 6/22/09)
[78] https://www.msu.edu/~devossda/360/syllabus.html (Accessed 6/22/09)

Table 3. Cont.

Course Title/School	Course Goals/Objectives	Course Texts	Assignments
Visual Rhetoric (Univ. of NM) [79]	For this course you will consider yourself a writer who, because of the demands of computer technology, must know something about the principles of proper design and how to communicate visually in the documents you create. Thus your goal is to create effective layout and design work and to be able to talk sensibly to professional designers. To reach this goal, you will need to develop and demonstrate facility with a computer visual design program."	*Designing Visual Language,* Charles Kostelnick and David D. Roberts *Non-Designer's Design Book,* Robin Williams *Supplementary Readings*	• Design Notebook and Analysis • Design Project #1: Information Flyer • Design Project #2: Newsletter • Design Project #3: Data Report • Design Project #4: Powerpoint • Client Design Project Memo • Client Design Project • In-Class Exercises

[79] Personal Communication, 12/11/08, Professor Scott Sanders, The University of New Mexico, Albuquerque.

Table 4. List of Schools Offering Courses/Programs in Multimedia

School Name	Major Title	Course Titles
ASU	Polytechnic Campus: Multimedia Writing and Technical Tempe Campus: Communication Literature, Writing and Film (track in Writing for Special Purposes)	*General Principles of Multimedia* (Polytechnic Campus) *Principles of Writing with Technology* (Polytechnic & Tempe) *Multimedia Writing* (Tempe Campus) *Digital and Technical Writing* (Tempe Campus) *Digital Rhetoric* (Tempe Campus)
Ball State University	Rhetoric and Writing	*English Studies and Technology*
Eastern Michigan University	Written Communications Program with 4 Majors: • Journalism • Professional Writing • Public Relations • Technical Communication	*Writing, Style and Technology*
Michigan State University	Professional Writing	*Multimedia Writing*
Missouri State University	Professional Writing	*Writing with Technology*
Monash University (Australia)	Writing	*Media Texts: Practices, Audiences*
North Carolina St. University	Rhetoric, Writing and Language	*Writing for the Electronic Media*
Penn State Berks	Professional Writing	*Communication and Information Technology*
Philadelphia University	Professional Communication (writing and new media emphasis)	Offers a Professional Communication Major[80] (School of Liberal Arts) that includes the following: *Research in Emerging Technologies* *Multimedia Presentations* *Visual Communication* and *What is Design* (to name a few)

[80] Major was slated to officially begin in the Fall 2008 (per 'Writing Majors at a Glance').

Table 4. List of Schools Offering Courses/Programs in Multimedia (cont).

School Name	Major Title	Course Titles
Purdue University	Professional Writing Major with 2 emphases: • Writing and Publishing • Technical Writing	*Multimedia Writing* and *Writing for the Computer Industry*
Rowan University (Glassboro, NJ)	Writing Arts	*Electronic Media*
Univ. of Central Arkansas	Writing Major	*Writing for New Technologies* *Writing, Research and Technology*
University of Florida	Advanced Writing Major with 2 emphases: • Nonfiction Writing and Publishing • Corporate Managerial Writing	*Hypermedia*
University of Texas at Austin	Rhetoric and Writing	*Multimedia Writing*
Utah State University	Professional/Technical Writing Major	*Interactive Media*
Washington State	English Option in Rhetoric and Professional Writing Digital Technology and Culture	Media Authoring Concentration (Digital Technology and Culture) courses include: *Multimedia Authoring: Exploring New Rhetorics* *Electronic Research and the Rhetorics of Information* *Language, Texts and Technology* *Digital Diversity* (Listed under the 'Digital Technology and Culture' track, but I am not entirely sure what this course is.) *Art, Science and Technology* *Introduction to Digital Media: Print and & Web and* *Introduction to Digital Media: Video & Sound*

*This table lists courses that seem to be (based on my perception) related to multimodal composing; however, I may have inadvertently excluded some.

Many courses listed in the CCCC report in 'visual rhetoric' are offered through a technical and professional writing major or a 'writing major,' while the following are also cited as majors: 'rhetoric and writing,' 'writing and linguistics' (in the Writing and Linguistics Dept—Georgia Southern University), 'communications and rhetoric' (Mount St. Mary's University), 'rhetoric, writing and language' (North Carolina State) 'English writing' (University of Pittsburg), 'writing arts' (Rowan—Australia) and 'Digital Technology and Culture' (Washington State). The most commonly titled major that seems to include multimedia/visual and/or multimodal composition appears to be either 'writing major' or 'technical' and/or 'professional writing' major. Table 3 details the titles of courses offered in these majors that likely address some aspect of visual communication. As shown in Table 3, courses that might include significant instruction in the visual range from 'multimedia' to 'digital rhetoric,' to 'writing and technology,' to 'electronic media,' to 'hypermedia.' I also conducted a more detailed investigation into three schools from different parts of the country as listed in Table 4: Rowan College—a small, private liberal arts school, North Carolina State—a large, public institution, and Purdue—a flagship state college. The scope of this program survey is limited, thus I chose these schools because they represent a small and varying range of higher education institutions and varying geographic locations, and because I do not provide detailed information about them in Table 2.

Rowan College is a public institution located in Glassboro, NJ, with just over 8,000 undergraduates and 1,200 graduate students.[81] Their College of Communication offers a 'Writing Arts' major housed in the Radio/Television/Film, and Writing Arts

[81]http:// www.Rowan.com

department.[82] The College also offers a Communication Studies major with an emphasis in 'Rhetoric/Cultural Criticism,' which includes several electives: Rhetorical Theory, Images of Gender in Popular Culture, Rhetorical Criticism, and Persuasion. This list illustrates that courses in rhetoric are offered in the communications college. Per Rowan's online catalogue,[83] Table 4 outlines several courses and course descriptions that might include instruction in visual communication:

Table 5. Rowan College: Communication Studies Electives—Course Titles and Descriptions at a Glance

Course Title	Description
Intro to Electronic Media	not listed[84]
Publication Layout and Design (Journalism major)	This course focuses on design, layout and make-up of brochures, magazine and newspaper pages, newsletters and advertisements. It stresses how to coordinate art and typography with content. A workshop approach is used to show students how creativity in design can increase the effectiveness of communication. Students learn how to work with the QuarkXPress program on the Macintosh computers to achieve effective layout (310).
Images of Gender in Popular Culture	This course examines the concept of gender as it is rhetorically constructed in contemporary popular culture. Students will analyze how various cultural texts (such as advertisements, popular songs, television shows, or video games) communicate what it means to be masculine and feminine in U.S. culture. The course will examine how these images have changed historically and how depictions of race, class, and sexual identity also contribute to our understandings of gender in popular culture (248).

[82] See http://www.rowan.edu/colleges/communication/departments/writingArts/undergraduate.html (Accessed 6/19/08).
[83] http://www.rowan.edu/catalogs/pdf/UG2007-2008.pdf
[84] I did find a course entitled 'Current Issues in Electronic Media' with the following description: This course analyzes and discusses the impact that current trends in media technology, economics, regulation, and management have on content development, distribution, acquisition and consumer use. (362)

Table 5. Cont.

Course Title	Description
Writing, Research, & Technology:	This course presents the rhetorical, social, and practical dimensions of writing and researching in networked contexts. Students focus both on the roles an individual creates and maintains when writing for different cybermedia formats and the kinds of conventions that exist in systems like the World Wide Web, listservs, e-mail, and hypertext. A web-based research project in a concentrated area of writing for a particular electronic community demonstrates students' ability to communicate on line (382).

Additionally, the Writing Arts Program "administers the required general education courses in writing, College Composition I and College Composition II, for the entire University" (103). General Education course include College Composition I, Integrated College Composition, College Composition II, and Public Speaking.

North Carolina State is a large, public research university located in Raleigh, NC, with over 31,000 students.[85] NC State offers a BA in English with a Concentration in Rhetoric, Writing and Language and a Professional Writing Certificate Program consisting of three classes "for on-the-job professionals and for others interested in sharpening their written communication skills": Communication for Engineering and Technology, Communication for Business and Management, and Communication for Science and Research.[86]

I did not find a 'Writing for Electronic Media' course (per Table 5) in the English Department, but did find this course in Film Studies[87] (no description available). The English Department offers the following courses which may teach some aspect of visual communication.

[85] http://www.ncsu.edu (Accessed 6/19/08)
[86] http://www.ncsu.edu/chass/film/courses/courses.html (Accessed 6/19/08)
[87] http://www.ncsu.edu/chass/film/courses/courses.html (Accessed 6/19/08)

Table 6. NC State: Course Titles and Descriptions[88]

Course Title	Description
Eng. 216: Technologies for Texts	Uses of computers for creating, designing, analyzing, and disseminating texts, both on desktops and on the Internet. Overview of technologies that facilitate reading, writing, and communication; development of skill with various applications and understanding of their capabilities, limitations, and historical analogues.
Eng. 314: Technical Document Design and Editing	Layout and design principles for written documents; desktop building; legibility, readability testing; conventions of proposals, instructions, and reports; basics of technical editing: usage, vocabulary, style manuals, editing mathematical equations, graphs, tables
Eng. 317: Designing Web Communication	A course in the layout, design, and composition of web-based communication. Students will learn to analyze audiences and their uses of information in order to plan, compose, and critically evaluate web-based communication. Students will acquire skill with HTML coding, screen design, and multimedia authoring and will apply those skills to the composition of a variety of web texts (i.e. websites). Course work will require students to become proficient with commercially available HTML and photo editors.
Eng. 421: Computer Documentation Design	Theory and design of documentation for computer hardware and software, including user guides, reference manuals, quick reference guides, tutorials, online documentation, and CD-based media delivery. Training in alternative documentation testing procedures, usability testing, and collaborative revision.

Finally, **Purdue University** is a large, public research university located in West Lafayette, IN, with 40,000 students.[89] Housed in the College of Liberal Arts, Purdue 's Professional Writing Major offers a 'Multimedia Writing' class described as follows: Multimedia writing for networked contexts. Emphasizes principles, and practices of multimedia design, implementation, and publishing. Typical genres include Web sites, interactive media, digital video, visual presentations, visual argument, and user documentation. Table 6 lists schools offering courses and/or programs in multimedia.

[88] http://www2.acs.ncsu.edu/reg_records/crs_cat/ENG.html#ENG100 (Accessed 6/19/08)
[89] http://www.purdue.edu/ (Accessed 6/19/08)

Program Survey Analysis

The results of this program survey suggest that instruction in visual communication is widely varied. Further no widespread general conclusions can be drawn because:

1) what constitutes an undergraduate 'writing major' varies widely;
2) undergraduate writing programs are not necessarily housed within English Departments;
3) the majority of writing majors that are housed within English Department are professional writing programs; and
4) there are actually very few undergraduate majors specifically entitled 'rhetoric and writing.'

These observations suggest not only that writing studies might be becoming more inter- and cross-disciplinary with courses offered in departments ranging from communication and journalism to rhetoric to film and even creative writing, but that students are also taking courses for their writing major that are often offered in other programs.

Perusal of several other programs on the CCCC's list suggest that writing majors frequently list courses in other departments such as Speech, Design, and Film. Further, an undergraduate professional writing program curriculum is not necessarily similar to that offered in an undergraduate major in rhetoric and writing or multimedia writing or another writing-specific major. The learning outcomes and pedagogy may differ. In other words, we cannot make any assumptions about coherence and consistency in instruction across different writing programs. This is not to say, of course, that there is no overlap—

most professional writing majors require students to complete courses in rhetoric and vice versa—but a course in visual communication taught in a professional writing program may be very different from such a course taught in a multimedia or digital writing program.

Finally, these results suggest that while instruction in visual forms of communication is usually present in some form in the majority of programs surveyed, the visual is not always or necessarily required. In fact, courses that offer instruction in visual forms are electives. Further, students who are not in a professional writing program (or another major that includes instruction in visual forms) may not have any instruction in visual communication during their college careers. Charles A. Hill too makes this point in *Reading the Visual in College Writing Classes* when he suggests that composition and speech are usually the only general education courses in rhetoric that many students are required to take and that many students could conceivably complete their entire college careers with no training at all in visual forms of communication (128). In other words, students must still often choose to become educated in visual rhetoric. Finally, this survey also suggests that visual communication curricula are also not necessarily consistent across programs or well defined. A course in 'visual rhetoric' or 'visual communication' could be a course in graphic design and design software, or it could just as easily be a course in visual culture and analysis. This lack of consistency, I suggest, recognizes the diversity and potential range of instruction in visual communication, and provides the opportunity for developing a visual *paideia*. In other words, visual communication is graphic design, but it is also semiotics and visual culture. A visual *paideia* allows us to recognize and incorporate a range of theoretical and pedagogical perspectives.

The Visual in Undergraduate Writing Studies Curricula: Textbook Survey

Introduction

This section reports on a textbook survey I conducted to gain insight into how visual forms of communication are taught from an instructional, rather than a program perspective. As I explain in the limitations section at the end of this chapter, a more comprehensive study would need to include syllabi analyses, instructor and student interviews, classroom observations, and criteria for classifying these observations. Yet textbook surveys provide insight into both what is being taught about writing and how it is being taught. Although Lester Faigley notes the limitations of this approach, he also suggests that "they do represent teachers' and program directors' decisions about how writing should be represented to students" (*Fragments of Rationality* 133). Libby Miles points out that "because textbooks often act as a vehicle for the dissemination of practice-based information, and their distribution is often nation-wide (if not continent-wide or world-wide), they are in a powerful position to send messages (both intentional and unintentional) about the nature of a globalized curriculum and a globalized workplace" (181). Further, Robert Connors tracks practice via textbook usage, explaining that long before the creation of the modern discipline of composition, pedagogy and instructional practices were shaped by textbooks specifically in response to the needs and "preferences" of teachers ("Textbooks" 178). Connors' book on the pedagogical history of rhetoric and composition in American higher education, *Composition-Rhetoric* simultaneously chronicles increasing numbers of textbooks devoted to grammatical instruction (and less to rhetoric) as instruction shifted toward grammatical correctness

and away from instruction in rhetorical theory.[90] Finally, Christopher Sean Harris remarks in his dissertation on first-year composition handbooks that "Composition textbooks can provide insight into how publishers think instructors should teach students or how colleges want instructors to teach students—merely how students *should* learn to write, what students should learn about writing" in his dissertation abstract.[91] Harris's argument focuses on how composition textbooks have changed.

The insights of these scholars are useful for better understanding how visual textbooks inform classroom practice. Textbooks not only dictate how information is shaped and presented in particular disciplines, but also normalize what information is worth knowing. A writing textbook surveys can reveal not only what information is being taught about visual communication, but also how this information is presented, telling both students and teachers how to think about the relationship between the verbal and the visual, and what is worth knowing about visual communication in a writing classroom.

Previous Research

There have been very few published textbook surveys reported in the scholarly literature in rhetoric and composition or in technical and professional writing. Certainly individual writing programs conduct their own reviews when choosing textbooks for their core writing courses, and criteria are outlined by committees involved in that decision. Yet the results of these deliberations are not necessarily published. William Dowie's 1981 large-scale analysis of rhetoric/composition textbooks is the exception.[92] Dowie builds a rubric for analyzing first-year composition textbooks. Using the results of a

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[90] See Chapter 3 "Grammar and Mechanical Correctness."
[91] Christopher Sean Harris. "First-year Composition Handbooks: Buffering the Winds of Change," Bowling Green State University, PhD Dissertation, 2006.
[92] Dowie too notes the lack of research on "rhetoric texts" (see footnote #3; pg. 52).

questionnaire administered to teachers at state schools in Alabama, Louisiana, and Massachusetts, he proposes the following qualitative and descriptive categories: range of subject matter, emphasis, organization, pedagogy, evaluation procedures, language, and recommendations, with a detailed definition of each. Dowie concludes by suggesting that although the range of responses indicates a personal preference in selection, these categories offer common ground for teachers wishing to establish criteria for comparison for textbook selection. Further, Dowie's work is not a textbook analysis per se, but rather a methodology that can be used to make textbook decisions.

Studies in intercultural communication for business and professional and technical writers have used textbooks surveys. Libby Miles[93] explores the positioning of international students in technical communication textbooks published in1995,[94] Dànielle DeVoss, Julia Jaskin, and Dawn Hayden analyze intercultural communication teaching practices via a business and technical communication textbook survey,[95] and Jan Corbett concludes that business and technical communication textbooks position intercultural communication in terms of a) "information-acquisition" (the textbook tells students about other cultural practices and suggests writing strategies for different audiences) and b) "case-study" (the textbook suggests that students discuss and problem-solve intercultural communication challenges).[96] Thomas Barker and Natalia Mateeva also propose a textbook analysis model that guides instructors in textbook selection for an intercultural

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[93] Miles dissertation, "Building rhetorics of production: An institutional critique of composition textbook publishing," Purdue University, 1999, critiques the business of textbook publishing suggesting a "rhetoric of production."
[94] See Libby Miles. "Globalizing Professional Writing Curricula: Positioning Students and Re-Positioning Textbooks." *TCQ* 6.2 (1997): 179-200.
[95] The authors selected 15 of the "best-selling" business and technical communication textbooks produced by Allyn & Bacon/Longman, Bedford/St. Martin's, Houghton Mifflin, Prentice Hall, and Thompson Learning between 1994-2001, and 15 randomly selected business and technical communication textbooks published between 1960-1975. See pgs. 72-74 for a detailed description of their methodology.
[96] See Jan Corbett. "From Dialogue to Praxis: Crossing Cultural Borders in the Business and Technical Communication

communication service course.

Each of these studies teases out a different aspect of intercultural communication within business and technical writing textbooks for comparison, and each also follows a fairly well defined methodological approach. Miles limits her investigation to textbooks published in 1995. She notes the extent to which intercultural communication is addressed in each textbook by commenting on layout and design of the overall textbook and acknowledgments in the preface to an increasingly global society. DeVoss, Jaskin and Hayden select 15 "best selling" textbooks from 1994-2001 (which they determine by contacting the major publishers) and 15 textbooks that they classify as "randomly selected" from 1960-1975. The authors then flesh out their inquiry by scouring tables of contents and indexes for relevant words like 'culture,' and 'foreign language(s).' They look for reproduced articles written by intercultural communication experts and embedded sample documents that illustrate intercultural communication concepts or points. From this data they identify challenges in teaching intercultural communication and posit emergent pedagogical trends. Corbett, on the other hand, teases out pedagogical models for teaching intercultural communication. She cites specific examples of instruction in intercultural communication from textbooks (without naming the textbooks) and then analyzes these examples. Miles and DeVoss et al. take a deductive approach; they start with a research question which they then "test" with their textbook dataset, whereas Corbett's approach is inductive—she generalizes from specific examples.

Specific Methodology

My survey approach is informed both by these methods and by my knowledge

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Classroom." TCQ 5.4 (1996): 411-424.

and previous professional experience as a technical writer in survey design and user testing. Survey design in scientific fields is certainly more stringent, yet general principles still apply: formulating a specific research question, narrowing the scope of research (while including a large enough sample size to be representative and generalizable), and drawing conclusions from patterns that seem to be emerging. My research methodology in this section follows each of these steps.

Specifically I ask: How is visual communication being addressed both in terms of analysis and production in writing textbooks that would seem to teach visual communication? I am centrally concerned with how writing textbooks teach students 1) to analyze the visual compositions that others have created; and 2) to produce or create their own visual compositions. The term 'writing textbooks' is much too broad a starting point for this inquiry, so I narrow the scope of textbooks by reviewing the titles offered by the following four major publishers in higher education: Pearson/Longman, Bedford St. Martin's, W.W. Norton, and McGraw Hill. Each of these publishers lists offerings first by discipline—in this case "English"—which is a consistent category among the four publishers. From this common ground, each publisher uses different sub classifications. For example, Bedford St. Martin lists Business and Technical Writing, Composition, Developmental English, Literature and Linguistics. Composition is then further subdivided into Argument, Creative Writing, Handbooks, Readers, etc (see Table 7).

Table 7. Bedford St. Martin Writing Textbook Classifications

ENGLISH

- Business and Technical Writing
- Composition
  - Argument
  - Creative Writing
  - Handbooks
  - Readers
  - Research
  - Rhetorics
  - WAC
- Developmental English
- Literature and Linguistics

W.W. Norton uses the following categories under "English": Norton Anthologies, Norton Critical Editions, Composition, Creative Writing, and Norton Scholar's Prize. Pearson/Longman lists Developmental English, Composition, Literature and Creative Writing, and Technical Communication. Composition includes First-Year Composition, Language Studies, and Advanced Courses. First-Year Composition is further subdivided into First-Year Composition, First-Year Rhetorics, First-Year Composition Readers, Research Writing, Argument, Writing Across the Curriculum, and Literature for Composition (Table 8).

Table 8. Pearson/Longman's Writing Textbook Classifications

ENGLISH

- Developmental English
- Composition
  - First-Year Composition
    - First-Year Composition
    - First-Year Rhetorics
    - First-Year Composition Reader
    - Research Writing Argument
    - Writing Across the Curriculum
    - Literature for Composition
  - Language Studies
  - Advanced Courses
- Literature and Creative Writing
- Technical Communication

Finally McGraw Hill's English categories include Advanced Courses, Business Communication, Developmental, Freshman Composition, Literature, and Modern Library College Editions.

In order to keep the scope of this research manageable as well as specific to my research question, I limited my inquiry to the general category "Composition" for each of these publishers. This category alone produces an initial dataset of several hundred texts. For example, Pearson/Longman, the largest publisher of the four, publishes over 100 titles in First-Year Composition. From here, I narrowed my sample size based on the criteria I developed as outlined in detail in Table 9.

I reviewed the range of textbooks classified as Composition and chose a total of 16 textbooks for inclusion in this survey: eleven from the category Composition in the discipline "English," one from the category "Art Appreciation" (entitled *Seeing is Believing*) in the discipline "Art," and one from the sub category "Visual Communication" (entitled *Designing Visual Language*) from the broader category Technical Communication. I chose to include these last two texts because they specifically focus on visual communication. *Seeing is Believing* is an art theory textbook that provides instruction from a "writing about art" perspective. Its inclusion gives a sense of how visual communication and writing are addressed in a discipline other than English. Further, *Seeing Is Believing* is used in ASU's *Principles of Visual Communication Class*, and I used it in my Visual Argument class. Although it is not an 'English' textbook, some English teachers use it to teach visual communication. I include *Designing Visual Language* because this is the only textbook in the broad disciplinary category English (and within the sub category Technical Communication) specifically

categorized as "Visual Communication," and because its central concern is visual communication and writing (see Table 12). My inclusion/exclusion criteria resulted in eleven texts selected for the survey,[97] all of which are timely (all but one published since 2002).

I include three textbooks from the category Technical Communication/Business Writing from Pearson/Longman, Bedford St. Martin's, and McGraw Hill. W.W. Norton does not publish any titles in this category. I chose three general technical communication titles using two criteria: 1) publisher specifically advertised them as either their "best-selling" title in general technical communication, and/or 2) the publisher's description indicated that the textbook was written for a broad undergraduate audience. I include these technical communication textbooks for limited comparative purposes to explore how visual communication is taught within the context of a technical or a professional writing class. In achieving this end, I generally describe the textbook's content but only conduct an in depth review of the sections or chapters that specifically focus on instruction in visual communication. Further because the primary focus of this investigation is composition textbooks, I collapse my discussion/analysis of all technical communication books into one section at the conclusion of this larger section.

Finally, no Composition textbooks were chosen from McGraw Hill because none met the selection criteria outlined in Table 9. Textbooks classified as Composition are not limited to first-year writing. Moreover, many classified as first-year writing are used not just in first-year composition classrooms. Composition is a broad textbook classification category that includes a wide range of undergraduate writing textbooks. Therefore, this

[97] My original sample size was thirteen composition textbooks, but I had to eliminate two textbooks because I did not receive desk copies from the publisher. To date, I have still not received copies of these textbooks.

survey includes a range of textbooks generally used to teach writing with a focus on instruction in visual forms of communication at the undergraduate level. Table 9 below provides a detailed account of my textbook selection criteria and rationale/justification.

Table 9. Composition Textbook Selection Criteria and Rationale/Justification

Criteria	Rationale/Justification
1) Textbook must be classified in the discipline "English" and within the subcategory "Composition" (see exceptions outlined in Survey Limitations).	In order to keep the number of textbooks surveyed manageable yet still reasonably representative of the content generally covered in a writing classroom.
2) Textbook published by one of the four major publishers: Pearson/Longman, Bedford St. Martin's, W.W. Norton, or McGraw Hill.	This criterion keeps the scope of research manageable, as well as representative by ensuring that the textbooks surveyed have a high likelihood of being used by a large number of writing instructors and are indicative of how writing is generally taught in the field.
3) Instruction in visual forms of communication must be a central or equal component of writing instruction. That is, the textbook title must specifically mention 'visual communication,' 'visual rhetoric,' 'pictures,' 'images,' 'design' or other language that indicates a focus on instruction in visual forms within the context of writing instruction.	Here I narrow the scope of inquiry by surveying only those textbooks that address visual communication in terms of either analysis or production. Publisher classification of textbooks is too broad to be a good indicator of whether visual communication is addressed (see Table 10), so title is a better indicator.

Table 9. Cont.

Criteria	Rationale/Justification
4) Survey will include no more than 20 total textbooks[98]	I first narrowed my sample Composition textbooks. I then narrowed my selection to textbooks whose titles signaled instruction in visual communication. Finally, I limited the survey to 20 textbooks to keep the scope of research manageable, but still representative.
5) Textbook must be published within the last 11 years (1998-2009).	Visual communication is often taught within the context of technology, so I instituted this criterion to help ensure the currency of any software instruction and adherence to current methods of instruction.

Table 10 provides detailed information about each Composition textbook surveyed including title, author(s), number of pages, publisher, publisher's classification, and date of publication. Table 11 includes the same information about textbooks surveyed but not classified as Composition. In the next section, I conduct the full textbook survey. For each title listed in Tables 10 and 11, I first briefly describe the textbook, sketching out the author(s)' pedagogical approach as explained in the preface, and then give substantive details about the organization and layout of instructional content specifically in regard to visual communication. Chapter titles are enclosed in quotations marks and chapter sections or headers are capitalized. For each textbook I look closely at instruction that addresses visual production—the creation, placement or layout of visual elements within a composition, or the creation of visual-dominant texts—and analysis: a written evaluation of the visual components in an alphabetic text or visual-dominant text that someone else has created. I use the term "visual-dominant text" to

[98] Dowie explains that his survey included twenty freshman composition textbooks, which he argues is a large enough

refer to any type of composition in which visual forms are the central communicative component, e.g., photographs and photo essays, advertisements, posters, web page screen shots, Power Point slides. In this section, my goal is to describe. This descriptive section is followed by an analysis and discussion of the textbook's treatment of the visual. Here I assess and critique each text, discussing what I perceive to be the main pedagogical approaches to instruction in visual forms. I draw from the paradigms I outline in Ch3: graphic design, semiotics, and visual culture, noting strengths and weakness of the textbook's approach to visual communication.

Survey Limitations

My investigation in this chapter is by no means an exhaustive or comprehensive review of instruction in visual communication at the undergraduate level in writing studies. Such a review would require not only an in depth investigation into each program listed on the CCCC report, but a review of those not listed—the University of California at Berkeley, for example, has had a rhetoric department for a number of years and offers an undergraduate major in rhetoric, yet this department is not listed on the CCCC report—as well as detailed syllabi reviews and instructor interviews. Without this level of detailed information, it also hard to determine the representativeness of a textbook review, i.e., which textbooks writing teachers actually use in the classroom and to what extent and how visual forms of communication are actually being addressed. While textbook surveys can lend some significant insight into classroom pedagogies, they certainly cannot present the whole picture.

As explained in Table 9, I limited the scope of the sample in order to keep the scope of research manageable, and I may not have included all textbooks that teach visual

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sample size to be representative, but small enough to meet his research time constraints.

communication. Additionally, disciplines other than English publish textbooks that teach writing—Communication, Journalism, and Speech, for example—as well as textbooks that focus on writing in particular disciplines (science writing, writing for engineers, business writing). Further, writing instructors may use writing textbooks published in other fields.

I specifically chose Composition within “English” because Composition is broadly focused on general writing instruction in contrast to specialized and genre-specific categories like Literature, Creative Writing, Developmental English, and Technical Communication. Because visual communication is of central concern to technical communication, I chose three general technical communication textbooks to gain a sense of how visual communication is approached in these types of classes.

Table 10. List and Description of Composition Textbooks Surveyed

Title	Author(s)	Number of Pages	Publisher	Publisher's Classification	Publication Year
Convergences: Themes, Texts, and Images for Composition (3rd ed)	Robert Atwan	688	Bedford St. Martin's	Composition: Readers[99]	2009
Seeing and Writing	Donald McQuade and Christine McQuade	832	Bedford St. Martin's	Composition: Readers	2006
Writing in a Visual Age	Lee Odell, Susan M. Katz	752	Bedford St. Martin's	Composition: Rhetorics	2006
Getting the Picture: A Very Brief Guide to Understanding and Creating Visual Texts	Marcia F. Muth and Karla Saari Kitalong	64	Bedford St. Martin's	Composition: Rhetorics	2004
Designing Writing: A Practical Guide	Mike Palmquist	144	Bedford St. Martin's	Composition: Rhetorics	2005
The Elements of Visual Analysis (Elements of Composition Series)	Marguerite Helmers	144	Pearson/ Longman	Composition: First-Year Composition Reader—Visual	2006
The World is a Text, The: Writing, Reading and Thinking About Visual and Popular Culture	Jonathan Silverman, Dean Rader	768	Pearson/Longman	Composition: First-Year Composition Reader (Readers Cultural Studies)	2009
Rhetorical Visions: Reading and Writing in a Visual Culture	Wendy Hesford and Brenda Jo Brueggemann	656	Pearson/Longman	Composition: First-Year Composition Reader—Visual	2007
Compose, Design, Advocate	Anne Francis Wysocki and Dennis Lynch	564	Pearson/Longman	Composition: First Year Composition—Rhetorics (Genre/ Discourse Communities)	2002
Beyond Words: Cultural Texts for Reading and Writing (2nd ed)	John Ruszkiewicz, Daniel Anderson, and Christy Friend	558	Pearson/Longman	Composition: First-Year Composition Reader (Readers—Cultural Studies)	2009
Picturing Texts	Lester Faigley, Diana George, Anna Palchik, and Cynthia Selfe	640	W.W. Norton	Composition: Readers and Composition: Rhetorics and Handbooks	2003

[99] Composition textbooks classified as 'Readers' tend to be collections of alphabetic texts—'readings'—that include writing prompts based on the readings. The 'Readers' in this survey, as I discuss in the conclusion of this chapter, tend to follow this same pedagogy. Yet instead of being limited to alphabetic-dominant texts, the 'readings' tend to be multimodal. Textbooks classified as 'Rhetorics,' on the other hand—as I also discuss in the conclusion—, tend to be handbooks.

Table 11. List and Description of Technical Communication Textbooks Surveyed[100]

Title	Author(s)	Number of Pages	Publisher	Publisher's Classification	Publication Year
Technical Communications: 10 Ways to Manage Technical Documents (1st edition)	Part of the Glencoe Professional Communication Series—McGraw Hill/Irwin	206	McGraw Hill	Business Communication—Technical Communication Writing	2003
Technical Communication (8th edition)[101]	Michael Markel	736	Bedford St. Martin's	Business and Technical Writing—Technical Writing	2007
Technical Communication Today (2nd edition)[102]	Richard Johnson-Sheehan	784	Pearson/Longman	Technical Communication—Technical Communication Intro	2007
Designing Visual Language: Strategies for Professional Communicators	Charles Kostelnick, David Roberts, Sam Dragga	455	Pearson/Longman	Technical Communication—Visual Communication	1998

Table 12. Other Textbooks Surveyed not Classified as Composition

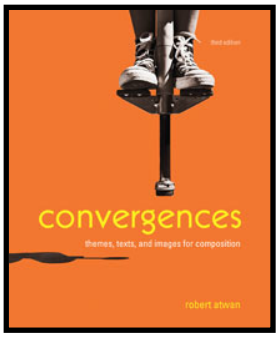
Title	Author(s)	Number of Pages	Publisher	Publisher's Classification	Publication Year
Seeing is Believing (3rd edition)	Arthur Asa Berger	288	McGraw Hill	Art: Art Appreciation—Writing About Art	2008

[100] I requested a desk copy of John M. Lannon's *Technical Communication* for inclusion in the technical communication portion of this survey, but have still (as of 6/22/09) not received it. Therefore, I was not able to include it in the survey.

[101] The 9th edition of this textbook will be available in February 2009. Due to time constraints, I reviewed the 8th edition.

[102] The 3rd edition of this textbook is available via the Pearson/Longman website with a copyright date of 2010.

COMPOSITION TEXTBOOKS



Description: In the Preface addressed to instructors, Robert Atwan describes the text as "a book that pairs the essay with compositions from other media" (v). "Convergences," he states, "is built around clusters. Pairing a strong essay with other kinds of texts—a poster, a Web site, an essay, and a poem, for example—not only gives students more to think about critically but also gives those students more to write about" (v). The organization of the textbook reflects this approach: a range of multimodal texts are thematically organized by chapter: Ch1: "Depicting Identities," Ch2: "Telling Stories," Ch3: "Shaping Spaces," for example. Each chapter is then organized by six different "clusters" or mini themes related to the main chapter theme.

The introductory chapter introduces Atwan's guiding rhetorical heuristic—Message, Method, Medium—and each cluster section concludes with discussion and writing prompts drawn from these categories and coupled with instruction in the rhetorical situation. Each cluster is framed around a central essay or alphabetic-dominant text, but incorporates texts from a wide range of genres: poems, comics, essays, webpage screen shots, biographies, and memoirs. For example, Ch1 includes a memoir, a book cover, and a poem, while the second cluster includes a personal essay, an annotated list of objects, and a screen shot from E-bay. Each full chapter concludes with a section entitled Write, which includes exercises and activities categorized as Analyze, Collaborate, Research, Evaluate, Compare, and Create.

End-of-chapter activities include writing prompts for essays, position papers, narratives, research reports, and collaborative projects. There are, however, a few

exercises that teach visual production: create a comic strip (Ch2; 283), sketch out a design for a memorial (Ch4; 451), adapt a story into a cartoon (Ch5; 531), and create a rough draft for print ads (Ch6; 638).

Analysis and Discussion: *Convergences* positions itself as a textbook that "pairs the essay with compositions from other media" (v). Themes are focused around each chapter's essays with multimodal texts acting as supportive or illustrative. Atwan's dual objectives are to show students the interconnectedness among multimodal forms, and to present a methodology for making rhetorical choices. He explains: "The purpose of including visual texts in a composition reader is not to pander to students' 'MTV' aesthetic; every composition represented in these pages is the result of careful choices made by a writer or designer or an artist" (vi). Atwan's instructional goal, as he puts it, is "to provide multiple occasions for writing throughout the text" (vii). Thus the instructional focus is not necessarily on visual or multimodal forms, but to prompt invention of alphabetic texts. Atwan's comment here is emblematic as it suggests the continued privileging of alphabetic texts common in our field as well as articulates many of our assumptions about visual forms of communication as less sophisticated or 'serious.'

Description: Donald and Christine McQuade explain in the introduction to instructors that this textbook "is grounded in a simple pedagogical premise: Invite students to give words and images equal attention" (vi). They seek to compile a "first-rate collection of engaging verbal and visual texts [to] inspire students to see, think, and write with clarity and conviction" (v), and they focus on developing students' critical observation skills of both

visual and verbal texts. The introductory chapter prompts students to consider what they see and what they do not, providing a "Composition Toolkit" focused on critical thinking and rhetorical strategies such as Purpose, Structure, Audience, Point of View, Tone, Metaphor, and Context.

Remaining chapters are organized by theme—Ch1: "Observing the Ordinary," Ch2: "Coming to Terms with Place," for example—and include a range of 'texts': essays, short narratives, memoirs, photos and photo essays, illustrations, comic book excerpts. The last page of the Preface then explains and illustrates some of the textbook's design features:

- *Opening Portfolio:* Chapters begin with several pages of text and half and full page color photographs with brief captions introducing the chapters and attempting to draw students into the chapter's content.
- *Pair:* An image is printed on the left side of the page layout while text—a poem, excerpt from an essay or other short narrative—is printed on the right hand side, contrasting visual and verbal content and prompting students to think about the connections.
- *Exercises:* Specific sections entitled "Re: Searching the Web" or "Talking Pictures" that usually include discussion prompts on a micro theme related to the chapter's main theme.
- *Retrospect:* Short sections that show ad reproductions, pictures, and movie stills.
- *Portfolio:* "Collections of paintings, photographs, or mixed-media texts by a single artist or on a single theme [that] asks students to consider style, theme, and vision" (xv).

- *Interview:* Short interviews with contributing artists and writers about their work.
- *Visualizing Composition:* Introduces different rhetorical concepts or strategies.
- *Context:* Provides supplementary historical information using images and text.
- *Looking Closer:* "A sharply targeted collection of visual and verbal texts [that] invites students to focus attention on a specific question about each chapter's larger topic" (xv).

Analysis and Discussion: The introduction clearly positions this textbook as a writing textbook. Its central premise is that developing stronger observation skills can lead to better writing skills. Students become motivated to write by what they see—seeing equals alphabetic invention. McQuade and McQuade state in the Introduction, for example,: "This book provides you with opportunities to sharpen your perception and develop your ability to write with clarity and insight" (3). The vast majority of exercises and activities provide instruction in alphabetic literacies, employing visual dominant texts to engage students in writing. While its title suggests that "Seeing" will play an equal role to "Writing" and the authors state that they "invite students to give words and images equal attention" (vi), images serve primarily as prompts for alphabetic invention. At the same time, the textbook is highly visual—photographs often comprise entire two-page layouts (a format not seen in the other textbooks surveyed), and are not always discussed, advancing the authors' goals of developing students' observational skills and requiring readers (students) to make these connections.

Description: Lee Odell and Susan M. Katz begin with an acknowledgement of the changing nature of composition in the twenty-first century, remarking that despite technological savvy, students lack experience producing effective rhetorical texts. This textbook guides students in developing strong rhetorical skills in both verbal and visual forms and pays particular attention to invention strategies. The textbook is organized as follows:

Writing Assignments	Strategies for Design and Research	Strategies for Special Writing Situations
• Ch2: Profiles • Ch3: Reports • Ch4: Position Papers • Ch5: Evaluations • Ch6: Proposals • Ch7: Instructions	• Ch8: Designing Pages and Screens • Ch9: Starting Research and Finding Sources • Ch10: Conducting Field Research • Ch11: Evaluating Sources and Taking Notes • Ch12: Using and Documenting Sources	• Ch13: Writing for the Classroom • Ch14: Writing Portfolios • Ch15: Writing for the Community • Ch16: Making Oral Presentations

Chapters in the Writing Assignments section focus on instruction in specific print-based genres: profiles, reports, position papers, etc, and are organized into three subsections: primary instructional material, sample documents, and assignments. The instructional material section explains the genre and instructs students in rhetorical considerations—audience, purpose, and context; it lists heuristics for using visuals ("Visual Information in Context"). The sample documents section usually includes several different examples some of which are student work with commentary from the authors in the margin. Each example also concludes with a list of discussion questions such as "Reflecting on What You Have Read."

The Assignment section begins with the major chapter assignment and a brief explanation on using the "Guide to Writing." In Ch2, for example, Profiles asks students to "write a profile of a person, place, or activity that will reveal to readers the

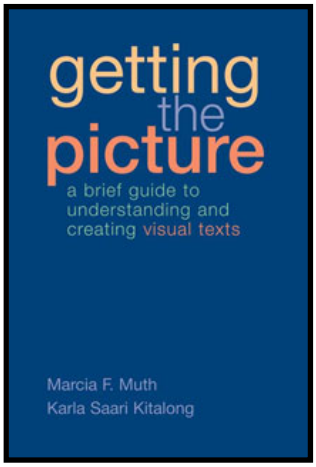
characteristics that you think make him or her or it remarkable" (69). The text then explains that "Working on the Assignment" boxes throughout this section will guide the student through the assignment. The rest of the assignment section includes inventional heuristics.

Instruction in visual forms, particularly invention, includes searching for images as part of a student's research or inventional strategy. For example the last step in "Selecting a Topic" tells students to "Look for good photographs: Can you find or take any photographs that will help readers appreciate how significant your topic is?" (71). "Analyzing Content" guides students in making rhetorically informed decisions about their content including shorter sections on "Audience knowledge, values, and needs"; and "Audience expectations for content", while the section entitled "Audience expectations for layout or format" asks students to think about design (73). The last section of "Drafting" asks students to incorporate visual forms. "Designing Your Profile and Integrating Visual Information" (97) provide three guidelines and a sidebar on using photographs. Instruction in visual invention is presented in a similar format in several other chapters.

The chapters in the next major section, "Strategies for Research and Design," primarily address different aspects of conducting research (Chs 9-11). Ch8: Designing Pages and Screens does addresses visual communication in detail, beginning by outlining the principles of design (481-493), and other categories such as layout, and "Representations of Information" such as tables, charts, graphs, color, and typefaces. Excerpts from sample documents embedded in these chapters illustrate these concepts.

Analysis and Discussion: Odell and Katz make a strong attempt to address visual forms by continually prompting students to consider how visual elements influence meaning. Each genre chapter (1-7) addresses visual communication as a central component of the genre and provides inventional heuristics. Genre chapters also often include visual analysis. Ch2, for example, point outs elements in a photograph used in a sample profile.

The primary instructional content of this textbook, however, still is grounded to a large extent in alphabetic literacies. Writing is often addressed first and not always simultaneously with visual elements. Visual forms are not specifically framed as merely illustrative or supportive of textual content, but the assumption seems to be that students will plan their writing first and consider visuals second. For example, in Ch2 Profiles explains that the visual medium most commonly used in this genre is the photograph and prompts students as follows: “How is the picture composed?, What kinds of details appear in the photograph? (32-33). These questions are given after Audience, Circumstances, and Purposes have been considered. The Assignment section of Ch2 first prompts students to develop textual content and includes a detailed discussion of narrative, voice, and structuring the narrative. Instruction in “Integrating Photographs” (97)—the title here itself suggesting that photos should be added to existing textual content—comprises just one-page in an Assignment section that is 70 pages long.



Description: This booklet—more of a handbook than a textbook—includes two main sections and no chapters. Marcia F. Muth and Karla Saari Kitalong explain in the Preface for instructors explains that it is designed to instruct students in both analysis and production of visual texts, and can be used in composition courses, courses that address visual analysis and production, service-learning courses, and business writing courses (v). The Introduction for students discusses building "visual awareness," and briefly explains how this text specifically guides students in these skills.

The first main section ("Strategies for Designing Your Document") offers basic formatting guidelines, while the second main section ("Strategies for Understanding Visual Representations") includes instruction in critically analyzing and evaluating images. The first section introduces what it terms are the four basic principles of document design: know your readers, satisfy your readers' expectations, consider your readers' constraints, and remember your purpose—all of which actually provide rhetorical instruction (rather than in document design as defined in Chapter 3). The next subsection, entitled "Creating an Effective Design for Your Document," advises choosing a central controlling element for the document: fonts, lists, white space, headings and alignment, and color. The next subsection is entitled "Using Visuals to Reinforce Your Content" and includes sections on placing visuals including charts and graphs.

Students are then given heuristics for conducting visual analysis focusing on the action or idea being communication (what is going on in the image). The authors repeat instruction in audience, purpose and prominent element focusing on how elements work

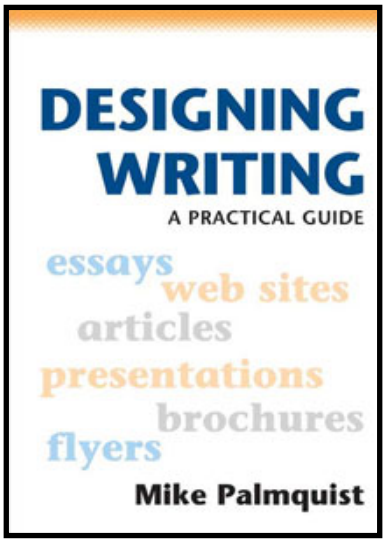
together to create an overall rhetorical effect. Students are instructed in considering focal point, "cast of characters," and "story of the image" (37-8). This section begins with visual analysis strategies: "Level One: Seeing the Big Picture," "Level Two: Observing the Characteristics of an Image," and "Level Three: Interpreting the Meaning of an Image." Each of these subsections is also further divided into smaller categories such as Purpose and Audience, Prominent Element, and Focal Point. The two main sections conclude with a checklist and an accompanying list of exercises, and use examples from a range of genres to illustrate key concepts including magazine articles, advertisements, a resume, Power Point slides, web page snapshots.

Analysis and Discussion: This handbook provides a basic overview of visual communication. Its approach is interesting, however, because it treats visual forms of communication primarily from a rhetorical perspective. The "four basic principles of document design" that Muth and Kitalong outline in the first section are not really design principles in the Gestalt sense, but are rhetorical principles.

The next subsection also treats visual production differently when the authors suggest "Use[ing] a Prominent Element" to guide layout and organization (8). It is significant that they do not discuss whether this element should be verbal or visual—the primary element in their example is both—or otherwise engages in a discussion that asks students to consider visual and verbal forms separately. In not calling attention to this division, students might assume that there is no division, which helps dissolve treating visual and verbal elements separately. The authors do discuss verbal and visual forms, but these are framed as elements—fonts, lists, white space, headers, alignment, repetition, color. The next subsection, entitled "Using Visuals to Reinforce Your Content," provides

instruction in visuals that illustrate processes (diagrams), ideas (illustrations) or report data (charts, graphs, and tables). The title suggests the primacy of written material, and does highlight a division between visual and verbal forms that continues to reappear in the subsection "Arranging Visuals and Text in Your Document" with the following categories: Integration of Visuals and Text, Placement and Alignment of Visuals, and Balance between Visuals and Text. This last category also includes the statement: "The visuals should support, not overshadow, the content of your paper" (30). This advice is important in an alphabetic text-heavy document like a report or an essay. But how might this differ in a visual dominant text such as an advertisement, webpage, or Power Point presentation? Finally, the exercises at the end of this first section address analysis as students are asked to experiment with and analyze different fonts and several documents.

The second section guides students through different levels of conducting a visual analysis by considering the effects of particular elements. Students are first advised to determine the prominent element and the focal point of an image. This section too addresses the effect of the entire composition rather than visual and verbal elements separately. At the same time, this section only includes examples of visual dominant compositions—a photograph and three advertisements. Thus students only receive instruction in visual analysis on compositions where the primary message is communicated visually. Exercises here include analyses of print ads, photographs or portraits, and a CD cover.



Description: Mike Palmquist explains in the Preface (written to instructors) that this short handbook is primarily concerned with the "visual aspect of rhetoric" (iii), which he defines as document design. He extends document design to the canon of delivery explaining that "modern writers are thinking of delivery in terms of documents' visual appearance and appeal" (iii). He then discusses the importance of well designed documents in getting readers' attention in today's competitive and information saturated world. He addresses these aspects by making attention to design "a rhetorical act" (iv), integral and part of the composing process.

The Introduction introduces students to document design defined as "the use of visual elements—fonts, colors, page layout, and illustrations—to enhance the effectiveness of written documents" (1). Palmquist also discusses document design in terms of visual rhetoric—"a term used to describe how visual elements work together in a document to persuade or convince a reader" (1). The textbook is organized into three main sections: Designing for Effect, Understanding Design Elements, and Designing Documents.

- Ch1: "Understanding Design Principles"
- Ch2: "Designing for a Purpose": addresses purpose and tone, tying these concepts back to the principles of graphic design
- Ch3: "Designing for Your Readers": discusses meeting readers' needs such as considering how particular elements might be used (headers and footers) for

example.

- Ch4: “Designing for Medium and Genre”: explains that readers have different expectations for different genres as well as in terms of the medium used
- Ch5: “Designing with Your Sources in Mind”: addresses considerations such as plagiarism, and documentation

The introduction to the next section begins by explaining the central and equal role that document design plays today in creating documents. “Writers, in effect, have become designers,” Palmquist states. Chapters in this section include:

- Ch6: “Font, Line Spacing, and Alignment”
- Ch7: “Page Layout”: addresses a number of page format considerations including white space, margins and gutters, columns, page numbering and headers, headings and subheads, bulleted lists, etc.
- Ch8: “Navigation Aids”: discusses strategies for guiding readers through documents such as table of contents and indices for print-based documents
- Ch9: “Color”: provides guidelines for using color and discusses some of the effects of making color choices.
- Ch10: “Shading, Borders, and Rules”: explains some of the effects of borders, shading and rule lines, and provides guidelines for using these elements.
- Ch11: “Illustrations”: addresses incorporating photographs, and tables and figures.

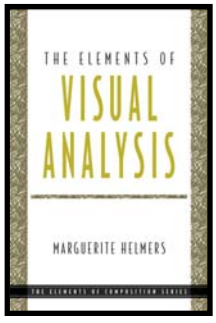
Section three, entitled “Designing Documents,” approaches document design by genre with the following chapters: Ch12: “Academic Essays,” Ch13: “Articles,” Ch14: “Brochures,” Ch15: “Flyers,” Ch16: “Multimedia Presentations,” and Ch17: “Web

Sites."

Each chapter includes multiple annotated examples from a range of professional writing genres: flyers, brochures, reports, website screenshots, and newspaper and magazine articles. Chapters in the second and third sections include instruction in Word's formatting tools via screen shots and annotated examples. Finally, each chapter includes a Design Activity section with exercises related to that particular chapter.

Analysis and Discussion: Palmquist pretty clearly takes a graphic design approach to instruction in visual communication in this textbook. The end of chapter activities in the first section focus primarily on analysis while sections two and three focus on rhetorical principles. He approaches design as part and parcel of the writing process—integral to the rhetorical decisions that composers make. However, as a handbook this textbook may be too short to entirely do this idea justice.

As a handbook likely to be packaged with a longer writing textbook, this may also reinforce the idea that design is supplementary to writing. Further, positioning visual forms of communication only in terms of delivery may also be problematic because it can mask the other rhetorical aspects of design—invention, arrangement, style.



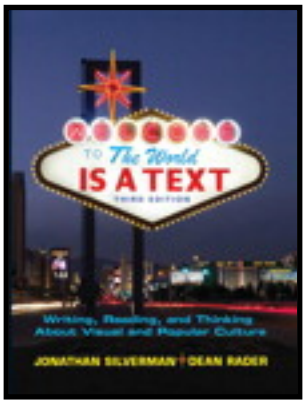
Description: This short, four-chapter handbook includes two prefaces—one for instructors, one for students—both of which explain the increasingly visual nature of communication. In the student preface Marguerite Helmers explains that students will learn how professional writers analyze visual culture, build a critical vocabulary for discussing visuals, and be given visual subjects to write about and a bibliography with more sources. The text begins by defining visual culture, and gives several general heuristics for

analyzing visual culture. Ch1 is focused on initial viewer reactions and how reaction is influenced by context. Ch2: “The Elements of Critical Viewing” fleshes out a focused and comprehensive heuristic for a “step-by-step” (29) analysis.

Steps One and Two are shown to some extent in Ch1, while Step Three brings in the formal elements of design: line, shape, color, and the “Principles of Design,” which the author defines as “Arrangement,” and includes perspective; angle, vantage point, point of view; framing, dominance, balance, proportion (34-6). Step Four brings in Dondis’ level of abstraction criteria: representational, abstract and symbolic (41) and includes a very brief treatment of iconography and symbols. Step Five briefly presents deconstruction as a theory of analyzing absences. Step Six asks students to think about the “biases, preferences, and knowledge” (49) they bring to an interpretive context and how this influences perception. Step Seven goes back to Step Four, asking students now to consider the emotional/interpretive effect of these elements—what emotions/beliefs/ideas does the student associate with particular elements that might be symbolic and listing flag, flower, cat, dog as examples and the associations we have with particular colors (50). Step Eight gives very brief guidelines for researching the subject admonishing students to consult “books, journals and websites” (50) and consider how context influences meaning. Finally Step Nine summarizes the previous steps and suggests students bring together their “facts” collected about the image, and either engage in applied or theoretical criticism. Helmers also briefly addresses several schools of critical thought: Structuralism; Deconstruction; Feminism, Gender, and Queer Theory; Psychoanalysis, Marxism, and Cultural Studies, and New Historicism and Cultural Poetics (52-54).

Chapters 3 and 4, “Picturing Place” and “Picturing People,” explore “scenery and landscape” (58) and how people are represented in image. Ch4 considers the cultural significance of taking snapshots and portraits, presenting students with guiding questions for analyzing people in landscape paintings, cartoons used in nineteenth century newspapers, and several documentary photographs. The text concludes with a glossary of key analytical terms and a bibliography for each chapter. Each chapter concludes with several sample activities as well as “prewriting questions” to guide students in using the analytical principles presented in each chapter.

Analysis and Discussion: Helmers provides a very general overview of visual analysis with the primary focus on cultural analysis, although the text does very briefly address elements of design and semiology. This textbook strives to give students a very general and broad analytical heuristics for observing and teasing out meaning in visual representations. It also provides a very brief introduction to major cultural criticism analysis theories—Marxism, feminist, queer, deconstruction. This text might serve as a good introductory text to visual analysis, but like other handbooks surveyed, attempts to cover a wide range of visual material in a short space.



Description: In the Preface (addressed to instructors) Jonathan Silverman and Dean Rader explain that in this third edition they “continue to foreground visual and cultural rhetoric along with a pedagogy of writing that encourages this facility in students” with their primary goals being to instruct students in “read[ing] cultural texts” (xxiii). They then emphasize the multimodal nature of today’s texts and the need for student savvy in interacting and engaging with

these texts, but also in realizing intertextual relationships and articulating these connections. Striving to address instruction in both analysis and production, they state: "*The World is a Text* considers how various texts enact rhetorical strategies and how students might begin not only to recognize these strategies, but also use those strategies for their own writing" (xxiii-xxiv).

Textbook content is divided into three main sections: Introduction, Writing, and Reading. The Introduction frames the writing process from a semiotic perspective—defined as "the study of signs (and texts)" (4). "Texts" is positioned broadly, focusing on interpretive and encoding practices—what we infer from interactions with our environment and the people and things in that environment including different textual compositions we might encounter, decode, and respond to. They then use three different examples to illustrate these ideas: "Reading Public Space: Starbucks" (12), "Reading Fonts: How Type Can Say a Lot About Type" (13), and "Can We Laugh? Reading Art and Humor in Geico Commercials" (15), each serving as a prompt for students to tease out possible interpretive contexts and practices.

The next major section, "Writing," provides general rhetorical instruction in composition. Part I—"Making the Transition from High School Writing"—address some key differences between high school writing and college writing; Part II is entitled "From Semiotics to Lenses: Finding an Approach for Your Essays" (26); and Part III is entitled "How Do I Write About Popular and Visual Culture Texts?"(30), which walks students through steps in the writing process—Understanding the Assignment, Freewriting and Brainstorming, Outlining, Constructing a Thesis. The remaining section shows a sample annotated student essay, discusses proper citation formats, and concludes with a

discussion on personal essays.

The final section, “Readings,” comprises the remainder of the textbook, and the bulk of instructional content. Readings are categorized and organized thematically: Ch1: “Reading and Writing About the World Around You”; Ch2: “Reading and Writing About Television”; Ch3: “Reading and Writing About Visual Art”; etc.

Readings chapters primarily include essays with a few excerpts or reproduced magazine articles. Poems, comics, poster reproductions, and photo essays often serve as supplementary material to the primary essay or article. In other words, visual-dominant texts are always accompanied by an essay or article in which one or more of the visual texts is discussed. Each chapter begins with an introduction to the topic or thematic subject matter organized by bold subheaders that highlight points the authors want students to consider while reading. For example Ch2: “Reading and Writing About Television” uses the following subheads: “The structure of television encourages passive viewing.” “Unlike works of literature, television shows have no recognizable author.” “Television shows are character driven, genre-based, and plot oriented.” (120-22). The intro section of each chapter then concludes with a brief “Worksheet” with the headers “This Text” and “Beyond this Text,” which provide further guiding questions or points of reflection for students. Each essay concludes with a brief section entitled Reading/Writing, and each full reading chapter concludes with chapter-based Reading and Writing Exercises, Classroom Activities, and Essay Ideas.

In terms of instruction in visual forms, this textbook is primarily a cultural reader with an emphasis writing as most of the textbook focuses on readings and exercises based on the readings. In Chs 2-6, the only example of an activity that addresses visual

production can be found in Ch3's Classroom Activities, which prompts students to redraw or reproduce an image. No other activities in these chapters address any aspect of visual invention. The end of each chapter includes an alphabetic invention section entitled "Essay Ideas," but the emphasis is on observation and analysis of the work of others with less focus on students producing their own cultural texts.

Analysis and Discussion: Silverman and Rader's approach does seem to mesh well with their stated overall intent for the textbook as addressed in the Preface: to instruct students in "reading cultural texts" (xxiii). Further, the range of cultural texts presented for analysis seems limited compared to the other textbooks surveyed. The authors include poems, comics, posters, movie and television screen shots, and photographs of works of art, but essays are the dominant genre. Multimodal forms accompany and illustrate this primary alphabetic material, while in other textbooks in this survey, *Picturing Texts* for example, is also a cultural reader but with a wider and more diverse range of multimodal genres.

At the same time, the overall framework of this textbook in terms of semiotic analysis is extraordinarily insightful and novel (no other textbooks surveyed take this approach) and a strong position to approach analysis because students are asked to consider all of the elements of a 'texts' within the context of a larger sign system. Verbal elements are treated as one sign among many in the system, and students are prompted to consider the relationship between and among signs. A semiotic approach also deemphasizes the privileging of alphabetic literacies and the artificial binary enacted when verbal and visual elements are treated separately. In other words, students consider all the elements in a 'text' in terms of signs and how meaning is constructed through their

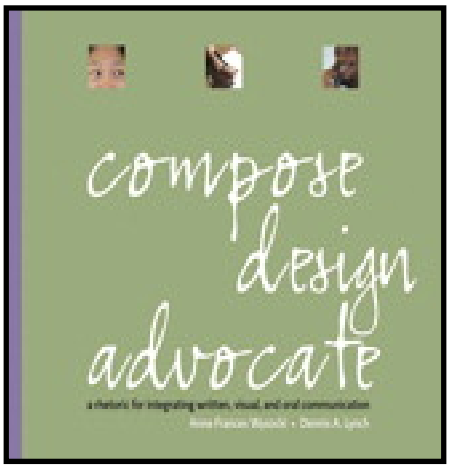
relationships to each other. Students learn that s sign systems are complex, interactive, interrelational and contextual—a solid grounding for a multimodal perspective. The authors accomplish their objective of situating cultural texts within a broad framework.

Description: In the Preface, Wendy Hesford and Brenda Jo Brueggemann begin by explaining that they establish a rhetorical framework, "a set of rhetorical concepts and strategies," which students can use to compose "well-crafted academic papers and projects" (xix). They seek to establish this framework by drawing on students' knowledge of visual culture, and by providing instruction in rhetorical concepts: narrative, description, kairos, interpretation, genre, context, and rhetorical appeals that students can use to analyze print and non-print based texts. The authors then briefly address the visual nature of culture, suggesting that Western culture has always been visual. Finally, the textbook is divided into 'Rhetorical Chapters' and 'Reading Chapters.' Chs 1, 2 and 8 offer guides to "engaging, analyzing and creating texts in a variety of ways" (xx). Chs 3-7 are thematically organized and comprise the Reading Chapters: Ch3: "Familial Gazes: Reworking the Family Album," Ch4: "National Gazes: Witnessing Nations," Ch5: "Traveling Gazes: Shaping Mobile Identities," Ch6: "Consumer Gazes: Made in the USA," and Ch7: "Documentary Gazes: Representing History." Each thematic chapter also includes several "Critical Frame" sections at the beginning which explain key rhetorical concepts and provide relevant historical information. For example, Ch3 includes critical frame sections on memory and writing, description and writing, interpretation and writing, and narrative and writing. Each of these frameworks also

includes several exercises.

These introductory sections are followed by readings mostly in essay format with some illustrative photos. Introductory sections include illustrative photographs discussed in the text. Each reading concludes with a short section entitled “Re-Reading/Conversations with the Text” and “Re-seeing and Re-writing,” which include writing and discussion prompts. Thematic chapters then conclude with “Research Prompts”—a two-page list of major writing assignments focused on the chapter theme and rhetorical concepts. All end of chapter “Research Prompt” exercises include analytical writing activities.

Analysis and Discussion: This textbook, as Hesford and Brueggemann, is primarily a cultural reader, seeking to engage students in writing activities and teach students rhetorical strategies through readings that explore cultural topics and draw from students’ knowledge of visual culture. Hence, this textbook is a writing textbook that uses visual analysis as a lens to facilitate and prompt written invention. The downside is that it perpetuates the primacy of alphabetic texts, and reinforces the idea that visual-dominant texts are best used to illustrate, and prompt the invention of alphabetic texts.



Description: This textbook begins with a short section entitled “Purposes of this Book” written to students. Anne F. Wysocki and Dennis Lynch explain that the book was designed to guide students to “determine the most effective strategies, arrangements, and media to use in different contexts” (iii). The authors give students “a systematic approach for analyzing situations” in order to equip them to create different kinds of texts (iii). “Civic advocacy” is also central to their approach, they explain, because they see communication as creating relationships, and “thoughtful and careful communication as being central to active and engaged citizenship” (iii).

The textbook is divided into three main sections: Designing Compositions Rhetorically, Producing Compositions, and Analyzing the Arguments of Others with most chapters framed around instruction in rhetoric. The introductory chapter introduces the authors’ organizational approach and explains the importance of the title. Ch1, “A Rhetorical Process for Designing Compositions,” introduces the rhetorical situation and grounds the book in argument and communicative practices. Ch2, “Laying Out a Design Plan,” explains the rhetorical situation addressed in Ch1 in more detail—students learn about planning and purpose, while Chs 3 and 4, “Developing A (more complex) Statement of Purpose” and “Producing A (more complex) Composition,” guide students through the steps outlined in Ch2. Wysocki and Lynch intend for students to use these chapters with a specific project in mind in order to apply these principles. Ch4 discusses

ethos, pathos, and logos in more depth, framing these as rhetorical strategies, and addressing arrangement and medium, for example, in more detail.

Section 2 is further divided into “Contexts for Production,” and “Strategies for Production.” Each chapter in the second section follows a similar format and are entitled “Ch7: About Written Modes of Communication,” “Ch8: About Oral Modes of Communication,” and “Ch9: About Visual Modes of Communication.” Ethos, logos, and pathos provide the framework, and each chapter also address concerns specific to that particular genre. For example, Ch7 addresses revision and editing, Ch8 interviewing and public speaking, and Ch9 color, type, visual hierarchies, and using words and images together.

The introduction to Section 3 addresses a range of genres including a detailed rhetorical analysis heuristic that students will use in subsequent chapters. Each chapter in this section then focuses on one genre: Ch10: “Analyzing Posters,” Ch11: “Analyzing Documentary Photography,” Ch12: “Analyzing Instruction Sets,” Ch13: “Analyzing Editorial and Opinion Pieces,” Ch 14: “Analyzing Essays,” Ch15: “Analyzing Comics.”

In terms of the types of exercises used, Chs 1 and 2 end with exercises and discussion prompts while Chs 3 begins with these sections. Projects and activities in this chapter cover invention activities (“How Do You Compose?”), thinking about purpose (“Sense of Purpose”), audience, context, and conclude with “Statement of Purpose.” Ch4 then picks up where Ch3 leaves off guiding students in argument strategies—ethos, pathos, and logos—, medium, arrangement, production, testing, and design plans. Testing and design plans each conclude with several brief analysis activities.

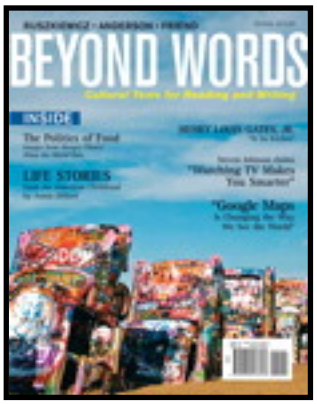
The first two chapters in Section 2 (Chs 5 and 6) focus on advocacy and

composing to achieve this end. These also conclude with “Thinking Through Production” sections. Discussion and writing prompts are also presented intermittently in the margins throughout Ch6 to guide students in conducting research for their advocacy project (introduced in Ch5). The remaining chapters in this section focus on the production of written, oral, and visual modes. These chapters include brief analysis-based discussion and writing prompts in the margins, and the end of chapter “Thinking Through Production” sections. Exercises in this section are mainly analysis. For example, one exercise in Ch5 asks students to develop a written design plan (141) while the major research project, entitled “Producing a Useful Piece of Communication for a Non-Profit Organization” is a research paper. “Alternative Research Projects” in Ch6, however, include an “annotated visual timeline,” a “museum” display about a particular visual communication medium, and “a video about public communication practices on your campus” (176). Chs 7 and 8 focus on oral and written communication so exercises in these chapters focus on production and analysis in these modes. “Thinking Through Production” exercises in Ch9 with its focus on visual communication ask students to create posters, and a visual argument (313). Analysis-based activities include creating a timeline of some visual aspect (how a company’s logo has changed over time or the differences in dress between generations, for example), and experimenting with different typefaces. Exercises in the remaining genre chapters (Section 3) primarily include analysis-based activities. End of chapter exercises begin with a section entitled “Analyzing” and several writing and discussion prompts (Write or Discuss with Others) with the following exceptions: Ch12 (“Analyzing Instruction Sets”) includes an exercise that asks students to recreate a set of instructions using photographs and Ch15

("Analyzing Comics") asks students to translate a document that they have already created (paper for a class, brochure, or informational website) into a comic book. Another exercise asks students to follow the planning steps outlined in Chs 2-4 and produce a comic on a topic that they have not seen addressed in a comic book (532).

As the authors explain, this textbook endeavors to address both production and analysis with a particular focus on civic advocacy. The chapters in Sections 1 and 2 take a production-based approach while Section 3 focuses on analysis. In terms of specific instruction in visual forms, Ch9 explores visual modes of communication through the lens of verbal rhetoric using "Seeing Ethos, Pathos, and Logos" (270) as the guiding framework. The authors discuss the subheads "Photographing Ethos" (271), "A Professional Ethos" (272), "Pathos in Photographs" (274), "The Rhetorical Colors of Pathos" (275) with short discussions about hue, saturation, brightness and analyzing color, "The Pathos of Type" (279-283) which discusses the emotional impact of typefaces, shapes of letters, typeface categories, "Seeing Logos in the Arrangement of Elements" (285), "Creating a Visual Hierarchy" (287) and visual unity, "The Logos of Type Arrangement" (295), "The Logos of Using Words and Pictures Together" (301), "Strategies for Analyzing and Producing Visual Arguments" (305) such as "Visual Analogies" (306), "Visual Accumulation" (308), and "Visual Symbols" (310).

Analysis and Discussion: Wysocki and Lynch use rhetorical principles as the guiding instructional framework throughout most of the chapters in this textbook. The emphasis on rhetoric provides a solid focal point for grounding instruction, suggesting that rhetorical theory can provide a solid context for instruction integrating visual and verbal forms.



Description: This textbook is in a similar genre to *Picturing Texts* and *Rhetorical Visions*. In the Preface, addressed to instructors, John Ruszkiewicz, Daniel Anderson, and Christy Friend explain that this textbook "is an anthology built on the assumption that the most dynamic writing classes grow from encounters with contemporary culture and media" (xiii). In the Introduction, written for students, the authors begin by discussing the changing nature of texts and composition with the goal of the textbook being to make students "more self-conscious participants in a culture that is growing ever more complex" (3). At the same time they state: "But words remain at the heart of the enterprise, the medium that enables us to talk about all the rest" (3). The Introduction also establishes the framework for the textbook—the rhetorical pyramid (author, subject, audience, and medium of communication) (7), and the first two chapters give a detailed definition of these concepts and introduce students to purpose, genre, and structure. The first chapter, entitled "Reading Texts," provides an initial guide for analyzing texts including the following sections: "Identifying Subject or Focus," "Considering Audience," "Understanding Purpose," "Identifying Genres," "Understanding Contexts," and "Examining Structure and Composition," and a collection of readings that attempt to illustrate the issues explored in the textbook. Chapter 2, entitled "Composing Texts," uses the categories from Chapter 1 but frames them as composition—"Choosing a Subject or Focus," "Reaching an Audience," "Deciding on Your Purpose and Context," which discusses general guidelines for each. Chapters 1 and 2 also include assignment sections categorized as 'Consider' and 'Compose,' both of which are primarily focused on writing

prompts. Much like the other theme-based textbooks surveyed, the remaining chapters are organized thematically: Ch3: "Identities," Ch4: "Places and Environments," Ch5: "Media." Each chapter begins with an introduction to the thematic content and addresses the terminology introduced in Chapters 1 and 2—subject, context, genre, medium, purpose and audience. Each thematic chapter also includes sections entitled Gallery: collections of text and images whose purpose is to "jumpstart" discussion (xiii), followed by several different 'Clusters' or collections of material from different genres: essays, photos, ads, webpages, drawings, interviews. The last section of each chapter then includes several major assignments or 'Student Projects' including examples of student work.

In terms of assignments, exercises are included throughout each chapter after each 'text.' For example, the Gallery section is a collection of shorter 'texts'—photos, cartoon, ads, movie posters—with writing and discussion prompts included for each, cluster sections include 'Consider' and 'Compose' categories with short assignments, and each thematic chapter concludes with major projects or assignments. Most of the assignments in the Gallery and Cluster sections focus on writing-based activities, asking students to respond to visual texts or verbal-based texts. Major projects are related to the theme of each chapter. For example, the first major project in Chapter 3 ("Identities") asks students to compose a memoir, while the second major project is entitled "Researching and Profiling an Artist."

Analysis and Discussion: Ruszkiewicz, Anderson, and Friend use the rhetorical concepts of audience, context, genre, and medium as the guiding framework and to structure discussion. The publisher classifies this book as a reader, and much of the content is

focused on verbal forms—essays, memoirs, profiles, and short stories. Although this book like many others surveyed acknowledges the changing notions of texts and composition, verbal forms are still very much positioned as the primary mode of communication.

In terms of exercises, this textbook does address both production and analysis of visual texts and seems to include a solid range of genres for students to work within—essays, research-driven essays, photo essays. At the same time, the example student work still overwhelming uses the essay format, albeit with images and captions pasted in. In other words, student work itself does not reflect the multimodality of the texts shown.

Description: In the Preface Lester Faigley, Diana George, Anna Palchik, and Cynthia Selfe explain that this textbook was written for students "living and communicating in a world very different from that of their parents and grandparents," that of a "truly information-saturated society" (xii). The challenge for teachers is "to expand our concept of writing to include visual as well as verbal texts" (xii). The authors suggest that most visual culture textbooks only provide instruction in analysis with limited attention to production. They seek to address this by combining "words, images, and graphics" and including highly visual texts that "often resist conventional genre distinctions" (xiii). Ch1 introduces visual and verbal composition, Ch2 addresses analysis, Chs 3-5 address "issues of social and cultural representation" (xiii), and Chs 6-7 address production. Each chapter also includes exercises and activities and concludes with a "Gallery of Images" section highlighting the theme of the chapter. The authors strive to teach students that images are

rhetorical, a mode of composing, and that students can learn how to evaluate these texts and use images and design strategies in their own compositions.

Chapters are organized into two main sections. The primary written instructional subject matter or main theme of the chapter appears first followed by a second section further divided into shorter subsections with content from contributing composers—writers, designers, illustrators, and photographers—that illustrate or flesh out the chapter's main theme or a closely related theme with specific examples. These subsections usually begin with readings—one or two essays that range from one to five or six pages—and are followed by additional material by a different author/contributor that might be a photo essay with supporting captions, short stories illustrated by photographs or drawings, collections of drawings and text as journal or diary entries, and poems, or some combination thereof. Each of these subsections concludes with activities and exercises.

The second section of each chapter is difficult to classify because the range of genres as well as the presentation of information is not consistent nor does it follow a pattern among chapters. Yet as the authors mention in the Preface, they very pointedly endeavor to create this type of effect to specifically resist classification.

Chs 6 and 7 address production. The first section of Ch6 focuses on visual argument (previous chapters do not frame visual representations as arguments) and proposes an inventional heuristic on page 397, entitled "Making an Argument Visually." Several pages later, they present an evaluative heuristic for arguments that includes both images and text with the following questions: "What is the basic argument? What is the claim, the position, or the point of view proposed in the text you are examining?"

Contributions in the second section of Ch6 address how particular representations construct views of reality via several essays and illustrative images—world maps that position the southern hemisphere at the top of an image, the process behind the creation of the book jacket for *King Leopold's Ghost*, and the role of documentary photographs in showing environmental disaster.

The beginning of Ch7 returns to design, discussing layout and arrangement and including a detailed discussion of typography. Summary pages include page 447, "Thinking about Your Own Use of Type"; page 454, "Good Design," which offers design suggestions, and page 462, "Looking at Design with a Critical Eye" which lists and briefly defines the categories presented throughout the text: Audience, Purpose, Genre, Medium; Organization, Readability; Images and Other Graphics; and Layout.

Finally, the majority of activities in the "Focus" and "Respond" sections are writing and discussion prompts with the following exceptions outlined in Table 13:

Table 13. End of Section Activities Geared Toward Developing Visual Literacies

Page #	Contributor Name/Title	Genre	Prompt
77	Scott McCloud excerpt from *Reinventing Comics* (2000)	Comic book	#1: Experiment with an image editor #2: Attempt to translate one of your favorite comics into words only #3: Use clip art to tell a story or explain a process without using words
93	"Covered in Glory" *Smithsonian Magazine* (2002)[103]	Selection of a magazine cover exhibit that was reprinted in *Smithsonian Magazine*	#4: Redesign the American flag and then write a paragraph explaining your choices
133	John Szarkowski *On Apples Grown by Irrigation at Artesia, New Mexico*	Postcard and description (Szarkowski is the author of the description but not the photograph)	#3: Experiment with making an art image either through sketching or photographs and then take notes on your composition.
174	Sabrina Ward Harrison *I Talked to Nana This Morning*	Reproduced handwritten journal entry with 2 pasted in photographs (can be paper-based or created as a Power Point or web page)	#2: Create a scrapbook page about someone who has been important in your life
185	bell hooks *In Our Glory: Photography and Black Life*	Essay bases on a snapshot (pg 174) of her father	#3: Compose a visual story using snapshots from your life for a friend. Write a letter explaining your composition to your friend.
188	Billy Collins "Litany"	Poem	#2: Illustrate Collin's poem with drawings, photographs or other images. #3: Compose a version of this poem using visual images without words.

Analysis and Discussion: While production is addressed to some extent, this textbook is primarily a cultural reader because it guides student in analysis-based activities. For example, the invention prompt for argument on page 397 could work for visual or verbal arguments; it is not specific to the visual. However, the fourth question on this page specifically asks: "Why choose a visual argument? What, if anything, can you

[103] Based on a 2002 exhibit at the National Museum of American History of the covers than ran on various US

accomplish with a visual argument that you cannot accomplish with a verbal argument?."

TECHNICAL COMMUNICATION TEXTBOOKS

Description: This textbook is one in a series of handbooks that address workplace communication. This textbook is comprised of 10 chapters:

- Ch1 and 2: "Introduction to Technical Communications" and "Applications of Technical Communications": introduce students to technical communication, explaining its characteristics and importance in the professional workplace.
- Ch3: "Types of Technical Communications": discusses the genres of user documentation and manuals with an emphasis on computer interfaces.
- Ch4: "The Technical Communicator": discusses the characteristics and skills required of technical communicators as well as ethical considerations.
- Ch5: "Developing a Technical Product": instructs students in planning a technical document.
- Ch6: "The Modular Presentation": instructs students in creating modules to present user documentation.
- Ch7: "Technical Communication Skills": guides students in working with teams, interviewing skills, using graphics and multimedia, and editing.
- Ch8: "Usability Testing": discusses usability testing.
- Ch9: "Technical Writing": discusses writing the first draft of a document,

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magazines in the months after the US entered WWII.

working with teams, and keeping a project timeline.

- Ch10: "The Future of Technical Communications," is followed by a Glossary, Resources, and Index sections, and discusses the future direction of technical communication.

Textbook content is organized in workbook format. Each chapter begins with a list of Key Points, and a Getting Started. Instructional content is then presented in one to two pages followed by "Check-Up" exercises that ask open-ended questions reviewing the material just covered. Key terms and definitions are also given in the margin. This section is followed by an "Assessment" section where students are asked to apply the information they have just learned, often framed in terms of responding to different scenarios. Several of these sections usually appear in each chapter. Chapters conclude with a "Review and Application" and a "Technical Communications Portfolio" assignment where students are given a longer assignment.

In terms of instruction in visual forms, Ch6 includes sections entitled "Creating Headings for Modules," and "The Layout of the Page or Screen," and Ch7 includes "Using Graphics, Exhibits, and Multimedia." Yet because this text is primarily a workbook, coverage here is minimal. Further, instruction is focused on analysis-based activities. The Assessment exercises in Chapters 6 and 7 ask students to consider their own experiences in reading print or on-screen documents in terms of design, and the advantages and disadvantages of using multimedia. Review and Application exercises in Ch6 ask students to evaluate how "well laid out" four websites are, and Portfolio exercises include a design analysis (Ch6), and discuss the importance of graphics and "exhibits" in a technical document (Ch7).

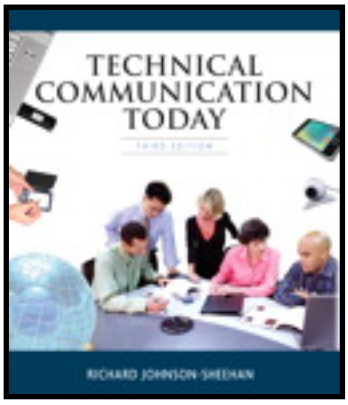
Description: In the Introduction for Writers, Michael Markel explains that this textbook "highlight[s] the importance of the writing process in technical communication and give[s] equal weight to the development of text and graphics in a document" (ix). Here he also explains the purpose and content addressed in each section. Part One, "The Technical Communication Environment," gives an overview of technical communication, bringing in legal and ethical issues, and discussing the writing process. Part Two, "Planning the Document," addresses the rhetorical situation and conducting research, and planning and organizing documents. Part Three, "Developing the Textual Elements," addresses composing and revising definitions and descriptions, persuasive communication, coherence and sentence structure. Part Four, "Developing the Visual Elements," addresses document design and creating visuals. Part Five, "Applications," addresses a range of genres in technical communication—workplace correspondence, job application materials, proposals, reports, instructions and user manuals, web sites, and oral presentations. The textbook concludes with an Appendix: "Reference Handbook," which instructs students in notetaking, documentation, editing and proofreading, and includes guidelines for ESL students.

Visual communication is addressed in detail in Part Four: "Developing the Visual Elements": Ch12 "Designing Documents," and Ch13 "Creating Graphics." Ch12 specifically covers design principles—proximity, alignment, repetition, and contrast—as well as page layout considerations and typography. At the beginning of the chapter, the author ties these concepts to rhetorical instruction, prompting students to consider audience informational needs and expectations. He also cites Robin Williams' *Non*

Designer's Design Book in outlining the principles of graphic design, and includes several abbreviated annotated examples from a user manual, reports, a brochure, a sales catalog, and a magazine article. He also includes instruction in using different formatting features in Word—formatting columns (271), fonts (273), line spacing (276), and justification (277). The end of the chapter includes a "Writer's Checklist," covering the content presented, shorter exercises, and a longer case study. The first two exercises focus on analysis—students are asked to evaluate the design features for several document templates (reports, letters, memos) in Word, and then consider the design features used in a journal article of their choice. The third exercise includes both analysis and production; students are asked to work as a group in describing, evaluating, and redesigning a book or magazine of their choice. The fourth exercise asks students to analyze part of a sample document reproduced in the textbook. Finally the chapter case study, entitled "Designing a Report Template," asks students to create a page design for the body of a report, write a memo explaining their design decisions, and create a report template.

Ch13 addresses creating graphics focusing on data display. The chapter gives an overview of the different types of graphics used to display quantitative information—tables, charts, graphs, diagrams—and choosing the right type of graphic and using color. As in the previous chapter, the author ties these concepts to rhetorical instruction at the beginning of the chapter, prompting students to consider audience, purpose, etc. The author too uses abbreviated annotated examples from different types of documents and includes instruction in using Word's formatting tools. There are also several sections on "Guidelines" (Ch12 includes one two-page layout instructing students in chunking,

queuing, and filtering, 266-67) that address Integrating Text and Graphics (296), Creating Effective Tables (307), Creating Effective Bar Graphs (313), Creating Effective Line Graphs (318), Creating Effective Pie Charts (318), and Presenting Photographs Effectively (324). This chapter also includes a section on Strategies for Intercultural Communication, discussing Creating Effective Graphics for Multicultural Readers presented as a bulleted list of guidelines (329). This chapter concludes with a Writer's Checklist and about half of the end of chapter exercises focus on production, asking students to conduct research and present information in several different graphic formats (#1, #3), and to design a flowchart (#2). Exercises #4 -#7 ask students to evaluate the effectiveness of different graphics. Finally, while the first three sections focus to a large extent on writing instruction, the genre chapters in Section Five also include instruction in layout and annotated examples of sample documents.



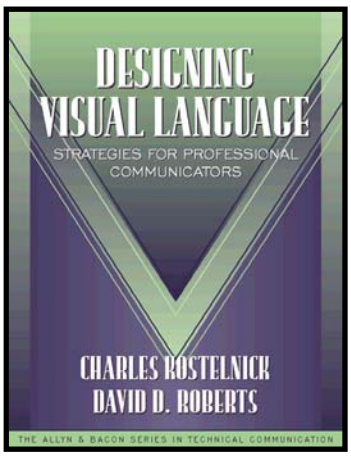
Description: In the Preface Johnson-Sheehan foregrounds the centrality of computer-based composing practices to the book when he states: "the controlling idea in this book is that people use their computers to help them think, research, compose, design, and edit" (xxi). "Visual-spatial reading, thinking, and composing" (xxiii) too are central. He continues: "This book also reflects an ongoing evolution in technical communication from *literal-linear* texts toward *visual-spatial* documents and presentations" (xxiii). Computer technology has revolutionized not only how we compose, but our reading and interpretive practices as well, and to which visual forms of communication have become central.

Like *Technical Communication* (Markel), Johnson-Sheehan also introduces technical communication, the rhetorical situation, and ethical issues in the first section. Part Two, entitled "Communication in the Technical Workplace," focuses on persuasive writing and style, conducting and managing research, organizing information, revising and editing, and visual communication (Chs 10 and 11). Part Three, entitled "Working in the Wired Workplace," addresses documents related to this section theme such as Ch13: "Using E-mail and Instant Messaging," and Ch14: "Designing Websites." Part Four, "Genres of Technical Communication," addresses specific technical communication genres—workplace correspondence, technical definitions, technical descriptions, instructions, proposals, and reports. This textbook also concludes with several appendices—Grammar and Punctuation Guide, ESL Guide, and a Documentation Guide.

In terms of instruction in visual communication, Ch 10: "Designing Documents and Interfaces," and Ch11: "Creating and Using Graphics" cover many of the same concepts as Markel. Ch10 begins by outlining five principles of design—balance, alignment, grouping, consistency, and contrast (citing Gestalt principles and Arnheim, Koffka, and Bernhardt). Here Johnson-Sheehan goes into more detail, spending several pages discussing each principle with annotated examples from a variety of genres. Within the context of these principles he also addresses headers, borders and shading, choosing typefaces, labeling graphics, creating lists, and styles and templates. The last part of the chapter includes a section on Cross-Cultural Design with considerations and guidelines for creating documents for readers from other cultures, and a section entitled Using the Principles of Design where he discusses sketching out a mock-up. The chapter concludes with a brief review and exercises. The author includes three categories of exercises:

Individual or Team Projects, Collaborative Project, and Case Study. The Individual and Team Projects include both production and analysis activities: exercises #1, #3, and #5 ask students to analyze existing documents while #2 and #4 ask students to create a redesign. The Collaborative Project asks students to critique three or four websites for a similar consumer product or service, and then use thumbnails to sketch out a redesign for the weakest site. Finally, the Case Study exercise asks student to evaluate and discuss how they would redesign a document.

Ch11 too addresses creating graphics for data display. The chapter begins with Guidelines for Using Graphics and leads into Displaying Data with Graphs, Tables, and Charts. Johnson-Sheehan addresses line graphs, tables, and charts, concluding this section with screen shots and instruction in Excel. The next major section addresses Using Pictures, Drawings, and Video. Here the author discusses placement and editing of photographs, diagrams, maps, icons and clip art, cross cultural symbols, and video and audio. Individual and Team Projects at the end of this chapter also include production and analysis with a focus on production: exercise #1 asks students to find a chart or graph and analyze it, while #2 asks students to find a set of data and then use different charts and graphs to illustrate it, #3 asks students to find textual information that they can present graphically, and #4 asks students to take pictures and practice inserting them into a document. The Collaborative Project asks students to find a document without any visuals, select visuals to add, and then write a report to their instructor explaining their choices. The Case Study asks students to consider the ethical use of graphics. Finally, similarly to Markel's textbook, Johnson-Sheehan also includes instruction in layout and annotated examples in the genre chapters.



Description: This textbook is also a visual communication textbook but specifically targeted to students in professional communication. The Forward (addressed to instructors) notes the lack of "fully satisfactory and appropriately focused textbooks" (xv) for students in advanced courses in these programs, an instructional need which the publishers of this series strive to meet. Books in this series endeavor to combine theory and practice grounded in research and real world experience in the technical communication field. The activities and exercises in this textbook too ask students to apply theory and practice, striving to give students a collection of tools they can use as professional communicators. The book seeks not to provide a list of guidelines and rules, but rather "pragmatic advice and perceptive applications" (xv). The Preface speaks directly to students providing an overview, explaining the instructional content, and outlining specific learning objectives. The text is divided into four main sections with the following chapters and headers under each chapter as outlined below:

Integrated Communication

- Ch1: Rhetorical Background: Introduction to Visual Rhetoric, Visual/Verbal Cognates, Process Example—Mapleton Center, Conventions—What Readers Expect;
- Ch2: Perception and Design: Introduction to Perception Issues, Gestalt Principles of Design, Empirical Research as a Design Tool
- Ch3: Visual Analysis: Introduction to Visual Analysis, A Taxonomy for Visual Vocabulary, Analyzing Visual Vocabulary Rhetorically

Text Design

- Ch4: Linear Components: Introduction to Linear Components, Process Example—Linear Components, Vocabulary of Linear Components, Applying the Cognate Strategies, Interdependence of Cognate Strategies
- Ch5: Text Fields: Introduction to Text Fields, Process Example—Text Fields, Vocabulary of Text Fields, Applying the Cognate Strategies, Interdependence of the Cognate Strategies
- Ch6: Non Linear Components: Introduction to Non Linear Components, Process Example—Non Linear Components, Vocabulary of Nonlinear Components, Applying the Cognate Strategies, Interdependence of the Cognate Strategies

Extra-Level Design

- Ch7: Data Displays: Introduction to Data Displays, Process Example—Data Displays, Vocabulary of Data Displays, Applying the Cognate Strategies, Interdependence of Cognate Strategies
- Ch8: Pictures: Introduction to Designing Pictures, Process Example—Pictures, Vocabulary of Pictures, Applying the Cognate Strategies, Interdependence of the Cognate Strategies
- Ch9: Icons, Logos, and Symbols: Introduction to Icons, Logos, and Symbols; Vocabulary of Icons, Logos, and Symbols; Applying the Cognate Strategies, Interdependence of the Cognate Strategies

Document Design

- Ch10: Supra-Level Elements: Introduction to Designing for Usability, Process Example—Supra-Level Elements, Vocabulary of Supra-Level Elements,

Applying the Cognate Strategies, Interdependence of the Cognate Strategies

The first section focuses on theory, and the authors explain that the text addresses "visual design as a practical communication tool in a variety of forms—from paragraphs and columns of text to tables, pictures, charts, and icons" (4). Ch1 begins with instruction in the rhetorical situation, which the authors then tie to design decisions. The subhead "Visual/Verbal Cognates" (which I also refer to in Ch3 of this dissertation) proposes an equivalent relationship between verbal rhetorical concepts: arrangement, emphasis, clarity, conciseness, tone, and ethos, and design decisions. Arrangement, for example, "means order, the organization of visual elements so that readers can see their structure..." (14), while emphasis is "prominence or intensity of expression" (16). The authors also show examples of how each of these might be conceived and understood visually. The last few pages of Ch1 introduce the idea of conventions—readers (and speakers) bring particular expectations to particular communicative events—which can also be applied to language, a theory related to genre but more broadly conceived (see Ch3 of this dissertation). The authors then pose several guidelines for conventions and give several examples.

Ch2 leads into the Gestalt principles of graphic design beginning with the concept of perception (citing Rudolph Arnheim's *Visual Thinking*) and how viewers respond to particular visual representations, while Ch3 focuses on Visual Analysis and presents A Taxonomy for Visual Vocabulary. The authors propose a Visual Language Matrix to describe "levels of design" as intra, inter, extra and supra (85-86). These levels can be further categorized in terms of textual, spatial, and graphic. Students are guided in considering documents from both a big picture (supra and extra) or macro level

perspective and from a more narrowed (intra, inter) or micro level perspective. In the last few pages, the authors link these ideas back to the rhetorical situation, using sample documents to illustrate how these levels of design work.

The next major section Text Design addresses text placement and layout, and the effects of particular types of fonts. The authors link the content presented in these chapters back to the rhetorical situation, using sample documents and illustrations.

Section Three begins with Ch7 on information design ("Data Displays") and the display of qualitative information. The authors discuss how tables and figures—line, bar, and pie charts, graphs, scatter plots and Gantt charts—represent particular types of information and show a number of examples. In the last few pages, the authors relate the material back to the cognate strategies, posing inventional questions that students can use to guide their decisions. For example, under Arrangement: "Which conventional genre (pie chart, bar graph, etc.) should I use to structure the data for my readers? Within this conventional genre, how can I best organize the data to reveal the patterns and trends for this situation?" (284); and under Emphasis: "Which data, or trends in the data, need to stand out? How can I highlight certain data to fulfill my purpose?" (284). The authors then address each of the cognates, explaining how students might make these decisions. The next chapters, Ch8 "Pictures" and Ch9 "Icons, Logos, and Symbols," focus on in depth instruction in these specific visual forms, again grounded in key rhetorical principles and the visual/verbal cognate strategies. Ch8 specifically includes a section entitled "Vocabulary of Pictures," drawing on the categories outlined in Ch3's visual analysis matrix. Finally Ch10 concludes the textbook by bringing together many of the ideas covered under the umbrella of supra-level design—"design elements that

coordinate, overarch, and unify all of the[se] other levels to create whole documents" (389).

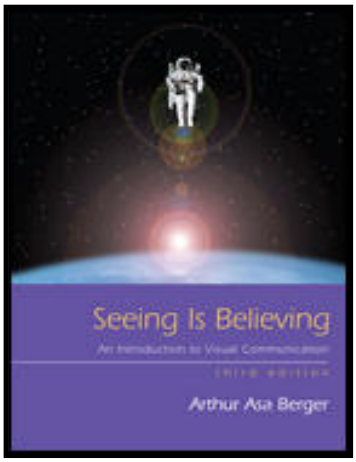
Each chapter concludes with exercises and assignments and incorporates illustrations and sample documents that demonstrate key concepts. Sample documents are most often standard technical communication genres such as reports, newsletters, brochures, instructions, and memos. The textbook as a whole takes a predominantly rhetorical approach linking key concepts in each chapter back to the rhetorical principles and visual/verbal cognates, outlined in Ch1.

Instruction in visual forms is not just a central instructional concern; it is the central direction of instruction, and end of chapter exercises and assignments address both analysis and production. Students are asked to rhetorically evaluate either sample images that they have selected or documents that appear in the textbook. For example, exercises in Ch1 ask students to discuss arrangement, tone, conciseness and clarity in a screen shot of a website, and Ch2 asks student to consider figure-ground contrast and grouping techniques. Production-based exercises include asking student to design stationary letterhead or a business card (Ch1), and redesign a logo for a newsletter (Ch2).

Analysis and Discussion: Published in 1998, this text could benefit from an update. Its pedagogical approach is still useful, however, and I also include it because it is the only writing textbook focused on visual communication. Its approach is largely rhetorical and grounded in the principles of design. It goes into great deal detail about the principles of graphic design and the hierarchy of design and design elements in instructing students in rhetorical principles, and relates visual and verbal rhetoric through the concept of cognates.

OTHER TEXTBOOKS SURVEYED

Description: In the Preface addressed to instructors, the Arthur Berger explains that when he published the first edition of this text in 1989, he did so because he felt it important to instruct students in the basics of visual forms both in terms of "interpreting and creating visual communication" (xiii). He states: "We must learn how to examine and to interpret images and other kinds of visual communication to determine better what impact these phenomena may be having upon our lives" (xiii). He explains that many students receive no instruction in visual communication throughout their college careers, yet many major in areas like journalism, advertising, and public relations require a high level of visual savvy.



This textbook is organized into nine chapters, and an introduction. Ch1 is entitled "Seeing is Believing": Ch2: "How We See"; Ch3: "Elements of Visual Communication"; Ch4: "Typography and Graphic Design: Tools of Visual Communication"; Ch5: "Photography: The Captured Moment"; Ch6: "Film: The Moving Image"; Ch7: "Television: The Ever-Changing Mosaic"; Ch8: "Comics, Cartoons, and Animation: The Development of an Art Form"; and Ch9: "Computers and Graphics: Wonders from the Image-Maker."

The introduction, entitled "Image and Imagination," begins by discussing the ubiquity of images and visual forms of communication today. This chapter uses headers such as Imagination, The Visual and the Psyche, Images and Visual Recall, The Functions of Art, and Images and Intertextuality to discuss some of the ways that images

have been considered citing scholars and theories from a range of disciplines — psychology (Jung and Freud); neurology and the science of perception; art history; and semiotics (Bakhtin, Marcel Danesi) for example. Ch1 (“Seeing is Believing”) primarily addresses different theories of visual perception, and includes headers such as The Social Aspects of the Visual, The Visual and Personal Identity (where he briefly mentions Saussure and the relationship between signifier and signified), Social Identity and the Image, Dreams, Cognition and Visual Images, Hemispheres of the Brain, Aesthetics, A Primer on Communication Theory, Ethics and the Image, and Visual Persuasion. Ch2 (“How We See”) addresses semiotics and psycho analysis. Ch3 (“Elements of Visual Communication”) addresses the formal elements of design—dots, lines, shapes, volume, scale, spatiality, balance, lighting, direction, perspective, proportion, and color. Ch4 (“Typography and Graphic Design: Tools of Visual Communication”) discusses typefaces and the general principles of graphic design—balance, proportion, movement, contrast, and unity. Ch5 (“Photography: The Captured Moment”) begins with a historical overview of photography leading into digital photography and photography genres—art photos, snapshots, portraits, and photojournalism. He then discusses The Problem of Objectivity and viewpoint, framing, angle, lighting. The next sections briefly address The Pose: Figure and Ground, Focus, Grain, Shot Angle, Kinds of Shots, Color, Composition, Advertising Photography and Oil Painting, The Image and Capitalism, and The Photograph and Narcissim. Ch6 (“Film: The Moving Image”) begins by introducing film analysis and criticism theories: sociological, psychoanalytic, semiotic, historical, ideological, cultural. The author then discusses film editing conventions, types of shots (zoom shot, reaction shot, montage), color in film, sound, special visual effects,

Postmodernism's Impact on Film, The Power of the Film Image, and The Nature of Drama. Ch7 ("Television: The Ever-Changing Mosaic") begins by discussing television as a medium of representation, and addresses Television Genres like the commercial. Ch8 ("Comics, Cartoons, and Animation: The Development of an Art Form") introduces the medium of the comic strip. Sections in this chapter include Reading the Comics, The Power of the Comic Strip, The Comic Strip as a Teaching Tool, Visual Novels, Animated Cartoons, and The Impact of Comics and Cartoons. Finally, Ch9 ("Computers and Graphics: Wonders from the Image-Maker") gives a general overview of computer generated graphics and desktop publishing.

The end of each chapter also includes a summary and a section with exercises and discussion prompts. Ch1, for example, asks students to consider visual phenomena important in shaping their identity, to list the most important status symbols in our culture, to discuss the concept of "taste." All exercises are specific to the visual because this is a visual communication textbook. Examples of exercises specific to visual production include showing the concepts of "horror, terror, secret agent, 'Frenchness,' love, hate, alienation" (students are asked to imagine that they are the director for a TV show) and a logo redesign where students consider visual semiotics; and an analysis of an ad and an image in a news report (all from Ch2).

Analysis and Discussion: This textbook provides a solid introduction to the full breadth of visual communication from a wide disciplinary base. Yet it is a visual communication textbook, not a writing textbook. Berger treats writing as another sign or element within a communicative sign system. He frames visual communication as an interdisciplinary effort, bringing together visual culture, semiotics, graphic design, perception theory (both

in terms of art and from a scientific perspective), and aesthetics. Berger does not go into detail about any one visual form, but instead addresses a wide range of visual dominate modes from printed advertisements to cartoons to photography to film to TV to computer screens and even digital animation.

Conclusions/Survey Results

The results of this practice-based survey suggest a number of conclusions. First, textbooks classified as 'Readers' tend to instruct students in visual analysis while those classified as 'Rhetorics' too include instruction in analysis but are more likely to also teach production. Second, in Chapter 3 I discuss three approaches for instruction in the visual: graphic design theory, semiotics, and visual culture. Practice reveals two additional paradigms: rhetorical and genre-based. Of the theories addressed in Chapter 3, visual culture is the most common instructional approach, followed by graphic design with little instruction in semiotics. Rhetorical analysis and genre, however, are common especially in teaching visual production. Finally, although we are teaching visual communication in the writing classroom, a verbal/visual divide is still very much in place. Instruction in alphabetic literacies continues to be privileged, and stereotypes of the visual as less serious, arhetorical or supplementary are still apparent. In this next section, I discuss each of these points in more detail. See Appendix for a map that shows the results of the textbook survey in terms of analysis and production and Readers and Rhetorics.

Textbook Classifications: 'Readers' and 'Rhetorics'

The results of this survey suggest that textbooks classified by the publisher as 'Readers'—*Convergences*, *Seeing & Writing*, *The Elements of Visual Analysis*, and

Rhetorical Visions, for example—tend to instruct students in visual analysis while those classified as 'Rhetorics'—*Writing in a Visual Age* and *Getting the Picture*—are more likely to also address visual production. All textbooks included in the survey address visual analysis to some extent, but the primary instructional goal of textbooks classified as Readers is usually to prompt students in the creation of written/alphabetic texts. Indeed the majority of exercises in Readers tends to focus on analysis-driven activities, although many do also include some production-oriented exercises. I note this distinction in order to frame the discussion below in terms of instruction in analysis and production.

Visual Pedagogies: Analysis and Production; Rhetorical and Genre-Based

In Chapter 3, I outline three theoretical approaches—graphic design theory, semiotics, and visual culture—assigning graphic design to production and semiotics and visual culture/image studies to analysis. The results of this textbook survey, however, reveal two additional instructional approaches:

- Rhetorical: usually instruction in the rhetorical situation and/or the rhetorical appeals—ethos, pathos, and logos
- Genre-based: instruction in the conventions, categories, or patterns of particular document types.

In terms of analysis, and as I suggest in Ch3, visual culture is the most common instructional approach as nearly all textbooks address it. Further, the majority of Readers are organized thematically, for example, "Coming to Terms with Place" (*Seeing & Writing*), "Depicting Identities" (*Convergences*), and "Reading and Writing about Television" (*The World is a Text*). Semiotics, on the other hand, makes no appearance in the composition textbooks surveyed, with the exception of *The World is a Text* and *The*

Elements of Visual Analysis, which very briefly addresses this method. Semiotic analysis, however, is central to the pedagogy of *The World is a Text*. *Seeing Is Believing* is the only other textbook with significant instruction in semiotics (and remember this is a "Writing about Art" textbook). Thus in writing studies, instruction in visual analysis usually means instruction in visual culture.

Rhetorical analysis as instruction in the rhetorical situation or in the appeals of ethos, pathos, and logos is also common visual analysis pedagogy. For example, *Beyond Words* and *Rhetorical Visions* both begin by introducing students to the rhetorical situation. *Convergences* proposes the guiding rhetorical heuristic Message, Method, Medium, while *Seeing & Writing* proposes a "Composition Toolkit" that includes Purpose, Structure, Audience, and Point of View among others. Chapter 2 in *Picturing Texts* provides a detailed list of analytical heuristics grounded in rhetoric: Who is the Author?, What is the Purpose?. Finally, much of the guiding instructional framework for *Compose, Design, Advocate* is grounded in the rhetorical appeals.

In terms of production, the Rhetorics in this survey include instruction in the rhetorical situation, graphic design, genre, or some combination thereof. Genre, for example, might be taught within the context of rhetorical situation and vice versa, while graphic design might be taught within the context of verbal and visual conventions of particular genres. There is quite a bit of overlap in this area.

For purposes of this discussion, I deliberately distinguish between three approaches: graphic design, genre, and rhetorical analysis. I do so to describe the particular approach used in the Rhetorics. Rhetorical analysis uses a heuristic-driven approach that requires students to make content-based visual and verbal decisions after

considering audience, purpose, and context. Genre, on the other hand, is primarily descriptive and involves teaching students about the conventions of particular documents. Instruction in the principles of graphic design usually entails discussing and illustrating both individual Gestalt principles (as defined in Chapter 3) and sample documents that show these principles working together. Genre-based instruction, on the other hand, addresses specific document characteristics and conventions both in terms of visual and verbal. In other words, genre describes the characteristics of a document as a whole and comprehensive unit—memos, essays, reports—whereas graphic design explains how individual visual and verbal elements work to create meaning within a document. Genre is a conceptual approach while graphic design is an intra textual approach.

The Rhetorics *Writing in a Visual Age*, and *Designing Writing* specifically include instruction in both graphic design and genre. The first seven chapters in *Writing in a Visual Age* are organized by genre, and Chapter 4 in *Designing Writing* is entitled "Designing for Medium and Genre." *Getting the Picture*, on the other hand, combines rhetorical situation, genre, and graphic design. This textbook begins with what the authors refer to as the "principles of graphic design," yet the principles as outlined here are not the same principles of Gestalt theory. Rather the authors suggest to students: know your readers, satisfy your readers' expectations, consider your readers' constraints, and remember your purpose—all of which are clearly instruction in rhetorical situation. *Designing Writing* too begins with the principles of graphic design, but also includes a somewhat blended approach: Chapters 2, 3 and 4 are entitled "Designing for a Purpose," "Designing for Your Readers," and "Designing for Medium and Genre," respectively.

Picturing Texts as previously mentioned is difficult to classify, and is, in fact,

classified as Reader, Rhetoric, and Handbook. The authors explain in the Preface that they endeavor to address both analysis and production by including a range of elements—"words, images, and graphics"—in texts that "often resist conventional genre distinctions" (xiii). Chapter 2 provides a detailed analytical heuristic to be applied to the thematic chapters (Chapters 3-5) while Chapters 6 and 7 focus on visual production in terms of argument and graphic design. Using a rhetorical framework, this textbook also includes a number of heuristics to prompt both visual and verbal invention.

Compose, Design, Advocate too provides instruction in rhetorical situation, but unlike the other Rhetorics, the framework of the entire text is grounded in rhetorical appeals: ethos, pathos, and logos. Wysocki and Lynch begin by introducing the rhetorical situation and appeals, and the content is continually linked back to this framework. Unlike the other Rhetorics, this textbook does not address graphic design, but does show how students might construct visuals in terms of ethos, logos, and pathos which serve as guiding heuristics. Genre is addressed in Section 3 where students are prompted to apply this framework with a focus on incorporating analysis, while Section 2 addresses production: "Contexts for Production," and "Strategies for Production."

Designing Visual Language is the only textbook currently on the market specifically classified as Visual Communication. This textbook covers the widest range of production and analysis theories discussed thus far including instruction in rhetoric (specifically proposing visual/verbal cognates—a theme throughout the text), graphic design, and a detailed discussion of semiotics, but no discussion of genre. The authors do discuss document conventions, which might also be interpreted as genre to some extent. The first chapter introduces students to visual rhetoric, proposing visual/verbal cognates,

and introducing the idea of document conventions. The second chapter introduces students to the Gestalt principles, while the third chapter instructs students in a visual "taxonomy" and a "language matrix." Chapter 9 is devoted entirely to semiotics.

A more uniform instructional and organizational approach characterizes Readers in the survey as opposed to Rhetorics. In other words, Composition Reader as a genre consistently deploy and use theme-based chapters. Rhetorics are more varied in approach, organization, and rhetorical content. Five of the textbooks in the survey are classified as Rhetorics. Two of these, *Designing Writing* and *Getting the Picture,* are short handbooks. The remaining two—*Picturing Texts* and *Compose, Design, Advocate*—resist classification on a number of levels. *Picturing Texts,* as mentioned earlier, is actually classified as all three (deliberately) in order to resist strict boundaries between genres, and *Compose, Design, Advocate* is probably more similar to *Picturing Texts* than either the Readers or the other Rhetorics—although the last section is organized by genre and with emphasis on analysis. Production is addressed in the previous section but not in terms of genre. *Writing in a Visual Age* is also unlike any of the other Rhetorics. The first section is organized by genre—like a professional or technical writing textbook—while the second half is organized more like a traditional Rhetoric: layout and design, conducting research, and evaluating and documenting sources.

The Verbal/Visual Divide: The Perception and Status of Visual Communication in Writing Textbooks

The results of this survey suggest that in writing studies the visual is framed within the context of writing instruction. As argued in Chapter 2, our discipline remains primarily concerned with instructing students in the production of alphabetic texts; thus

the majority of textbooks with perhaps the exception of *Designing Visual Language* (a visual communication textbook), *Seeing Is Believing (*an art appreciation textbook), *Designing Writing* (a handbook specifically on visual rhetoric), and *The Elements of Visual Communication* (a visual communication textbook), continue to privilege writing, and, not surprisingly, align themselves with instruction in alphabetic literacies.

At the same time, the majority of textbooks surveyed (even those that do not teach visual production) directly acknowledge the increasing multimodal nature of composing practices today as well as the persuasive nature of visual forms of communication. The Preface of *Seeing & Writing* states that the textbook "is grounded in a simple pedagogical premise: Invite students to give words and images equal attention" (vi), the Preface of *Picturing Texts* calls for "expand[ing] our concept of writing to include visual as well as verbal texts" (xii), and *Compose, Design, Advocate* endeavors to give students "a systematic approach for analyzing situations" in order to equip students to create different kinds of texts (iii). Further, many position visual dominant texts as equal to alphabetic-dominant texts both in terms of communicative and persuasive capacity. *Writing in a Visual Age,* for example, is marketed as "the first composition rhetoric to make visuals an integral part of the writing process," while *Designing Writing* positions design as integral to the composing process, and the authors of *Picturing Texts* work to "expand our concept of writing to include visual as well as verbal texts" (xii).[104]

Nonetheless, stereotypes about visual forms of communication as less serious, arhetorical, or supplementary or supportive to verbal texts still persist, often explicitly. *Convergences, Seeing & Believing,* and *Rhetorical Visions* are all built around the

[104] See Bedford St. Martin website: http://www.bedfordstmartins.com/newcatalog.aspx?disc=English&course=Composition&type=Rhetorics&isbn=0312394

presentation (and spectacle) of visual texts. It would be hard to argue that visuals are not a significant component of these textbooks, yet visuals are not included here to prompt students to consider how they work persuasively, but rather as heuristics for prompting written invention—to engage students in writing. [105] In *Convergences*, Atwan openly acknowledges this in the Preface when he states: "Pairing a strong essay with other kinds of texts—[visual texts]—not only gives students more to think about critically but also gives those students more to write about" (v). McQuade and McQuade too explain in the preface to *Seeing & Believing* that they use a collection of both visual and verbal texts to "inspire students to see, think, and write with clarity and conviction" (v). The central concern here is not that using visual texts is ineffective pedagogically in engaging student interest and prompting alphabetic invention, but that using visuals solely for this purpose and without addressing them as rhetorical modes of communication in their own right masks the rhetorical nature of visual texts, and reinforces the idea that visual texts are supplementary or secondary to the more important and primary mode of communication—writing. In the Preface to *Convergences*, Atwan articulates this idea when he explains that he is <u>not</u> using visual texts "to pander to students' 'MTV' aesthetics" (vi), as though this is the only reason an author might use visual texts or as though visual texts are not themselves a sophisticated form of communication, but rather facilitators of interest in verbal texts. This stance reinforces the idea that visual texts are a dumbed down mode of communication, and that they are perennially secondary or supplementary to alphabetic texts. At the same time and within this specific genre—the

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[105] As I note in Chapter 2, Diana George observes the ongoing tradition of using images as writing prompts to guide students in using more descriptive language through visualization (20-21), serving primarily as an invention tool.

textbook—it is difficult to not position verbal content as primary. In other words, textbooks have historically been a print-dominant and print-privileging genre. Thus positioning visuals as equally important, not supplementary, within the context of a genre that is characterized by printed text remains problematic in a way that may not be the case in a different type of instructional format. A textbook may not necessarily always be the best medium for teaching students about visual communication.

Finally, pedagogies employed in the textbooks surveyed continue to divide alphabetic and visual forms. Many textbooks teach genre, which entails separating visual and verbal elements in a way that rhetorical approaches do not. *Designing Writing*, for example, takes a rhetorical approach in instructing students to find or create a central element for their document or composition. Rather than treating these elements separately, students are instructed to find (when the authors discuss analysis) or create (when the authors discuss production) a central focal point or primary element for their work. This central element or focal point acts rhetorically, calling attention to what the author wants her audience to notice and respond to first, regardless of whether this element is visual or verbal. Many times this central element is likely to be combination of the two. *Designing Writing* also includes instruction in both production and analysis (the first section addresses production while the second addresses analysis), and this rhetorical pedagogical approach remains a unifying theme throughout the text. The authors do not differentiate between visual and verbal elements, but rather focus on rhetorical effect. *Compose, Design, Advocate* too uses rhetorical appeals as the instructional framework, applying these concepts to a range of communicative modes.

On the other hand, genre-based approaches invariably discuss alphabetic literacies

first, followed by instruction in layout and arrangement with the implication being that layout and arrangement are then imposed on or applied to a primary textual content. Treating instruction separately only reinforces the idea that verbal/visual forms are separate. Genre chapters in *Writing in a Visual Age,* for example, address written production first, and then ask students to consider visual elements. This division is further reinforced by a separate chapter dedicated to "Designing Pages and Screens." This separation can also be seen in technical and professional writing textbooks where separate chapters are devoted to graphic design. This division reinforces the idea that visuals are an add-on at the end of document creation. Despite a textbook's explicit acknowledgment of the equality of visuals and verbal forms of communication, this equality is directly undermined when a textbook's pedagogy suggests the opposite. Instructional focus tends to be centered on analysis while instruction in production remains weak, and often secondary. Of the eleven textbooks surveyed, all address analysis while only five address production. Of those that address production, two are marketed as supplements or short handbooks designed to accompany full textbooks, thus leaving only three primary textbooks that teach visual production.

Chapter Conclusions: Implications for a Visual Paideia

The results of these two surveys—program and textbook—show a wide range of opportunities for integrating a visual *paideia*. The program survey shows that many writing programs already include instruction in the visual, providing a context for a visual *paideia,* while the textbook survey shows the range of instructional approaches being used in practice to which a visual *paideia* might be applied. The program survey also shows that rhetorical theory is a central framework around which writing programs are

often constructed, and the textbook survey shows that rhetorical theory is a significant component of instruction in the visual that might be further enriched and explored. A visual *paideia* can provide a strong grounding framework around which to consider both how programs might include more classes in the visual and the range of theoretical approaches that might be included. At the same time, the practice survey reveals that the majority of instruction in the visual focuses on analysis. Thus greater focus and development is needed specifically in visual production. In the next chapter, I pull the results of this investigation together with Chapter 3 in arguing that we have a rich range of theory, particularly in terms of visual analysis, that can be included in a visual *paideia*. In terms of production, I return to the grounding in rhetorical theory that the visual *paideia* can provide and propose a collection of visual commonplaces or *topoi* specific to the visual.

CHAPTER FIVE: PROPOSAL FOR A VISUAL PAIDEIA

Introduction

In this final chapter, I outline my plan for building a visual *paideia*. I argue that a visual *paideia* should include equal instruction in both visual analysis and production, but with particular attention directed toward developing theories of visual production specifically grounded in rhetorical theory. A number of rich theoretical frameworks from which to conduct visual analysis including semiotics, social semiotics, visual culture and rhetorical analysis; and visual production including genre, graphic design, and rhetorical situation are all already available to us, and all should be fully employed in a visual *paideia* as I outline in this chapter. Further, I argue that the Gestalt principles from graphic design be added to our collection of analysis tools as these principles can also lend rich insight into how meaning is made from existing visuals.

At the same time, however, we lack theories of invention specifically grounded in classical rhetorical theory. To enrich this area of visual production, I conclude this chapter by proposing the development of visual *topoi* or collections of visual commonplaces that can be used as a tool of invention in creating visual texts. I show several sample exercises and activities that can be used to generate visual *topoi* and subsequent exercises and activities that use the *topoi* for visual invention. I then show examples of student work applying these methods from my Visual Argument class taught in the Spring 2009.

Finally, throughout this dissertation my organizational approach has been to separate and classify instruction in visual rhetoric into ‘analysis’ and ‘production.’ These terms might be seen as restrictive and overly reductive binaries that impose artificial divisions onto visual communicative practices. The ‘analysis/production’ binary is

absolutely a construct. All communicative practices involve simultaneously engaging in both, and any educational curriculum includes a combination of activities that ask students to learn about and evaluate existing work in an area of inquiry (analysis) and then create their own work (production). Yet analysis and production are equally important and they inform each other, and students should receive simultaneous instruction in both. Thus I have maintained this separation in order to gain a richer understanding of visual rhetoric and how we might begin to create a visual *paideia*. Theories of analysis enable us to determine ways that visuals construct meaning while production enables us to determine how meaning might be constructed—in other words, strategies we and our students might use to create visual texts: visual invention. At the same time, there is a great deal of crossover as I discuss throughout this chapter.

Building a Visual *Paideia*: Theoretical Foundation

Developing Pedagogies of Analysis

Because visual-dominant texts have not routinely been afforded the same level of criticality as verbal-dominant texts and students are not accustomed to thinking of visuals as rhetorical, a visual *paideia* should begin with instruction in visual analysis, employing the analytical theories outlined in Chapter 3 (semiotics, social semiotics, and visual culture) and practice illustrated through Chapter 4 (rhetorical analysis). Considered individually, each offers a specific interpretive lens, considered together; they offer a rich collection of analytical heuristics to be included in visual *paideia*. No one of these frameworks alone can fully account for the full complexity of how visual forms communicate; thus this combined perspective gives students a solid framework from which to develop a plurality of understandings of visual analysis.

Considering Graphic Design as a Method of Analysis: To our existing collection of analysis theories, I suggest an additional category: graphic design. As I discuss in the next section on Pedagogies of Production, rhetorical theory can also be taught in terms of production and analysis, thus graphic design theory might also be explored in terms of its dual functionality. In Chapter 3 I discuss graphic design specifically as a method of production because this is how it is usually taught and to lay the theoretical groundwork. Graphic design derives from the principles of Gestalt cognitive psychology, which explain how the organization and arrangement of particular visual and verbal elements are perceived. Instruction here in terms of production gives students guidelines for organizing and arranging these elements. The governing principle of Gestalt theory is: "the sum of the whole is greater than its parts," reflecting an interest in the totality of perception. Thus this totality might also be applied to the analysis of existing visuals. For example, students might consider a visual text in terms of the following:

- Figure/Ground Contrast—what components or elements of the image constitute the figure and which constitute the ground? (See Applying Analysis Heuristics section for an example).

The principle of Figure/Ground contrast proposes that we see images as comprised of two main parts—the figure (the central subject of the composition) and the ground (the background that frames the main subject). The figure is usually interpreted as the more prominent part while the ground is less important.

- *Pragnanz* principles such as *Similarity*, *Proximity*, *Continuity*—which elements have similar characteristics, and what elements might be related? (See Applying Analysis Heuristics section for an example).

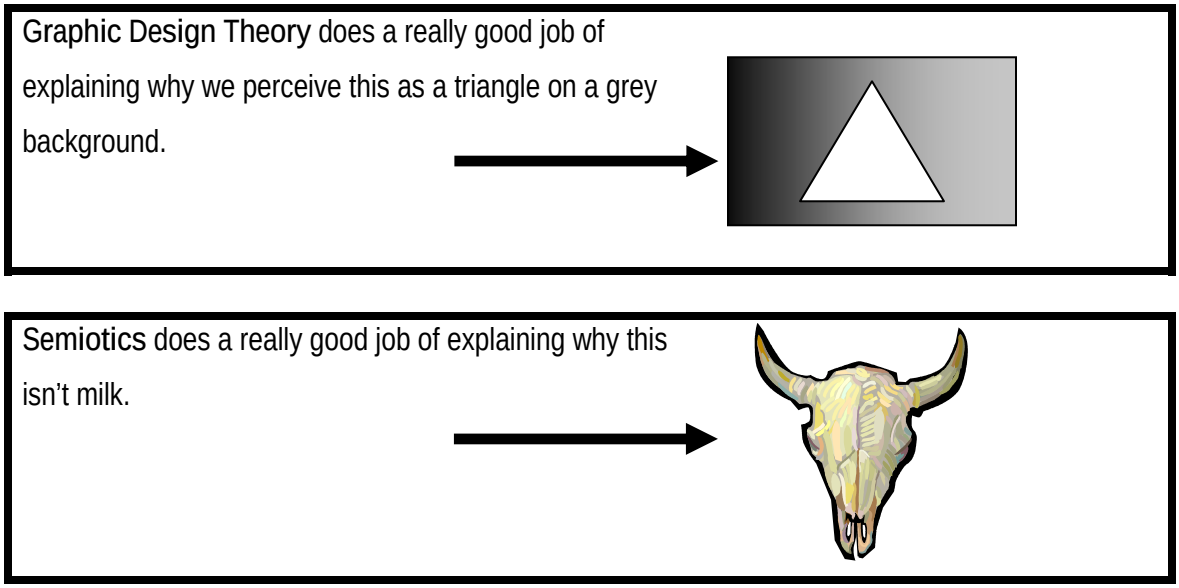
This principle suggests that visual elements with similar characteristics will be viewed as 'similar' or related; elements that are close to each other will also be viewed as related; and two elements that overlap or touch will be perceived as one figure.

These two examples illustrate how the principles of graphic design can be used as tools of analysis. Not all of the principles of graphic design will be applicable to every visual representation, but in some instances they might tease out different levels of meaning than available with other analytical tools.

Applying Analysis Heuristics

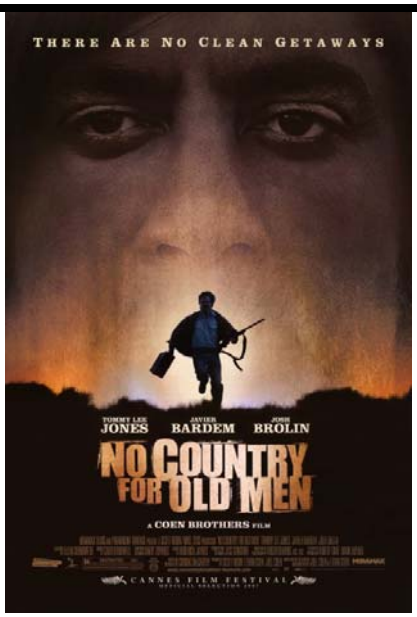
These theories of analysis—graphic design, semiotics (social semiotics), visual culture, and rhetorical—can all be used to explain how meaning is constructed in visuals. Figure 10 below briefly illustrates points from each of these theories.[106]

Figure 10. Comparisons of Semiotics, Social Semiotics, Visual Culture, and Rhetorical Analysis



[106] See also the work of Anne Wysocki in "The Sticky Embrace of Beauty" where she conducts a visual analysis in a somewhat similar vein. In this article she evaluates an ad that ran in the *New Yorker*, first explaining how the principles of graphic design can be used to interpret the image as well as the work of Kress and van Leeuwen, Arnheim and Molly Bang's *Picture This*.

Social semiotics explains why we might interpret this as foreboding, sinister, and disturbing.



Visual culture does a really good job explaining why we might interpret this as exploitive (within the interpretive context of a photo essay, for example, highlighting the problem of conflict diamonds in Africa).

Finally, Rhetorical Analysis explains how this advertisement by Addidas works as an argument.

These analytical frameworks can also be combined into a longer, more detailed and overlapping analysis as I demonstrate next. Taking the Addidas ad above, I can start with Rhetorical Analysis. The argument is something along these lines—Buy Addidas products because you will swim like a fish. The unstated premis is that fish are expert swimmers. The ethos of Addidas as an established athletic company comes into play as does the pathos of competition; the background indicates that the swimmer is in training at an Olympic pool. But here I begin to enter the territory of Semiotics and Social Semiotics. The gills on the swimmer's neck are an index for fish (or perhaps a shark or another more aggressive creature that swims). I see a single drop of water on her cheek,

beads of water on her shoulder, and the damp skin on her neck—all signs that she has been swimming; she has been training. The blurry background in the upper right hand corner and lower left hand corner—barely discernable, but with enough detail that I can construct meaning—show a thick black line marking a lane in a swimming pool and a glimpse of the overhead lights. The swimmer in focus against this blurry background also suggests importance. Drawing upon Graphic Design for a moment, I perceive the swimmer as figure and the shapes behind the swimmer as ground—figure/ground contrast. Returning to and overlapping with Social Semiotics, viewers should pay more attention to the Figure and less to the Ground. Ground is needed for interpretive context, but is less important. We notice the Figure. I also see the dark blue and green hues in the Ground—again signifying water and pool. I notice these cool, dark shades but with no other activity or people shown in the background, giving a serious, intense, and focused feeling. I also notice that the swimmer's face and upper portion of her body comprises the center of the frame at a slight angle. Social Semiotic theory tells me that whatever is in the center is the most important—my eye is directed here first. The angle of her face indicates she is a looking down, and her googles are on. Both suggest she is concentrating on her performance.

I also notice that the swimmer is alone. This observation feeds into Visual Culture in drawing upon the ideologies and values that I culturally associate with athletes—they often train alone. From this cultural knowledge I know that successful athletes must work extremely hard, and be 100% committed to achieving their goals—again associated with being alone. The swimmer is not competing so I do not know with certaintly, but the darkness suggests either that it is very late or it is very early. The swimmer might be

nearing the end of her training session or she might just be beginning. Either way, the cummulative interpretive effect is the same—serious athletes are dedicated and uncompromising, training alone at all hours of the day and night.

I will now return to a Rhetorical Analysis lens and suggest an argument with reasons that my graphic design, semiotic, social semiotic, and visual culture analytical lenses have revealed. Buy Addidas not only because you will swim like a fish but because serious athletes like this swimmer use Addidas products. Identification too comes into play—I cannot see her face exactly, but I see just enough of her face and physique to recognize her as female. She is not a model or super human. She is accessible.

Summary of Analysis

As I show in my in depth analysis above, the range of analytical heuristics for visuals provides a wealth of intepretive tools. Alone each of these lends a particular interpretive insight, and combined allows for greater specificity and complexity. For example, I could just focus on rhetorical analysis. After all, advertisements usually make overt arguments. But semiotics better explains the associations between gills and fish, and social semiotics explains my interpretation of the background and colors. Finally, graphic design and social semiotics combined explain why I interpreted the swimmer as more important than the information in the background.

My analysis too demonstrates the overlap among these methodologies as they lead into and inform each other. Each framework teases out particular meanings and draws attention to particular elements within the image; the combination of these approaches allow us to gain a full sense of the complexity of visuals. These analytical

tools are already available to us, we need only apply them in the writing classroom to highlight particular ways of seeing and making meaning within particular interpretive contexts.

Finally, this collection of visual analysis methods is also useful because none establishes or envokes a visual/verbal divide, but rather frames my analysis in terms of the effects of particular elements. Clearly this is a visual-dominant text, and I do not discuss the words in the Addidas ad—"Impossible is Nothing" in the lower right hand corner. I focus on the visual content instead to demonstrate how each of the analytical heuristics can be applied to the visual elements. However, I could also discuss the textual elements in terms of graphic design, rhetorical appeal and meaning, or social semiotics, noting the font style and placement of the words. This collection of analysis methods allows us to consider all of the elements together within these layered theoretical frameworks. A visual *paideia* then can and should provide this full depth and complexity as shown in applying this collection of analysis methods.

Developing Pedagogies of Production

In this next section, I turn to visual production. As the results of the textbook survey show, much less emphasis is placed on instruction in visual production. However, several theories of production are being taught: genre, graphic design, and rhetorical situation including the artistic appeals as explained at the end of Chapter 4. At the same time, these theories of production are usually used to create texts that at least have equal verbal and visual elements or are verbal dominant, and are not necessarily specific to visual dominant texts. This is because, as I note in Chapter 4, most textbooks are predominantly focused on teaching writing, and genres that are often verbal dominant.

Yet genre, graphic design, and rhetorical situation are all theoretically broad enough that they could easily be applied to visual-dominant (and multimodal) texts.

Like the theories of analysis I address, considered individually each of these offers a particular approach to production, and when considered as a group provide a rich collection of production-based tools that should be included in a visual *paideia*. In the following discussion, I explain each theory separately citing textbooks in the survey as examples, and then noting potential limitations in terms of equally addressing verbal and visual forms. I conclude by arguing that these theories share a commonality of rhetorical instruction as they all overlap to a large extent and hence can be included under a broad umbrella of rhetorical instruction in informing a visual *paideia*.

Genre Theory: Generally speaking genre refers to the conventions, patterns or characteristics of particular documents, 'texts,' and/or communicative situations as a whole. Genre explains what information is presented and how that information is presented within a particular context. In other words, it refers to the notion that audiences have certain expectations in certain communicative situations that require differing communicative strategies. Genre explains, for example, why resumes are different from memos, or reports are different from advertisements.

Instruction in genre generally involves teaching students about the conventions of particular types of documents or 'texts'—what information is included and how this information is structured and organized. This pedagogical approach usually involves showing students sample texts and discussing key elements that characterize the genre. Technical and professional writing textbooks often use this approach as do composition Rhetorics. All of the Rhetorics in the textbook survey in Chapter 4 address genre to some

extent. Genre is often taught in terms of specific document genres, but the concept of genre is easily extended to any kind of text; visual-dominant texts such as advertisements, movie posters, or webpages all have particular characteristics that can be discussed in terms of genre.

At the same time because instruction in genre focuses on teaching students the defining characteristics of particular genres, visual and verbal elements are often treated separately in order to address each. For example, about half of *Designing Writing* is organized by and provides instruction in genre, and the authors provide detailed annotated examples of verbal and visual features. This separation, as I discuss in Chapter 4, can tend to privilege verbal forms because the verbal is addressed first with the visual positioned as supplementary. While treating the two separately is one instructional approach and for some purposes may not be entirely avoidable, one possibility for minimizing this separation can be found in the beginning section of *Getting the Picture.* The authors instruct students to choose a "dominant element" for their work, which, and depending on the particular genre, might be verbal-dominant or visual-dominant or some combination of both. Further considering genre in terms of how different elements are used can also help de-emphasize the division between visual and verbal and direct students in making rhetorical decisions about the features of a text they want to emphasize.

Instruction in genre can also tend to overly focus on the descriptive features of particular types of documents and 'texts' without sufficient attention to the text's rhetorical and socially situatedness. Several scholars for instance have argued for a more complex understanding of genre. Carolyn Miller suggests a grounding in practice that is

"ethnomethodological," as she puts it, suggesting that " 'genre' be limited to a particular type of discourse classification, a classification based in rhetorical practice and consequently open rather than closed and organized around situated actions" (155). Charles Bazerman too notes the social aspect of genre, arguing that genre refers to more than just textual features but "parts of processes of socially organized activities" (319). Finally Koselnick and Hassert state "the study of genre bridges the individual and social by examining the dynamics of familiar patterns—manuals, reports, proposals—as they develop and are deployed within communities in response to typical situations" (3).These extended definitions broaden genre theory and allow a more direct link between rhetorical decision-making grounded in social communicative activity. Genre decisions are made because readers/viewers have particular expectations that are grounded in a communal understanding of how that information should be presented.

Graphic Design: Like genre, graphic design too is concerned with the presentation of textual information at the whole document level. While genre theory explains textual organization on a 'bigger picture' level—the general characteristics of particular documents or 'texts'—graphic design explains arrangement and organization within an individual text or document. Graphic design theory is derivative of two disciplines historically concerned with visual production, art, and design theory. As already explained in detail in Chapter 3, instruction in graphic design involves teaching students about the organization and arrangement of visual and verbal elements via the Gestalt principles. Students learn why and how visual and verbal elements are perceived in particular ways, and how they can apply the principles of graphic design in their work. Instruction in the principles of graphic design is a common pedagogy of visual

production in technical and professional writing textbooks, but not among composition textbooks; only two—*Designing Writing* and *Writing in a Visual Age*—offer instruction in these principles.

Graphic design addresses the organization and arrangement of information—both verbal and visual elements—thus visual production in this pedagogy tends to treat these both as design elements that can be arranged and organized in different ways. Many of the principles of graphic design can be applied to both verbal-dominant and visual-dominant 'texts.' At the same time, however, because graphic design theory proposes a set of principles for students to follow, there is the potential that these principles can be overly prescriptive and reduced simply to a set of rules that students simply apply to their work. Thus rather than instructing students to follow these principles, instruction might be linked more directly to rhetorical instruction, and framed as a collection of inventional heuristics that prompt students to engage in rhetorical decision-making. For example, rather than telling students to follow the principle of figure/ground contrast, we might use the approach employed in *Getting the Picture,* and ask students to choose a dominant figure. Students then might be prompted to choose the ground—or the background or vice versa. Further, the figure might not necessarily be a single element but might even be understood as the dominant part of the text. The backdrop to this primary or dominant figure can then be understood in terms of 'ground.' Thus graphic design too can be more strongly linked to rhetorical decision-making.

Rhetorical Situation and Artistic Appeals: Finally, the rhetorical situation is another method used to teach visual production. This pedagogy involves using a heuristical approach that prompts students to consider audience, purpose, and context, and the

artistic appeals of ethos, pathos, and logos. This pedagogy is apparent from the textbook survey as several textbooks specifically use this approach—see *Picturing Texts* and *Compose, Design, Advocate* for example—but is not addressed to a large extent in the theoretical literature in the field.[107]

Rhetorical situation as well as the artistic appeals can be applied fairly easily in inventing verbal-dominant, visual-dominant or texts that use strong elements of each. *Compose, Design, Advocate* provides a good example of how this approach can work to structure invention as the rhetorical situation and the artistic appeals provide the primary instructional framework for the entire textbook. Unlike textbooks that use a genre-based approach (chapters are organized by genre) Wysocki and Lynch begin their instructional approach with the rhetorical situation using heuristics that prompt students to consider their communicative context first. They then bring in the artistic appeals, and genre is approached later (Section 3). Graphic design principles too are considered, but later in the textbook. Rhetorical decision-making is another instructional framework around which to approach visual production.

Summary of Production

This discussion outlines three pedagogies of visual production that can be incorporated into a visual *paideia*: genre, graphic design and rhetorical situation. I discuss each separately to illustrate their theoretical and pedagogical approaches, but none of these are taught outside the context of the others, and rhetorical instruction is the guiding framework. Making genre and graphic design decisions also requires making audience, purpose, and context decisions. Therefore, genre and graphic design are rhetorical

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[107] See Mary E. Hocks discussion of ethos in "Understanding Visual Rhetoric in Digital Writing Environments" and Anne F. Wysocki's "The Sticky Embrace of Beauty" in *Writing New Media: Theory and Applications for Expanding the*

decisions. Further, all of these approaches inform each other. Textbooks that teach genre usually also teach graphic design and rhetorical situation, and vice versa. Yet many textbooks are organized by genre, thus genre is the first rhetorical decision to be made. By considering genre first, students then consider the rhetorical situation and graphic design within the context of a particular genre. Using genre as the guiding framework is a common approach for verbal-dominant texts and texts that use equal verbal/visual elements. Another way to approach visual invention is to start with graphic design as illustrated by the textbook *Getting the Picture,* which instructs students to begin by selecting a dominant element. This approach is not common among the other textbooks surveyed and is possibly more effective with visual-dominant genres, but verbal elements could certainly be thought of as dominant. Finally with the exception of *Compose, Design, Advocate,* no other textbooks use rhetorical situation as the grounding framework for visual production. Starting by considering audience, purpose, and context and then considering genre or graphic design is certainly another approach to visual invention. The artistic appeals, although only used in *Compose, Design, Advocate,* could certainly be explored more in terms of how they might fit in with genre and graphic design.

Enriching Visual Production Through Classical Theory: A Topos of the Visual

Genre, graphic design, and rhetorical situation can all be used as a starting point for visual invention. At the same time, writing studies lacks a theory of visual production that is directly linked to classical rhetorical theory. Therefore, I propose a theory of invention specific to the visual in the development of visual *topoi* or commonplaces that students can use as tools of invention. In the following sections, I first briefly address the

classical notion of *topoi* and rhetorical invention. I then explain how visual analysis theories can be used to create a collection of visual *topoi* that students can use as inventional tools in the creation of visual-dominant texts.

A Brief History of Rhetorical Invention and the Classical Topoi

The classical notion of the *topoi*, the system of invention that can be traced back to the Sophists, generally refers to the "…places the rhetor turns to in order to discover what to say on a given matter" (3), as Walter Jost suggests. Topics, most generally speaking, are "strategies of argument useful in dealing with any subject" (Kennedy 21). Aristotle is often credited as being the first to theorize and delineate the scope of the *topoi*[108] in outlining the canons of rhetoric. He states in *On Rhetoric* that "dialectical and rhetorical syllogisms are those in which we state *topoi* and these are applicable in common [*koinei*] to questions of justice and physics and politics and many more species [of knowledge]" (45). He classifies t*opoi* into 28 common topics (*koinoi topoi*) in Book II of *On Rhetoric* that can be applied to any argument, and that loosely include past/future fact, greater/less, and possible/impossible. The special topics (*idia*), on the other hand, are grounded in specific subject matters. Common topics are generally considered "artistic" because arguers create or invent these and they can be applied to any speaking situation, while special topics are nonartistic because arguers needed only use them.

During the Hellenistic and Roman periods, the *topoi* were fundamental tools of invention used for spoken argument but their use declined after this period. Until somewhat recently "the scholarly consensus," as Carolyn Miller puts it, "was that topics were deservedly dead" ("Aristotle's Special Topics…" 62). More recently, however,

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[108] Kennedy explains that *topos* in the sense of topic does not originate with Aristotle, but that Isocrates specifically uses it in the fourth century and that it was probably used even earlier (45).

interest in the *topoi* as tools of rhetorical invention began to resurface in the 1960s with the emergence of composition as a discipline. Since then the *topoi* have often been grouped with arrangement, particularly in writing instruction that uses taxonomies or modes-based pedagogies, while the special topics, according to Miller, "remained outside of rhetoric, as method, inquiry, and prerequisite knowledge of one's subject" (63).

An ongoing scholarly debate has also surfaced in terms of what exactly constitutes invention, and the nature, purpose, and specific applicability of the *topoi*.[109] Thomas Conley, Forbes Hill, and Edward Cope[110] suggest that the purpose of topics was to facilitate memory in the development of enthymemes and were "warrants linking premises to already held conclusions, finding rather than creating judgments"; the topics have also been positioned as epistemic, mainly useful in creating "new knowledge or new probable judgments" (724). David Fleming notes the wide range in which the *topoi* can be considered—"poetically, politically, philosophically, and even bureaucratically" ("The Very Idea…" 97), while Jost characterizes their history as "notoriously slippery," (3). Michael Leff calls the topics a "confused notion" explaining that "The attempt to render a systematic account…has been a major concern of rhetorical theory from antiquity to the present" (23). He further recounts their wide ranging applicability from "recurrent themes in literature, to heuristic devices that encourage the innovation of ideas, to regions of experience from which one draws the substance of an argument" (23-4). In addition to wide scale disagreement over their applicability and general usefulness, scholars have

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[109] See Lauer, Janice M. *Invention in Rhetoric and Composition.* Parlor Press, West Lafayette, IN: 2004 for a full account.

[110] See *Encyclopedia of Rhetoric and Composition* with references to Conley, Thomas. "Logical Hylomorphism and Aristotle's Koinoi Topoi." *Central States Speech Journal* 29 (1978): 92-97; Cope, Edward. An Introduction to Aristotle's "Rhetoric" with Analysis Notes and Appendices. London: Macmillan, 1867; and Hill, Forbes I. "The Rhetoric of Aristotle." *A Synoptic History of Classical Rhetoric.* Ed. James Murphy. Berkeley: U of California P, 1972. 19-76.

also debated, as Lauer puts it, whether they serve a "hermeneutic or a heuristic" function (3). In other words, "whether the purpose is to interpret and critique existing texts, produce new texts or both," as she puts it (3).

In today's writing classroom, invention tends to be heuristically driven as we give students strategies for generating ideas: prewriting, outlining, freewriting. The results of the textbook survey in Chapter 4 also suggest this to be the case; the majority provides inventional prompts that guide students in production. At the same time, if this textbook survey is any indication of practice, it would also seem that instruction in the *topoi* is still absent from writing instruction as there is no mention of them.

A Topos of the Visual: A Heuristic-Based Approach for Visual Invention

While the classical *topoi* have not tended to be incorporated into contemporary writing instruction, the idea of commonplaces presents a unique opportunity to build instruction in the production of visual-dominant texts in several areas: linking production and analysis, linking visual invention to classical theory, drawing from the commonality of popular opinion, and finally, enriching pedagogies for visual invention. In ancient Greek thought, *topoi* and commonplaces were fairly synonymous, referring to the common language structures or concerns of the community from which any speaker could draw. Sharon Crowley explains: "Ancient invention also drew on communal epistemologies that privilege the commonplace; that is, they began with tradition, precept, generally accepted wisdom, what everybody knew…and which its teachers assumed to be shared, at least rhetorically, by all members of a community" (209). Fleming also advocates the importance of drawing on the "*endoxa* of a community, the opinions that generally are accepted there, that allow speakers, writers, authors, and

readers to meet on the same ground" (103), which can be solicited via the *topoi.* These "communal epistemiologies," to use Crowley's term, too are represented visually. We understand visual communication through a commonality of cultural experiences and beliefs that allow us to construct meaning. As I discuss in Chapter 3, there are different theories of the visual—graphic design, semiotics, visual culture—that all propose a particular interpretive lens through which we can understand how we make meaning from visuals: as a cognitive process (Gestalt psychology), as a series of signs (semiotics), in terms of the representation of dominant ideologies (visual culture). Yet a commonality of visual knowledge links these theories. We interpret visuals in particular ways because we draw from a common body of cultural knowledge that allows us to construct visual knowledge in particular ways. This knowledge, I suggest, can also be discovered with our students and then used to create visual-dominant texts. The idea of visual *topoi* or visual commonplaces draws from the idea of these commonplace of the visual grounded in community and commonality of belief—a commonality of how visual elements are represented.

Categories of Visual Topoi

If verbal invention is usually approached heuristically by giving students strategies they can use to generate ideas, visual *topoi* might be approached similarly. Categories of visual commonplaces can be explored and then adapted into heuristics that students can use to create their own visual dominant texts. In order to determine commonplaces, we must start with visual analysis, and we can use many of the analysis theories already addressed: graphic design and design elements, semiology and social semiotics, and visual culture.

In Chapter 3, I explain that graphic design is a sub field of design studies. Graphic design theory addresses the organization and layout of visual and verbal elements; it does not address the actual building blocks of design: line, shape, texture, value, color, space. In addition to the analysis categories mentioned above both of these can also be used to tease out visual commonplaces. Specifically, I propose the following visual *topoi* that we can bring into writing studies, and that students and teachers can consider in terms of teasing out meanings and metaphoric associations:[111]

Graphic Design

- Figure/Ground Contrast: What is the dominant element or figure? What is the ground? How do we decide what is figure and what is ground?
- Similarity, Proximity, Continuity: What elements are similar, close together, repeated? What does this suggest about their meaning? Level of importance?

Design Elements

- Line: How is line being used? What meaning does the style or shape of line communicate?
- Shape: How is shape being used or what shapes are used? What meanings do these shapes communicate? How? Why?
- Texture: Consider the use of texture. What meanings are being communicated? How? Why?
- Space or Area: Consider the organization of objects or elements and the use of space between/among them. What does the spacing suggest?

[111] While I am primarily envisioning and positioning visual *topoi* as being useful for teasing out commonplaces in visual dominant texts like advertisements and movie posters, certainly any representative communicative genre could be examined here to determine how visual meaning is being constructed.

***Social Semiotics*[112]**

- Color: value, hue, saturation—How is color being used? What meanings are associated with the value, hue and saturation of the colors used? Why?
- Typography: font choice, weight, style—What do you notice about the font? How heavy or light is the font? How would you describe its style?
- Modality: level of realism—How realistic/abstract is the image? What does this communicate to you about its meaning?

Categories of Visual Culture

- Gaze: How are we encouraged to view this image? What viewpoint is being privileged? How? What meanings are associated with this depiction?
- Perspective: What is angle is being shown? How would you describe the perspective or point of view?[113] What meanings are associated with this depiction?

This is in an illustrative list that can yield a rich discussion of *topoi*, but it is certainly not exhaustive. This level of 'visual inquiry' (the number of categories proposed) is appropriate, and even fewer could be used when working with students so as not to be overwhelming. Teachers might even present a list of the categories to students and decide as a class which ones they will specifically explore, and which one they will use to generate *topoi*. Students can still get a sense of the range of the interpretive frameworks they might use for exploring visuals, but do not necessarily have to address

[112] Many of these categories are derived from social semiotics theory although I have added some of my own questions. See also David Machin's Multimodal Analysis Toolkit in the Appendix.
[113] I categorize 'Perspective' under Visual Culture for the sake of simplicity, but as I note in Chapter 3, perspective and gaze are not the same thing. I use perspective more as a photography term, whereas gaze very clearly refers to dominant and non dominant power structures.

each in detail.[114]

These visual *topoi* categories are heuristics that can be applied to a range of visual-dominant texts (or texts that include visual and verbal elements) such as advertisements, movie posters, webpages, photographs, magazines or book covers, to explore and tease out the commonalities of visual representation or how particular visual elements are commonly represented. Not every category is necessarily applicable for every image and not every category needs to be used. Teachers and students can decide which *topoi* they want to consider and explore, and which might be most useful for the types of visual-dominant texts they want to create. Together they can tease out and explore the commonality of meanings generated during in class exercises or discussion groups. Students can then draw from the *topoi* categories as well as the commonalities generated during the analysis exercises and create their own visual-dominant texts. In the next section I discuss several sample exercises used to generate *topoi* (#1-#3) and one exercise used for visual invention #4. All sample exercises and sample student work can be found at the end of this chapter.

Description of Sample Exercises[115]

Exercises #1-#3 focus on several *topoi* categories outlined on the previous pages. Exercise #1 focuses on the Social Semiotics category of Font. In this exercise I created a fictional business/product—Beverly's—and then listed the name in five different fonts on

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[114] See also Anne Wysocki's classroom exercises at the end of her article "The Sticky Embrace of Beauty," which draws on the idea of commonplaces.

[115] I include these examples to illustrate how visual *topoi* might be taught, but it is important to note that these exercises were used within the context of a course specifically devoted to visual argument. These exercises can certainly adapted to a first-year writing course or a professional writing course, but students had done several readings on semiotics and social semiotics at this point in the course before doing these exercises. Depending on the type and level of class, teachers may need to have a discussion with their students about semiotics and social semiotics or assign readings that will familiarize students with these theories. I have also used the second exercise in a first-year writing class in a sequence on visual argument, and a graduate level rhetoric class where I was a guest presenter. See

the page. I asked students to work in groups in considering the different styles of the fonts and comment on their impressions by giving them a few leading questions: “Which one of these might be the name of a restaurant? A clothing line? A brand of spaghetti? The title of a tv show? Why?” I told students I invented everything and that there was no ‘right’ or ‘wrong’ answer; the purpose was to explore the associations of particular fonts with particular meanings. I then asked students to analyze and discuss the fonts in a group blog they created for the class. Several responses to this assignment follow Exercise #1 at the end of this chapter. I list responses to fonts #4 and #5 as there is some commonality in interpretation. We then discussed this assignment in class and came to a few conclusions about the meanings of different styles of fonts.

Several groups commented on font #5 resembling a ransom note. I did not prompt the class with this observation nor did I notice it myself (even though I created the fonts) until several students in the class commented on it. This observation demonstrates one of the main benefits in using visual *topoi*. The class and the teacher can discover these commonplaces together and students often notice what teachers do not, thus allowing for a plurality of meanings. In other words, there are no ‘right’ or ‘wrong’ answers, and the teacher’s voice is one of many in this commonality of experience. Further, there was not necessarily widespread agreement as to the meaning of the fonts. Areas of agreement allow commonalities to be discovered while disagreement provides the chance to dig deeper into areas of variation.

Exercise #2 addresses the Design Elements category of shape and the Social Semiotics category of color. Students were asked to first show an emotion visually using

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Appendix for a copy of the syllabus and readings for this course.

colored construction paper, scissors and glue.[116] They were then asked to find an image online and recreate it using shapes only. Students worked in groups and were given colored construction paper. Each group shared their work with the class, and we discussed each group's work. During this discussion I wrote down the categories 'color' and 'shape' on the board and we made a list of some of the commonalities we discovered. For example, red can mean anger, passion, love or it can be used as a warning.

Sample student work is also shown on the page following this assignment. The first example—a light yellow small circle in the middle of black construction paper—represents 'hope.' As a class, this visual was not easy to decipher; the group who created the visual had to provide feedback. As a class we began by considering the colors and what we thought they represented—black: darkness and emptiness; the yellow circle: bright, sunshine, purity. From the circle we eventually guessed 'light' or 'spotlight' and we then saw the black background as a tunnel—"light at the end of the tunnel." I reminded the class it represented an emotion (as I myself still was not completely sure what the emotion was) and one of the students guessed 'hope.' The second example is a patchwork of green, blue and purple circular and cloud-like shapes—the emotion: 'bruised.' The group that created this work informed us that we could more easily guess the emotion if I wore it. Thus I put the collection of shapes on my arm and the class guessed 'bruised' fairly quickly. Finally, I include a collage of yellow squares and rectangles on a black background—a recreation of the Eiffel Tower.

Exercise #3 addresses the Graphic Design category of figure/ground, the Social Semiotics category typography and the Visual Culture categories of gaze and perspective. For this assignment I asked students to send me a jpg of a movie poster that they wanted

[116] See also Molly Bangs *Picture This.*

to discuss. I then chose the first six jpgs (enough to conduct a sufficient analysis but not too many as to be overwhelming) and we discussed them in class using these categories. I made a list on the board and we tried to find some commonalities. Students noted the camera angle (perspective) of the first two as showing a position of power over the viewer. We then discussed why 'above' connotes superiority and why 'below' might connote inferiority. They also noted the seriousness of the font in the second poster in contrast to the 'cartoonish' font in the first poster. We determined that font choice directly communicates tone and genre—telling viewers about the category of movie.

Exercises #1-3 as I have just discussed allowed us to discover commonalities of meaning and differences in a range of visual-dominant texts, and to discuss how and why these meanings are being created. Exercise #2 allowed us to test two of the *topoi,* but it is also an exercise in visual invention. The final exercise, Exercise #4, illustrates how students then applied these visual *topoi* in creating their own visual-dominant text. I asked them to consider the discussions we had had up until this point about typography, color, and perspective and to create a spoof ad. Students were not required to use a particular software program, and they could even create the ad with existing images on posterboard. The ad had to be an argument and needed to draw from our discussions related to color, typography, and perspective. In other words, they needed to make rhetorical decisions based on their understanding of the *topoi* and explain the particular rhetorical effect they sought to achieve. Finally, students then discussed their work in their blog, explaining the particular effect they were trying to create and, perhaps more importantly, how they were creating this effect visually—how the commonplaces came into play. The examples on the last two pages show two spoof ads produced in the class.

Next to each are explanations from students discussing their rhetorical decisions.

Benefits and Theoretical Justification of Visual Topoi

As I have explored throughout this dissertation, there are a number of theories that explain how visuals construct meaning. As discussed in Chapter 2, Kress and van Leeuwen's theory of 'visual grammar' is analogous to verbal grammar systems. Visual grammar interprets visuals as sign systems that work much in the same way that verbal grammar explains how language is organized. Charles Hill, on the other hand, argues that visuals create associations to particular values, emotions and beliefs. Visual *topoi* or commonplaces is another lens or theoretical perspective for explaining how we make meaning from visual representations. Commonplaces also lend insight into why we associate particular meanings with particular visual representations: because we share these meanings; the knowledge required to understand visual representations are commonplaces.

The difference between a theory of visual commonplaces and other theories I have explored are that visual commonplaces, as I have demonstrated through this discussion and via my proposal of heuristics, are not set. A visual grammar proposes that we interpret visuals by following a set of semiotic rules (and which we are not always aware of). Yet semiotic theory can become more open-ended and less prescriptive if we frame some of these categories (via *topoi*) in terms of heuristics that we might explore. Fleming suggests that *topoi* are "malleable, capable of being adapted and used in multiple ways in different situations" (104). Thus the notion of *topoi* in general allows for more flexibility and a plurality of meanings. Rather than attempting to nail down and prescriptively impose a set of predetermined "rules" or outline a "universal" knowledge

of the visual, visual commonplaces can be discovered, explored, created and questioned by students and teachers within the particular discourse and knowledge communities that comprise writing classrooms. Visual *topoi* work in this same sense when situated within the classroom. They allow not only for a plurality of meanings in terms of what can be discovered about visual forms but, in fact, require this plurality, providing a solid grounding in rhetorical theory.

Further, visual commonplaces cannot be predefined because they change depending upon the rhetorical situation—audience, purpose, and communicative context. In other words, *topoi* have to be discovered, explored, and used within the particular communicative context at hand. This is also why the concept of *topoi* is useful for uncovering commonplaces in a set communicative situation such as the writing classroom. Students do not follow a 'grammar' or 'principles' for visual forms, but rather need to discover what this 'grammar' or what these 'principles' are via negotiated meanings. The heuristics I propose allow students and teachers to discover these commonalities of meaning while also taking the anti-foundationalist perspective that meaning is dynamic and fluid. Karen Burke Lefevre argues that invention is not the private, solitary, and Platonic notion that has tended to dominate writing instruction, but is, in fact, a "social act" (121). Invention, she suggests, constructs "…a dialectic between subject and object that occurs by way of language, and we [should] think of this process as constituting the world through language as something we do both together and alone, socially as well as individually" (120). Visual *topoi* too support this notion of invention as a social act, one that can occur in the writing classroom among students and teacher. Invention is never only a solitary, private act because interpretation is never only a

solitary, private act. We cannot make meaning without a shared body of common knowledge, and visual communication can be understood via a similar framework.

Visual *topoi* work as heuristics that ask students to tease out what is 'known' about particular visual constructions. Richard Young proposes that heuristics can be classified into two ("different but related") groups: "a taxonomy of the sorts of solutions that have been found in the past; and an epistemological heuristic, a method of inquiry based on assumptions about how we come to know something" (131-2). My proposal here is in the second sense. Students can draw from these commonplaces grounded in shared assumptions and generated during class. Visual *topoi* provide guiding heuristics that ask students to discover "the available means of persuasion," what can be used as well as uncover the 'hidden' commonplaces of cultural knowledge as it is communicated in visual texts.

Like the classical notion of *topoi*, visual *topoi* too are grounded in the indeterminacy and contingency at the heart of rhetoric in "cultivating the ability to discover warrantable assents in *all* areas of knowledge" (3), as Jost puts it, by drawing on commonplaces. Visual *topoi* fit into a broader conception than common and special *topos* because they do not necessarily dwell in specific subject matter knowledge, but bring together a body of established cultural knowledge and community conventions in making meaning. A collection of commonplaces of the visual that seek to discover warrantable assents that reside in and draw from common cultural knowledge can solidly link instruction in the visual to rhetorical theory and serve as a rich source of invention as one possibility for beginning enriching instruction in visual literacies.

Finally Jost suggest that rhetorical instruction is "inductive" (15) that rhetoric

works by building and collecting examples leading to an overall generalization. Specifically he states "The character of the rhetorician…is first and foremost that of the generalist who learns to use the field variant *topoi* of the different disciplines to achieve (always limited) views of the whole of an always shifting reality" (14). Generalizations in interpretation explored via visual *topoi* suggest a range of interpretation and emphasize non-thesis proving approaches so often emphasized in deductive approaches to teaching argument. Too often our responses as teachers are interpreted as the most important response or the "right" response. Instruction in visual dominant texts reinforces the anti-foundational idea that there are no "right" and "wrong" ways to respond to texts. Visual arguments "show" the range of interpretation and involve (require) the audience to participate and construct this interpretation and engage in a level of inquiry at a level that reinforces the plurality of rhetoric in creating a "rhetorical competence" (to borrow a term from Jost and Hyde in the introduction to *Rhetoric and Hermeutics)*. In this way, visuals too can create the "civic engagement" so often called on, but often difficult to institute in the classroom because of the asymmetrical power relationship between students and teacher.

The Visual Paideia: A Full Approach to Instruction in Visual Rhetoric

In Chapter 1 I suggest that a visual *paideia* grounded in classical rhetorical theory provides a solid framework around which to organize instruction in visual rhetoric. In order to address the changing literacy practices of the twenty-first century, we must begin not only to adapt our pedagogies and instructional approaches but our very ways of thinking about literacy and about rhetoric. A visual *paideia* provides a solid framework around which to consider instruction in the visual as it allows visual communication to be

adapted into existing writing curricula and writing programs at the university level. Yet a *paideia* rather than a curriculum provides just that—a framework, not a prescribed plan, and thus allowing for flexibility. As I have shown throughout this dissertation and discussed in this chapter, we already have a rich collection of visual theories we can draw from both in terms of analysis and production to teach our students about visual communication. Further, we need to draw from each of these areas as no one theory can fully account for the all ways that visuals persuade. At the same time, this collection of theories must be situated within the framework of rhetorical instruction, allowing us to explore the full range of visual rhetoric.

A visual *paideia* also provides a solid structure around which to frame instruction in visual rhetoric because the goals of a *paideia* are the development of a particular kind of person, a person who thinks in a particular kind of way—rhetorically—and in this case, one who thinks rhetorically about visuals. Further a visual *paideia* can be flexible and open-ended enough to continually allow for new possibilities. Writing in the twenty-first century has changed. We need to begin taking visual forms of communication seriously in the writing classroom if we are to fully address multimodal composition in the twenty-first century. A visual *paideia* allows us to begin to do this.

SAMPLE EXERCISES AND ACTIVITIES

Sample Exercise: #1 Exploring Font

Assignment: We may not think much about something so seemingly basic as font choice, THAT IS, UNTIL FONT CHOICE DEMANDS OUR ATTENTION. **The idea that *something* as 'minor' as font also carries *semiotic associations* just reinforces the power of *signs*. *SO LET'S LOOK AT FONT MORE CRITICALLY.*** LET'S LOOK AT FONT AS A SIGN. . .

Font choice contributes to the effects of visual texts. Font choice is not arbitrary. Very far from it. Advertisers and other creators of visual texts use fonts to help sell their products because font styles tell us how to see and interpret products. Consider the following logos: Which one of these might be the name of a restaurant? A clothing line? A brand of spaghetti? The title of a tv show? Why?

#1 **Beverly's**

#2 Beverly's

#3 **Beverly's**

#4 **beverly's**

#5 **Beverly's**

Sample (Anonymous) Student Responses:

#4 	*Looking at this font gives me an idea that its from a girl's clothing store, or a hippie store. The font's attitude is playful, relax, and bold. How it projects these attitudes is because of the bold lettering and the flowers in between the blank spaces of each letter. This font says that it's not afraid to use big bold letters with flowers in between. I think the flowers are an automatic flag, because when society thinks of flowers, we automatically assume it relates to females. But the shape of these flowers are more friendly and rounded, associating it with little girls. I think if the flowers were a little more detailed and less cartoon-looking, then it would project to an older audience of women. Never have i seen this type of font on men's underwear or hunting products. I think if we saw that we would take a double take, because as a society it would just be abnormal and unusual.* *This seems gender biased toward woman. It's a little harder to read as clearly as the other examples. I think it would work well as the logo for a clothing line, more specifically, a clothing line for young girls.*
#5 	*When I first saw this, I immediately thought of a ransom letter. We've seen them all before in kids' shows or cartoons--someone kidnaps someone or something of value and leaves a note for the victim's relatives, written in letters cut out from magazines and newspapers to disguise handwriting. I had trouble think of anything else that font could be besides that. And why? Because of how many times I've seen that on TV/in the movies. It's common, it's sensible, it's smart. Because my mind has been conditioned to relate ransom letter to random, cut out, un-uniformed letters.* *The last example, besides looking like a ransom note, could work for a TV show title. The show would most likely be a comedy, as the font fails to denote drama, or seriousness. While all of these examples are of the same word, the style of the lettering makes all the difference in expressing the feeling they have.* *I would personally use this as font for a television series about people that kidnap and ransom the kidnapped for money, it would fit perfectly because the font looks like a ransom note, the title would be Ransom. I find fonts very interesting because simpler ones seem to convey an attitude that subjects aren't as simple as they might seem. There are other fonts like the one for 300 which is indicative of a blood splatter on the screen showing the violent nature of the story. While it's true that fonts can make or break a production they may have the right font that may just appear to be out of place.*

Sample Exercise: #2 Exploring Color and Shape

Assignment: Using the color construction paper, scissors and glue create two pictures as described below. Consider your use of colors and shapes. What shapes will you use and why? What meaning are you trying to communicate? How do the shapes you've chosen communicate these meanings? (Try to stick to basic geometric shapes if possible so that we can discuss what meanings we determine). Secondly, consider your use of color. What colors are you using and why?

Create: Two pictures as explained below.

Picture #1: Show an emotion or a mood—love, fear, anger, joy, sadness, anxiety, calmness, etc.

Picture #2: Find an image online and recreate it using shapes only.

Sample Exercise #3: Analyze a Series of Movie Posters

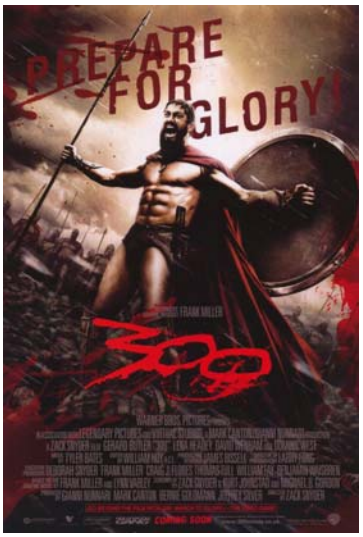
Consider the following movie posters in terms of their use of the following:

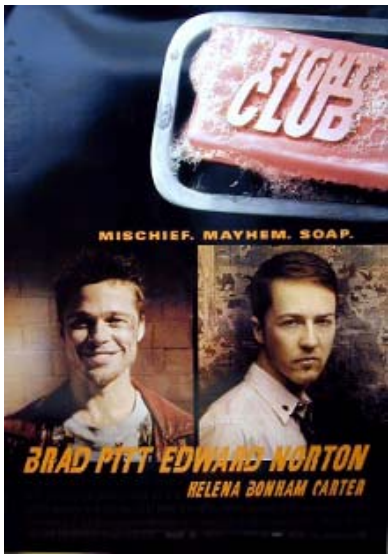
Figure/Ground: What is the dominant element? What is the ground?

Typography: font choice, weight, style—What do you notice about the font? How heavy or light is the font? How would you describe its style?

Gaze: Whose point of view are we being asked to identify with?

Perspective: Describe the camera angles. What are their meanings?





Sample Student Work: Exercise #2

Sample Exercise #4: Putting It All Together

AdBuster's Purpose Statement: "We are a global network of culture jammers and creatives working to change the way information flows, the way corporations wield power, and the way meaning is produced in our society."

Assignment: We'll look at some spoof ads in class and discuss how they work in terms of argument. Then, working with your group, create your own spoof ad. Consider the discussions we have had about visual elements—color, typography, gaze, perspective, placement/composition—when creating your ad. Be prepared to explain your visual choices to the class.

This can be a mock up you sketch out on paper in class, that you create in Word or Power Point, or in a program like Scrapblog—this is an online scrapbook program that let's you combine text, photos, and other images and save as digital files: www.scrapblog.com. The primary message of your ad must be communicated VISUALLY. So use no more than 10 words total in your ad. (OK to use company logos or other identifying info about a particular company/product, etc).

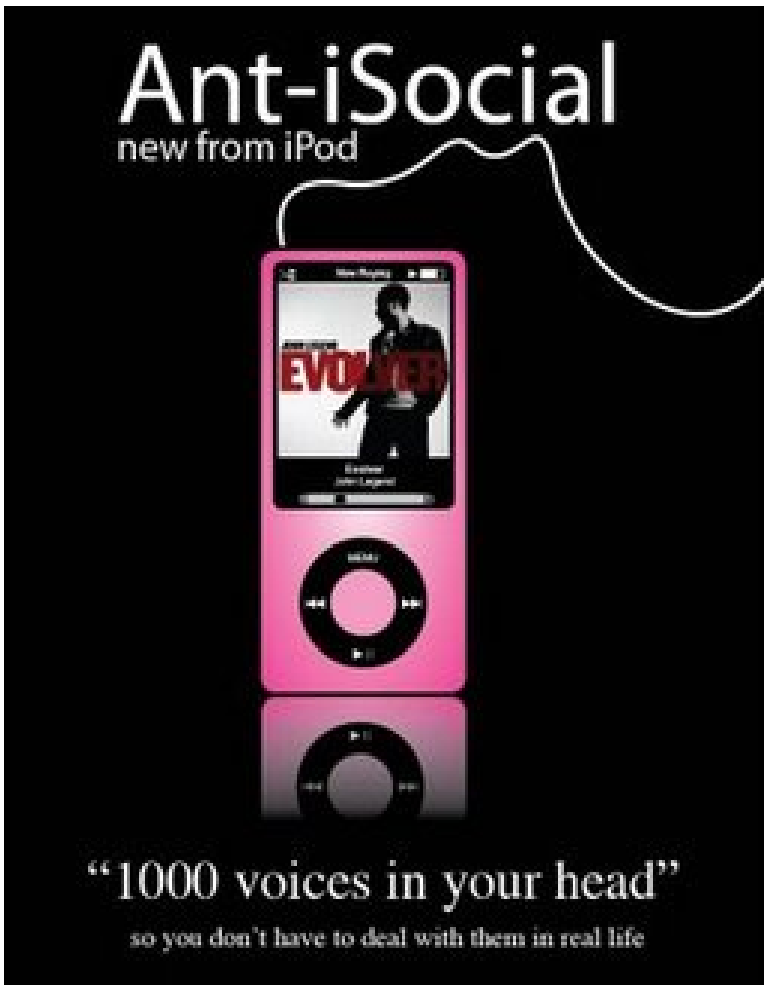
Discuss: Based upon the previous assignments we have completed in terms of analyzing visual texts, explain at least two of the following:

- Colors: why did you choose the colors you did, what are you trying to communicate?
- Typography: what font(s) did you use? Why? What tone are you trying to convey? How does your font help do this?
- Placement/Composition: how are you placing your visual elements? Why? What are you trying to communicate to your viewers?

"Obviously iPods separate listeners from their environment. This is the epitome of social anti-socialism (being around people but not interacting with them). This is one of the major functions of the iPod…"

"Our whole ad tries to look just like the real thing [the real iPod ads]. Black background, bright colors, and we tried to use the same font."

--The Nexus of Ideas



“I think our ad did a great job of manipulating the ethos of the company.”

“We used this black and white photograph to really make A&F’s red logo stand out.”

--Group Awesome

“*We choose not to show the guy’s face so you look right where you need to look, in the center of the layout.”*

APPENDICIES

Machin's Multimodal Analysis Tables

Metaphorical Associations[117]	
Language:	We say that one thing IS another thing. Examples: Love is hell. Death is the Great Sleep, etc.
Gesture:	We use movements that represent ideas or events (Machin gives the example of using a hand gesture to indicate a clash of ideas (11).
Music:	Higher pitched or faster music is energetic and exciting while slower or lower pitched music is somber or relaxing.
Typography:	Heaviness and durability are thick and dark while lightness and fleeting are thinner and light. (Dark, heavy fonts represent durability, seriousness, etc; while light, thinner fonts represent less seriousness).
Color:	Colors are associated with emotions. (Machin suggests "bold vibrant colors are associated with emotional intensity (11).

Scales of Modality[118]	
Degrees of Articulation of Detail:	"a scale from the simplest line drawing to the sharpest and most finely grained photograph"
Degrees of Articulation of the Background:	"ranging from a blank background, via lightly sketched in- or out-of-focus backgrounds, to maximally sharp and detailed backgrounds"
Degrees of Depth Articulation:	"ranging from the absence of any depth to maximally deep perspective, with other possibilities in between"
Degrees of Articulation of Light and Shadow:	"ranging from zero articulation to the maximum number of degrees of 'depth' of shade, with other options in between"
Degrees of Articulation of Tone:	"a scale running from maximum depth articulation to simple overlapping of objects"
Degrees of Articulation of Depth:	"ranging from flat, unmodulated colour to the representation of all the fine nuances of a given colour"
Degrees of Colour Saturation:	"ranging from black and white to maximally saturated colours"

[117] Summary of Metaphorical Associations pg. 11.
[118] Summary of Eight Modality Scales p. 57. All repeated verbatim from original table.

Summary of Color Dimensions[119]	
Hue:	• "range from the warmth of reds to the coldness of blue" (79) • Grounded in metaphorical associations of red as connoting "warmth, energy, salience, foregrounding"; while blue connotes "cold, calm, distance and backgrounding" (79).
Brightness:	• "truth as opposed to darkness" (79) • Grounded in metaphorical associations between lightness and darkness; also good and evil, happy and sad/somber, can also indicate light-hearted as opposed to serious/more emotional, etc. (gives example of Clueless poster as using bright colors while Black Hawk Down indicates a more serious with darker tones (70)
Saturation:	• "exuberance as opposed to tenderness and subtlety" (79) • "…meaning potential lies in its ability to express emotional 'temperature.' Less saturated colours are more toned down, subtle, gentle, even peaceful or possibly moody "(70). "More saturated colours are emotionally intense, bold and engaging" (70, 75). • Grounded in metaphorical associations in "dilution and concentration" or "intensity or weakness of feeling" (75) • Kress and Van Leeuwen (1996) suggest that increased saturation of colour can make an image more real" (75)
Purity:	• "modernism and certainty" (79) • Pure colors may indicate 'certainty' while more cloudy colors can suggest 'uncertainties' and ambiguities or complexities (76)
Modulation:	• Deals with colors that are more naturalistic (variations in shade) to those that are flatter (with little variation) (77)—more monochrome to color ranges. • "Flat, unmodulated colour may be experienced as simple, bold or basic. Highly modulated colour may be perceived as subtle and doing justice to the rich texture of real colour—or as overly fussy and detailed." Flat, generic colors can also indicated 'idealisation' (77).
Differentiation:	• "full colour to monochrome, energy to restraint" (79) • Black and white can indicate 'timelessness' and may be use more to indicate symbolism than descriptive. Different variations of the same color also connote meaning: "low differentiation can mean restraint" while "high differentiation can mean adventurousness or energy." At the same time, "a large range of colours can also suggest lack of restraint" (78).
Luminosity:	• Describes the degree to which light appears to be "shining through" or to the extent of 'glow.' Often used to suggest "otherworldliness," (sci fi) or "magic" (78-79).

**Colour Harmony: complementary colors like red/green; blue/orange; and yellow/violet create a sense of harmony while harmony is also created if one the 'dimensions' is the same (81).

[119] Summary of Color Dimensions pp. 79-81.

Typographical Meaning Potentials[120]	
Weight	• "bold can mean substantial, stable, daring as opposed to insubstantial and timid. But can also have negative meanings such as overbearning as opposed to subtle" (104)
Expansion	• "range of narrow to wide" (104) • "wide takes up more space" which can have different kinds of connotations. "Narrow can be seen as cramped or unassuming" (104)
Slope:	• Indicates the degree of angles of the lettering. More sloped can be more natural or to suggest more of a handwritten style. "This has associations with the organic against the mechanical, the informal against the formal, the handcrafted against the mass produced" (104)
Curvature:	• "this is the difference between angularity and curvature. Angles are associated with harsh and technical, curves with softness and the organic" (104)
Connectivity:	• The spacing of lettering. "Disconnection can mean fragmentation or atomization. Connection can mean intimacy or unity" (104)
Orientation	• The height of letter. "Tall letters can mean lightness, loftiness, aspiration, but also arrogance. Squat letters can mean heaviness or even inertia but also stability" (104)
Regularity	• The uniformity of the typeface.
Flourishes	• On the typeface itself—gives examples of "large loops or circles for the dots on the letter 'i' " (104).

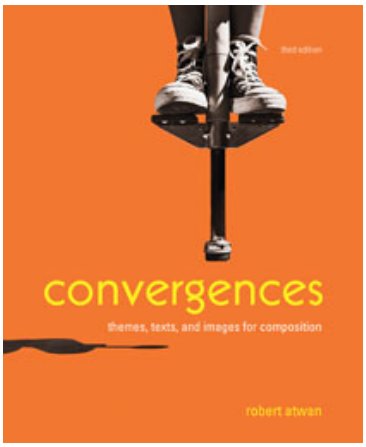
Representations of People in Images (Positioning in Relationship to the Viewer)	
Gaze	• "to what extent we are encourages to engage with the participants" (110) • "symbolic 'contact,' 'interaction' between the viewer and the people depicted" (117) • Refers to what the viewer is being asked to look at (images in which the person is looking right at the viewer create engagement whereas non direct gaze create detachment, observation mode only, passivity, viewing the image as object, etc)
Angle of Interaction	• "this can create power relationships and also involvement" (110)
Distance	• "this is like social distance, suggesting intimacy or remoteness" (110)

[120] Summary on pg. 104.

Type of Compositions (Kress and Van Leeuwen)	
Given/New or Left Right	• Largely grounded in how information is presented in our culture (we read from left to right and language structures)
Top/Bottom or Ideal/Real	• Grounded in the metaphorical values of 'high' and 'low'
Triptych and Center	• Center often seen as the mediating images in series of three; grounding point,

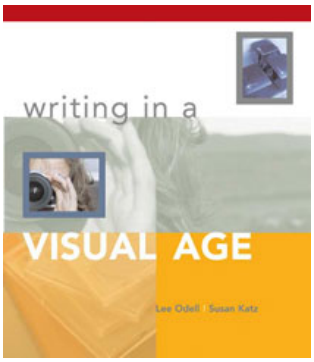
Range of Modality (Kress and Van Leeuwen) (degree of representation/closeness to reality)	
Naturalistic	• "we should find high articulation of detail, colour, and illumination should appear as if we were present" (Machin, 179)
Scientific	• "we should find low articulation of detail (it is hard to see how illumination, colour, brightness would be relevant in this case)" (179)
Sensory	• "we could find any articulations. But presumably this lack of order would signal this particular orientation" (179)

Publishers' Descriptions

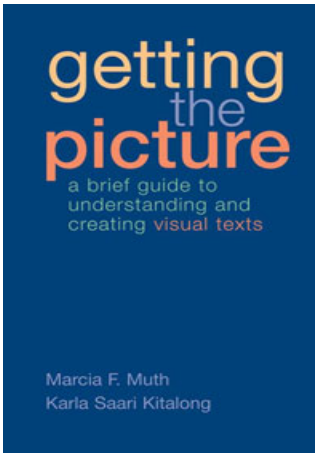


Where Words and Images Meet in Teachable Clusters. By pairing essays with other kinds of compositions — a TV show, a news report, a photo, an ad, a cast-off grocery list — Convergences asks students to respond to all kinds of visual and verbal texts. Its organization into six broad thematic chapters — each of which is broken out into six clusters — presents the materials in a way that is compelling and teachable. Convergences urges students to ask: Why did that author write that essay? Where was it published, and for what audience? What is the message of that poem? Why is that image on that Web site? Who thinks that joke is funny? How is that ad getting me to buy things I don't need? And, most importantly — how do I make meaning of it all? With its full-color design, varied themes and texts, and helpful reading and writing support, Convergences inspires students to read the world in new ways — and to respond thoughtfully in their own compositions.

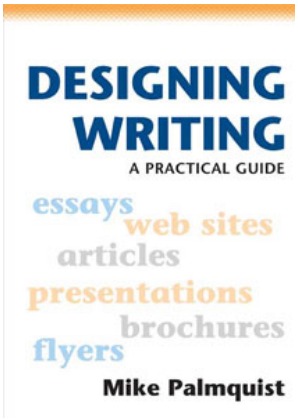
Seeing & Writing was the first 4-color composition reader to truly reflect the visual in our culture and in composition. Instructors who have used the past two editions tell us that this textbook helped them envision a new kind of composition class, based on a simple grounding principle: Careful seeing leads to effective writing. Students read this book when they don't have to. They actively and critically see the details of each verbal and visual text, think about its composition and the cultural context within which it operates, and then write thoughtfully and convincingly about it. With a new look, new essays and images, and new notes on teaching from teachers who have used this cutting-edge text, Seeing & Writing 3 continues to lead the way—as a visual, flexible, and above all, inspiring tool for the composition classroom.



Writing in a Visual Age is the first composition rhetoric to make visuals an integral part of the writing process—showing students how words, visuals, and design work together to create effective texts.

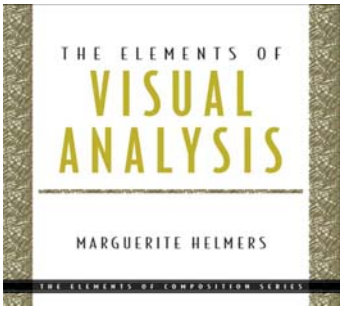


This handy illustrated booklet gives students critical tools for examining visual documents and creating their own. The first part offers basic guidelines for document design, and the second part helps students to read visual texts and think critically about them. Also included are helpful checklists and thought-provoking exercises for both document design and visual analysis.

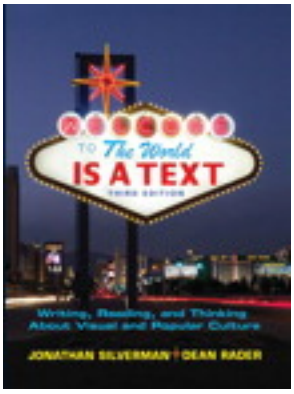


An innovative brief guide, Designing Writing shows students how to use principles of visual rhetoric in composing their own documents. Part One, "Designing for Effect," illustrates how design works with writing to achieve a variety of purposes; Part Two, "Understanding Design Elements," introduces the basic elements of document design; and Part Three, "Composing Public Documents," guides students through the process of designing essays, articles, brochures, flyers, multimedia presentations, and Web sites. Also included are exercises, checklists for each genre, and sidebar tips for using technology to design documents.

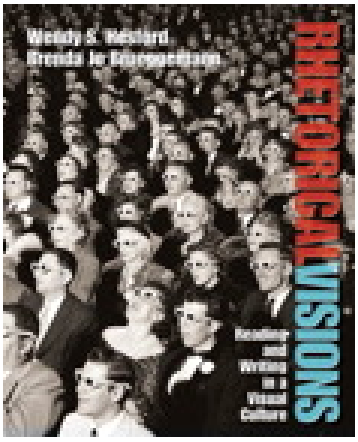
Redefining composition to include conscious attention to images and design, Picturing Texts *is the first writing textbook to show students how to compose visual texts as well as how to read them. Both reader and rhetoric, it combines 40 readings and more than 200 images with instruction on how to think rhetorically about both words and images. Students who write on computers are able to add visuals to their texts and to design what they write—*Picturing Texts *will teach them how.*



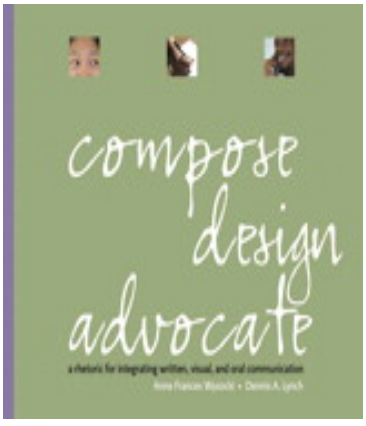
This brief, inexpensive paperback introduces students to the essential techniques and critical terms for analyzing and writing about visual culture.



This cultural studies reader directly engages the process of reading and writing about the "texts" one sees in everyday life. Using the lenses of rhetoric, semiotics and cultural studies, students are encouraged to become effective academic writers while gaining deeper insights into such popular culture categories as movies, technology, race, ethnicity, television, media, relationships, public space, and more. Just as important, the book teaches students the usefulness of actively reading their surroundings.

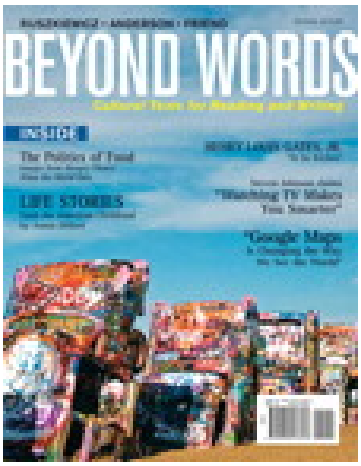


A thematic, visual reader for courses in composition and cultural studies. Rhetorical Visions is the visual reader with the most support for analytical writing. This thematic, visual reader uses rhetoric as the frame for investigating the verbal and visual texts of our culture. Rhetorical Visions is designed to help tap into the considerable rhetorical awareness that students already possess, in order to help them put their insights into words in well-crafted academic papers and projects. In order to exercise their analytical reading and writing skills, Rhetorical Visions provides occasions for students to explore and apply key rhetorical concepts such as narrative, description, interpretation, genre, context, rhetorical appeals (ethos, logos, pathos), and memory to the analysis of print and non-print texts.

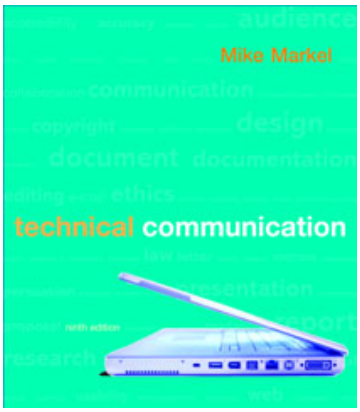


This innovative new genre-based writing guide for freshmen composition courses, teaches students how to use both words and images, in writing and in speaking. To be truly successful communicators in today's world, students need to be fluent in multiple modes of communication: written, visual, and oral. Providing instruction in, and samples from, diverse genres of writing, Compose, Design, Advocate also provides an advocacy focus that encourages students to use written, visual, and oral communication to effect change in their lives and communities. With compelling reading selections, in-depth "Thinking through Production" writing assignments, and excellent coverage of

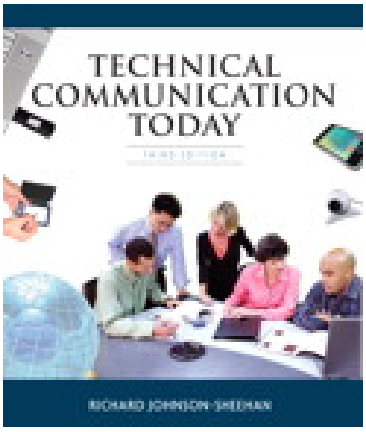
research, Compose, Design, Advocate is a highly teachable text that will challenge and engage students.



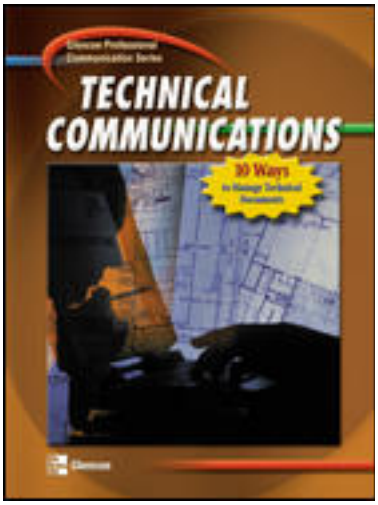
Beyond Words is a highly visual, thematically-organized reader intended for use in introductory composition courses. With 200 images and over 70 readings, Beyond Words offers a rich environment in which students can learn strategies for reading and responding to both verbal and visual texts and practice informative, analytical, and persuasive writing. Beyond Words assumes that instructors and students need fresh strategies for managing literacy in a world reshaped by media and technology. An anthology of images and readings, Beyond Words introduces students to rhetorical principles for interpreting and responding critically to texts of all kinds, from academic essays to video games. Separate introductory chapters on reading and writing present fresh and appealing materials that support a range of writing approaches. Six thematic chapters follow, highlighting issues that define important dimensions of life today: Identities; Places and Environments; Media; Technology and Science; Style, Design, and Culture; and Politics and Advocacy. The end-of chapter "Assignment and Projects" sections offer uniquely in-depth and detailed assignments, while also providing unique student samples.



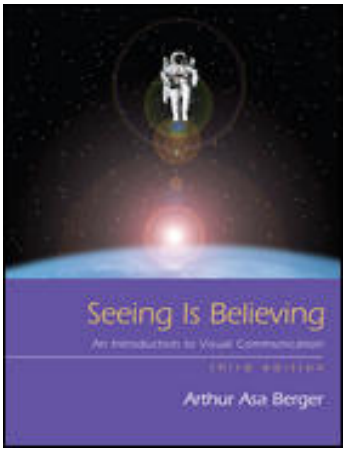
The best-selling tech comm book on the market, Technical Communication offers comprehensive and accessible advice on planning, designing, and drafting documents for a broad range of situations and applications. For eight editions, it has been known for its thorough coverage, student-friendly tone, model interior design, and abundant samples of the techniques and guidelines discussed throughout the book. As always, Mike Markel keeps pace with current technologies and the realities of technical communication today.



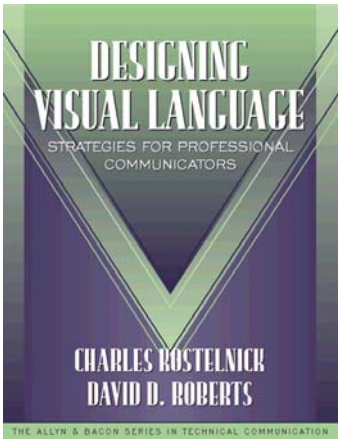
Technical Communication Today remains the only text to fully centralize the computer in the technical workplace, presenting how it is used throughout today's communication process. The text is based on a solid core of rhetorical principles. Clear instruction not only describes technical documents, but it guides the user through the activity of producing them. Technical Communication Today foregrounds computers as a thinking tool–helping communicators to draft and design documents, prepare material for print and Web publication, and make oral presentations. It more accurately reflects the modern day computer-centered technical workplace. Technical Communication Today epitomizes the shift in technical communication from literal-linear created to visual-spatial created documents. This evolution, which has been provoked by the ubiquity of the computer as a communication tool, is changing fundamental writing and reading processes. The text has been designed using the idea of "chunking," where readable portions of text are combined with graphics. Not only does this concept facilitate learning, but it models the way today's technical documents should be designed. Its presentation of teaching readers how to write integrates a new awareness of how documents are read–by "raiding" for the information needed. The author wrote the text with the presumption that users are researching, organizing, drafting, designing, and revising directly on their computer screens. By mirroring these processes in its content and structure, Technical Communication Today offers a higher level of accessibility for readers.



The Professional Communication Series 1e—Public Speaking, Interviewing, TECHNICAL COMMUNICATIONS, Multimedia Presentation Skills, and Managing Information in the Workplace are flexible modules that cover the important communication skills students will need for their careers. Each module consists of 192 pages presented in 10 chapters. Each includes the following features: Workplace Tips, Communication @ Work, self-assessment activities, chapter summaries, key terms, Ethics in Action, Technology Tips, Global Notes, Quotable Quips, and application exercises and checklists. Components of each module are Student Edition, Student Edition with CD-ROM, Instructor Resource Manual with CD-ROM (including ExamView Pro and PowerPoint), Distance Education through PageOut, and a Web site.



Seeing is Believing uses semiotic and psychoanalytic concepts to help readers gain an understanding of the way we find meaning in visual phenomena and the way our minds process images. These concepts are presented in a readable, entertaining style, and abundant images, many of them new, including numerous drawings by the author, are offered to show how the principles discussed in the book have been applied.



Written by two highly experienced teachers in the field of document design, Designing Visual Language offers useful strategies and tools for document design of all types. A chief goal is to enable students to extend to visual design the rhetorical approach they assimilate in writing and editing courses. The text focuses on the kinds of situations and practical documents that occur in the workplace and blends this focus with a rhetorical approach that ties design to the audience, purpose, and context of messages.

Visual Argument Syllabus

English 220:
Persuasion and Visual Argument
Eng. 220.011
DSH #327

Candice Welhausen
email: candicew@unm.edu
Spring 2009

Course Overview

Welcome to English 220: Persuasion and Visual Argument. Writing courses at the college level usually focus on analyzing and composing written arguments. This course focuses on visual forms of communication, considering how visuals work persuasively to influence beliefs and shape behavior. In this course we'll address both analysis and production (creating) of visual arguments. The first half of the semester, we'll evaluate visual arguments in popular culture. Specifically, we'll look at images in advertising and consumer culture; images in the news, photojournalism, and film; and images of self-representation and identity. The second half of the semester, we'll focus on building our own visual arguments. We'll learn about graphic design and art theory to create visuals first using methods that don't require software and then using Word and Power Point (and InDesign, if available).

Course Objectives/Outcomes

The specific course objectives for English 220 as outlined by the English Department include:

Finding Information
Students will gather and evaluate information from professional and academic sources that are appropriate to the genre and audience of their task.

Evaluating Information
Students will analyze, evaluate, and assess sources in academic disciplines for quality, validity, and appropriateness for their purpose, audience, and genre.

Planning Effective Writing
Students will develop strategies for analyzing their writing situation, and use rhetorical strategies to address the needs of their audience within particular academic disciplines.

Communicating & Presenting Information
Students will use effective document and paragraph structure, genre conventions, and document design to complete a rhetorically complete presentation.

We will accomplish all of these objectives this semester through the assignments we complete, but there are a few additional things I hope you learn in the class:

- Gain an increased sense of how visual dominant "texts" work to persuade their audiences as well as how visual and written forms work together.
- Become a more critical and active observer of what visuals communicate and how they communicate
- Learn how to create your own visuals arguments including learn about effective document design, and how to present information persuasively in visual dominant genres

During the course of the semester I will relate these outcomes to the major assignments and ask you to reflect on your work in terms of meeting these objectives. As part of your final project for the course I will ask you to include a final memo in which you discuss these outcomes and explain how you have achieved them using examples from your work in the class.

Course Readings

All course readings can be downloaded from the WebCT site for the class. A full packet of the readings is also available at the DSH Copy Center under "English 220.011."

Also please buy Robin Williams *Non Designer's Design Book*, 3rd edition for the second half of the semester—after Spring Break. It's available used on Amazon for about $14.00.

Plagiarism and Academic Dishonesty Policy

Plagiarism is using another person's work or ideas without acknowledging the source. Plagiarism includes copying from a published or an unpublished work without citing the source, paraphrasing someone else's work without citing the source or using someone else's ideas without citing the source, or handing in work for a grade that you or one of your group members did not produce. Academic dishonesty is having someone else write your assignments for you, or knowingly allowing another student to copy your work. If you plagiarize, you will be failed for the course. Your case will also be referred to the Dean of Students.

Equal Access

Accessibility Services (Mesa Vista Hall 2021, 277-3506) provides academic support to students who have disabilities. If you think you need alternative accessible formats for undertaking and completing coursework, you should contact this service right away to assure your needs are met in a timely manner.

Attendance

In order to complete the assignments in this course, you need to be here ready to work. Attendance is mandatory in all core writing courses (including English 220) and I will take role every day. The UNM English Department allows students a maximum of five absences for a MWF class, regardless of the reason for the absence; we don't differentiate between excused and unexcused absences. After the 6th absence, per department policy, I will drop you from the course.

In-class attendance, participation, and in class activities are 100 pts total (10% of your total grade). Students who attend every class, participate, and complete all in class exercises will earn the full 100 pts no questions asked. I will deduct 10 points from this grade for every missed class unless you can provide documentation (a doctor's note, for example) for your absence. I will also deduct points for this grade if you do not participate or complete in class assignments.

Finally, please arrive on time for class. This class is short—we only have 50 minutes. If you arrive late, it is your responsibility to let me know that you're here. Habitual lateness will be penalized; **after three tardies, I will count each tardy as an absence and deduct 10 pts from your participation grade.**

Assignments

You will complete weekly in-class assignments as well as participate in online weekly discussions and design projects. Major writing assignments will include a mid-term academic essay drawing on ideas you explore in your design journal and group blog (as discussed below), a term project proposal, and a final term project with strong visual and textual components.

All course materials (readings, major assignments, journal entries, blogging assignments) will be housed on WebCT unless otherwise noted. Additionally, you should submit all work for this class (other than your group blog and your design journal) via WebCT. To access WebCT to to my.unm.edu, sign in and click on 'My Courses.' A list of major assignments and point values are included in the chart following this section.

Late Work
Late work will be penalized 10% for each day the work is late.

Design Journal
Get a thin spiral-bound notebook to record your observations, questions, insights, etc, about the weekly readings. During the first half of the semester, you'll explore ideas from readings as well as use your journal to generate ideas you might want to explore in your mid-term essay. For most of the readings, I'll also give you short writing prompts or questions to consider to guide your inquiry and engagement with the material and to guide class discussions, but also feel free to record other observations and ideas. I will probably also ask students to pose 2-3 questions about the readings to share with the class so you can record these here as well.

The second half of the semester we'll use the journal for short design projects. I may ask you to analyze a design, sketch out a redesign or storyboard or create a mock-up of something. You should use the journal during the second half of the semester for these purposes as well as to formulate a proposal for a term project.

In general, each journal entry should be about a page (longer if you have more say, shorter if you have less to say) and can be informal (meaning don't worry about grammar, spelling, mechanics, organization, etc). While the purpose of the journal is to get you to do some writing (and designing), feel free to also be creative and artistic—this is your composing space. For example, you could include sketches and drawings, pictures, quotes, etc. You'll turn in the journal at the end of the semester for a grade, which I will assign based on the exploration of you ideas and your creativity. Unless otherwise noted, please bring your journal to class on Mondays and Wednesdays.

Group Discussion Blog
This is a class about visual arguments (analyzing and creating arguments) so we also need an online forum for displaying visuals in order for you to explore your ideas, thoughts and reactions. The first week of class I'll assign you to a 3-4 person blogging group. Your first order of business will be to create the blog and invite me (candicew@unm.edu) to view it.

During the first part of the semester, every Friday we'll spend about the first 15-20 minutes of class discussing the previous week's blog exercise, and looking at examples of your work. Each week I will ask different groups to share their work so always come prepared to discuss (informally) what you did. I will then give you the remaining class time to get started on the next week's exercise. Use this time wisely. In order to receive credit, you must contribute/post to your group blog every

week. Many of these projects involve group collaboration (meaning each group member should address a different question) while others are discussion oriented. In this case, you'll post a response and respond to the posting of one of your group members. I'll look at every group's blog, but you are only responsible for your individual group blog (although you may certainly invite other people from the class to view your blog and vice versa).

Group Design Projects

The second half of the semester, we'll use the blog to work on group design projects. You'll also upload these projects to your group blog and discuss your work in relationship to the principles we learn during the second half of the semester.

Class Projects/Assignments	60% of final grade (650 pts)
Design Journal	150 pts
Mid-Term Academic Essay	150 pts
Term Project Proposal	100 pts
Group Discussion Blog (6 @ 20 pts/ea): 1st half of the semester	120 pts
Group Design Projects (4 @ 20 pts/ea): 2nd half of the semester	80 pts
Participation, Attendance, In-Class Activities	(10% of final grade) 100 pts
Final Course Project • Term Project Presentation • Final Term Project	30% of final grade (300 points)

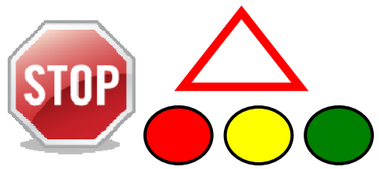
Visual Rhetoric Map

Theory ⟷ Practice

Analysis ↓ Production

Semiotics

A sign is something that stands for, represents, or signals something else. Sign systems are self contained. They derive meaning through their relationships to other signs in the system (Saussure).



Charles Peirce:

Icons are direct visual representations.

 = phone

Indexes are related to or associated with the ideas they represent.

 = NM

Symbols need not be direct representations and show more abstract concepts.

 = progress

Scott McCloud:

Concrete ⟷ Abstract

FACE

Rudolph Arnheim

"WORDS are the ultimate abstraction."

Signs: visually signify ideas without being direct visual representations

Pictures: more concrete, less abstract

Symbols: concrete representations of abstract concepts

Social Semiotics

Representations of Dominant Beliefs, Values, and Ideologies

Encoded Meanings

Roland Barthes: *Rhetoric of the Image*

Visual "Language"

Synecdoche and Metonymy

Visual "Grammar"

Gunther Kress and Theo Van Leeuwen: *Reading Images*

Metaphoric Associations

David Machin: Multimodal Analysis Toolkit

- Scales of Modality—Level of Realism
- Color: hue, saturation, brightness
- Typography: weight, slope, curvature

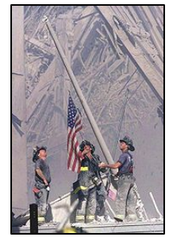
Analytical Heuristics

Charles Hill: "The Psychology of Rhetorical Images": 'presence'

Charles Hill and Marguerite Helmers: *Defining Visual Rhetorics*—association

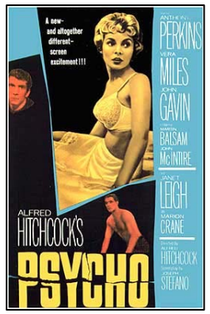
Visual Culture

"the study of the social construction of visual experience" (WJT Mitchell)



Robert Hariman, John Louis Lucaites: *No Caption Needed—'collective memory'*

Content Analysis



Gaze

John Berger: *Ways of Seeing*, and Laura Mulvey "Visual Pleasure and Narrative Cinema"—male gaze'

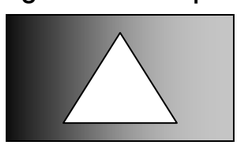
Graphic Design

Gestalt

'the sum of the whole is greater than its parts'

'the sum of the whole is different from its parts'

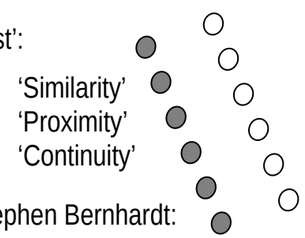
Cognitive Perception—Pragnanz



'Figure/Ground Contrast': Triangle=figure Rectangle=ground

'Closure'

Page Layout and Arrangement



'Similarity'
'Proximity'
'Continuity'

Stephen Bernhardt: "Seeing the Text"

Rhetorical Theory

Rhetorical Situation

Artistic Appeals

Conventions

Charles Koselnick and Michael Hassert: *Shaping Information*

Inventional Heuristics

Charles Koselnick and David Roberts: *Designing Visual Language*

Document Design

Genre

Textbook Survey Map

Readers

Rhetorics

Visual Culture

Genre

Rhetorical

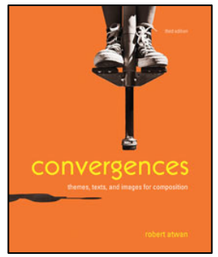
Semiotics

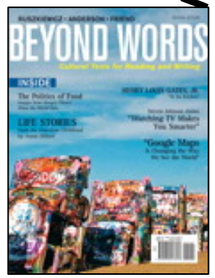
Graphic Design

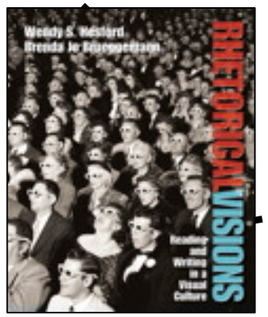
Analysis

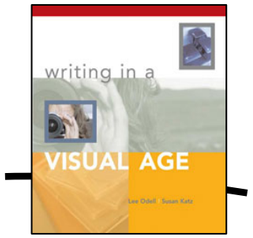
Production

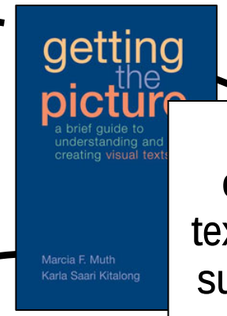
Tech comm textbooks surveyed

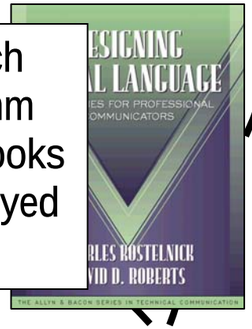


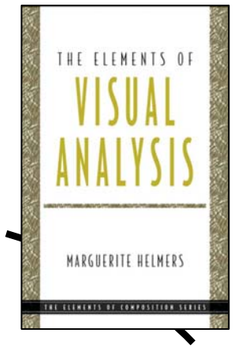


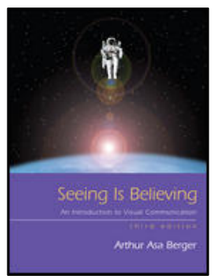


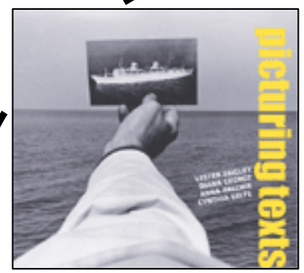


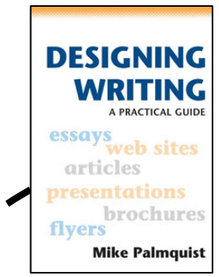












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