ENC 4218 FALL15

VISUAL RHETORIC

COURSE DESCRIPTION

This a course about studying the persuasive aspects of visual texts. "Text" is broadly construed to include documents, letterforms, films, buildings, video games, photographs, and more. We'll examine texts of all stripes to better understand how visuals make meaning. Then, with the help of the voluminous scholarship in visual rhetoric, we'll theorize our observations.

My goals for you in this class are the following:

- You theorize they way visual texts communicate meaning.
- You design rhetorically aware documents.
- You practice writing in response to scholarly works.
- You extend your collaborative abilities.
- You analyze visual texts methodically.
- You use multiple technologies for creating and editing visual texts.

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OFFICE HOURS: TUES 9-10:30/1:30-3

ACCESSIBILITY STATEMENT

Your success in this class is important to me. If there are circumstances that may affect your performance in this class, please let me know as soon as possible so that we can work together to develop strategies for adapting assignments to meet both your needs and the requirements of the course.

I am committed to making all course materials as accessible as possible, and to working with students if any of these materials are inaccessible. We will all need some accommodations in this class, because we all learn differently. If you need specific accommodations, let me know. I am happy to take extra steps to ensure accessibility for all students.

Students in need of academic accommodations for a disability may consult with the office of Students with Disabilities Services to arrange appropriate accommodations. Students are required to give reasonable notice prior to requesting an accommodation. Students may request accommodations at any point during the semester. As accommodations are not retroactive, any grades earned before a student requests accommodations will stand. Each student must bring a current Memorandum of Accommodations from the Office of Student Disability Services that is prerequisite for receiving accommodations. Accommodated examinations through the Office of Student Disability Services require two weeks' notice. All course documents are available in alternate format if requested in the students' Memorandum of Accommodations (see faculty responsibilities [http://www.asasd.usf.edu/faculty.asp]).

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COURSE MATERIALS

For this course, you will purchase two books:

- Wolfe, J. (2010). Team Writing: A Guide to Working in Groups. Bedford/St. Martin's. ISBN-13: 978-0312565824
- Golombisky, K., & Hagen, R. (2010). White Space is not Your Enemy. Focal Press. ISBN-13: 978-0240812816

You will also complete a number of PDF readings, which I have provided on Canvas.

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COURSE REQUIREMENTS

This semester, you are required to complete the following assignments:

Theory

Critical Reading Responses (25%)

Our course is divided into two parts: theory and praxis. Every Tuesday, you will come to class having read some theory and scholarship about visual rhetoric. Tuesday classes will be entirely devoted to discussion of these texts. To help you prepare for discussion, you will regularly write critical responses to the readings.

A successful critical reading response is not a summary. It is a critical engagement with the ideas, themes, and arguments from the scholarship. Some ideas to jumpstart your critical reading responses include:

- Interrogate a single theme and explain how it is developed in the reading(s).
- Examine a key term and define its use in the reading(s).
- Question how the ideas/themes/arguments of the reading(s) are complicated/validated/invalidated by developments in culture/technology/science/etc.
- Apply an idea/theme/argument from the reading(s) to a concrete example from life/culture/pop culture/etc.

You must write eight 1-page, single-spaced responses over the course of the semester. If you would like to develop a design that is more accessible for you, such as using large-print or non-traditional fonts, let me know, and we'll collaborate on an alternate design.

There are 13 opportunities (Weeks 2-14) to submit your eight responses. That means you have five Tuesdays that you don't have to submit critical syntheses. I highly recommend you finish all eight earlier rather than later in the semester.

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Participation (20%)

Every Tuesday, you'll have completed some heavy-duty reading from the theory of and research about visual rhetoric. One of your primary jobs in this class is to read and talk about this scholarship. This is your chief, ongoing responsibility in our class. Keep up with the reading and come to class prepared to discuss it. We will start every reading discussion by putting questions on the board; come with questions in mind. Don't talk about readings you have not read; we can tell. I will not lead discussions; I will facilitate them. Students who do not regularly and substantially participate in discussions cannot earn an A in this course. If verbal participation is not an accessible form of participation for you, you can propose an alternate form of participation assessment for us to develop collaboratively.

Some Thursdays, you'll have completed some reading from White Space is Not Your Enemy, and you will do work in class in response to that reading. Other Thursdays, you will participate in workshops led by your classmates. You will not receive individual credit for this work. If you regularly miss class or do not apply yourself to this work in class, you cannot earn an A in this course.

Final Exam (10%)

During Week 15, you will complete a 3-hour, take-home, open-book and open-note exam. The exam is a single essay question. A successful essay response will:

- be between 750-1000 words.
- cite multiple relevant works from our readings during the semester.
- use full and correct citations in the style of your choice.
- demonstrate good academic style and avoid major stylistic errors.

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Praxis

Infographic (25%)

Throughout the semester, you will work on an infographic that invents or adapts an argument on a topic of your choice. The infographic must be argumentative, not simply informative.

We will spend class time applying principles of visual design to these infographics and using multiple image editing technologies to develop them. Your infographic will be held to a very high standard for both content and design. You have until Week 14 to complete your infographic, but class time will not be sufficient to meet this high standard. A successful infographic will require you to dedicate a significant amount of time out of class to conceiving, drafting, developing, revising, and editing.

Along with your infographic, you will submit a 1-page, single-spaced reflection memo explaining your content and design choices.

Image Editing Technology Workshop (20%)

With 3-4 of your classmates, you will spend time out of class selecting and mastering a freeware image editing technology. After you have mastered the technology, you will design and lead a 45-minute workshop for your classmates introducing them to the technology and helping them complete a small project using it. The first workshop will be in Week 4 and the last in Week 13. The later in the semester a workshop is, the higher expectations I will have for it.

To support the teamwork aspect of this project, you will also draft a team charter, task schedule, and team minutes. Individually, you will complete a team evaluation at the end of the project.

TURNING IN WORK & LATE POLICY

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Most work will be submitted through Canvas. Critical Reading Responses must be submitted in hard copy in class on the Tuesday that we discuss the readings they respond to.

I do not accept late work without an approved extension.

That being said, unusual circumstances such as hospital stays and bereavement do arise. Please be in touch with me as early as possible if you unfortunately encounter such circumstances. If you require an extension, I will discuss it with you. If you do not ask for and receive an extension, however, I will not accept late work.

EMERGENCY POLICY

In the event of an emergency, it may be necessary for USF to suspend normal operations. During this time, USF may opt to continue delivery of instruction through methods that include but are not limited to: Canvas, Elluminate, Skype, and email messaging and/or an alternate schedule. It's your responsibility to monitor Blackboard site for each class for course specific communication, and the main USF, College, and department Web sites, emails, and MoBull messages for important general information.

ACADEMIC DISHONESTY & DISRUPTION OF ACADEMIC PROCESS

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Students attending USF are awarded degrees in recognition of successful completion of coursework in their chosen fields of study. Each individual is expected to earn his/her degree on the basis of personal effort. Consequently, any form of cheating on examinations or plagiarism on assigned papers constitutes unacceptable deceit and dishonesty. Plagiarism is defined as "literary theft" and consists of the unattributed quotation of the exact words of a published text, or the unattributed borrowing of original ideas by paraphrase from a published text. On written papers for which the student employs information gathered from books, articles, web sites, or oral sources, each direct quotation, as well as ideas and facts that are not generally known to the public at large, or the form, structure, or style of a secondary source must be attributed to its author by means of the appropriate citation procedure. Only widely known facts and first-hand thoughts and observations original to the student do not require citations. Citations may be made in footnotes or within the body of the text. Plagiarism also consists of passing off as one's own another person's work in part or in total.

A student who submits a plagiarized assignment will receive an "F" with a numerical value of zero on the assignment, and the "F" shall be used to determine the final course grade. The instructor has the right to assign the student a grade of F or FF (the latter indicating dishonesty) in the course. An "FF" grade assigned to indicate academic dishonesty is reflected only on internal records and prevents the student from repeating the course using the Grade Forgiveness Policy. If a student who has been accused of academic dishonesty drops the course, the student's registration in the course may be reinstated until the issue is resolved. A student who is suspected of cheating may not drop a course to avoid a penalty. See http://www.ugs.usf.edu/pdf/cat1213/08ACADEMICPOL.pdf (page 53) for USF's definitions of plagiarism and its policy on academic honesty. Consult with me if you have any questions about these issues.

ACADEMIC GRIEVANCE PROCEDURES

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If a serious issue or conflict arises, the student should first make an attempt to reach a satisfactory resolution with the course instructor. It the instructor and student are unable to resolve the situation to their mutual satisfaction, the student may, within three weeks of the incident, file a letter of notification with Dr. Joyce Karpay, the Assistant to the Chair of the English Department.

REPORTING OF GENDER-BASED CRIMES

Please be aware that educators must report incidents of gender-based crimes including sexual assault, sexual harassment, stalking, dating violence and domestic violence. If you disclose in class, in papers, or to me personally, I am required by law to report it. The Center for Victim Advocacy and Violence Prevention at USF is a confidential resource where you can talk about such situations and receive assistance in confidence. Additional confidential resources on the Tampa campus are the Counseling Center and Student Health Services.

Center for Victim Advocacy and Violence Prevention:
(813) 974-5757
http://www.sa.usf.edu/ADVOCACY

Counseling Center:
(813) 974-2831
http://www.usf.edu/student-affairs/counseling-center/

Student Health Services
(813) 974-2331
http://www.usf.edu/student-affairs/student-health-services/

GRADING

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You will be able to access your grades on Canvas throughout the semester. Letter grades, including plus and minus grades, will be converted to points according to the Grade Point Average grading system. Grades will not be rounded up.

A+ (97–100) 4.00	B+ (87–89.9) 3.33
A (94–96.9) 4.00	B (84–86.9) 3.00
A– (90–93.9) 3.67	B– (80–83.9) 2.67
C+ (77–79.9) 2.33	D+ (67–69.9) 1.33
C (74–76.9) 2.00	D (64–66.9) 1.00
C– (70–73.9) 1.67	D– (60–63.9) 0.67

Each week you will be completing a variety of in-class and out-of-class work, both individually and collaboratively. Plan on spending a minimum of 2-3 hours outside of class doing work for every hour we spend together (this means spending 5-8 hours per week doing work outside of class). If you find you're having difficulty with the material or aren't earning the grades you want, the first question is whether you're are putting in these hours.

It is your responsibility to track your absences and know if/how they will affect your grades.

The grade of "I" (Incomplete) will be given for only very compelling reasons. Assigning a student the grade of "I" for ENC 1101 or II must be approved by the instructor and the Director of Composition. For more information, refer to the USF Undergraduate Catalog's "I" Grade Policy: http://fyc.usf.edu/Policies/General%20Policies.aspx.

A T T E N D A N C E

Attendance is mandatory for all meetings. When absent, it is the student's responsibility to check the schedule of assignments and Canvas for any missed work. Only one of the documented absences listed below can be "excused" absences. Otherwise, all students are allotted three absences free of penalty, regardless of the reason for missing class. Students who have incurred more than two absences will have their final grade lowered by 1/3 for each missed class beyond two. If students will miss class for one of the following reasons, please alert the instructor prior to the absence:

- Court Imposed Legal Obligations
  Jury Duty, court subpoena, etc.

- Military Duty

- Religious Holy Days

- Ongoing Medical Conditions.
  In addition, students facing extenuating circumstances, such as a debilitating illness or injury (physical or mental) that inhibits him/her from attending class or completing assignments, must work with the appropriate on-campus organization, which will then act as a liaison on behalf of the student and help the instructor determine appropriate action. These organizations include the Center for Victim Advocacy & Violence Prevention, Students with Disabilities Services, and Students of Concern Assistance Team (SOCAT).

- USF Athletics' Participation
  Any student who intends to miss class because he or she is participating in a schedule USF athletics' event is expected to present a schedule of such participating events to his or her instructor by the third week of the semester if he or she intends to be absent for a class or an announced examination.

I reserve the right to count any student absent who is not engaged with the class (i.e. sleeping, not prepared for class, having unrelated sidebar conversations). Three excessive tardies (e.g. >5 min) may also combine to count as a single absence.
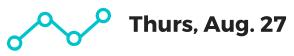
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READING SCHEDULE

When reading is due, BRING THE READING TO CLASS.

Tues, Aug. 25

Reading: no reading
In-class: introductions; syllabus; intro to viz rhet, active reading strategies; zotero
Due: nothing

Thurs, Aug. 27

Reading: Wolfe, Ch. 1-4
In-class: build teams; search for tech; sign up for workshop date
Due: nothing

Tues, Sep. 1: What is visual rhetoric?

Reading: Mirzoeff. (2009). What is visual culture? In An Introduction to Visual Culture (pp. 1–33). New York, N.Y., U.S.A: Routledge. (PDF)
Foss, S. K. (1994). A rhetorical schema for the evaluation of visual imagery. Communication Studies, 45, 213–224. (PDF)
In-class: reading discussion
Due: Reading Response opportunity 1

Thurs, Sep. 3

Reading: Wolfe, Ch. 5-8; WSiNYE Ch. 1 & 10
In-class: discuss infographic assignment; verbal approval of workshop technologies
Due: Team Charter & Team Schedule; know Workshop technology for verbal approval

Week 3

Tues, Sep. 8: (How) does culture matter (part 1)?

Reading: Lupton, E., & Miller, A. (1999). Low and high: Design in everyday life. In Design/Writing/Research: Writing on Graphic Design (pp. 156–166). London: Phaidon Press. (PDF)
Listen to Pop Culture Happy Hour, "The Guilty Pleasure Problem and the Holiday Tune." December 9, 2011. Minutes 0:00-23:30. (link)
In-class: reading discussion
Due: Reading Response opportunity 2

Thurs, Sep. 10

Reading: WSiNYE Ch. 2-4
In-class: verbal approval of infographic topics
Due: bring 3 idea sketches of your infographic

Week 4

Tues, Sep. 15: (How) does culture matter (part 2)?

Reading: Dolmage, J. (2014). Framing disability, developing race: Photography as eugenic technology. Enculturation 17. Web. 27 September 2014. Retrieved from http://enculturation.net/framingdisability (link)
Black, E. (2003, September). The Horrifying American Roots of Nazi Eugenics. Retrieved August 18, 2015, from http://historynewsnetwork.org/article/1796 (link)
In-class: reading discussion
Due: Reading Response opportunity 3

Thurs, Sep. 17

Reading: no reading
In-class: Image Editing Technology workshop
Due: nothing

Tues, Sep. 22: How do we do rhetorical visual analysis?

Reading: Ch. 1, 5, and 10 from Rose, G. (2007). Visual Methodologies: An Introduction to the Interpretation of Visual Materials (2nd ed.). London: SAGE Publication. (PDF)
In-class: reading discussion
Due: Reading Response opportunity 4

Thurs, Sep. 24

Reading: WSiNYE Ch. 5-6
In-class: use workshop technology & WSiNYE to work on infographic
Due: nothing

Tues, Sep. 29: What are the effects of production technologies?

Reading: Benjamin, W. (1936). The work of art in the age of mechanical reproduction. Retrieved from
https://www.marxists.org/reference/subject/philosophy/works/ge/benjamin.htm (link)
Sontag, S. (1973). In Plato's cave. In On photography (pp. 3–24). New York, N.Y., U.S.A: Picador. (PDF)
In-class: reading discussion
Due: Reading Response opportunity 5

Thurs, Oct. 1

Reading: no reading
In-class: Image Editing Technology workshop
Due: nothing

Week 7

Tues, Oct. 6: (How) can production discriminate?

Reading: McFadden, S. (2014, April 2). Teaching The Camera To See My Skin: Navigating photography's inherited bias against dark skin. Retrieved August 18, 2015, from http://www.buzzfeed.com/syreetamcfadden/teaching-the-camera-to-see-my-skin (link)
Cima, R. (2015, April 24). How Photography Was Optimized for White Skin Color. Retrieved August 18, 2015, from http://priceonomics.com/how-photography-was-optimized-for-white-skin/ (link)
Ranger, T. (2001). Colonialism, Consciousness and the Camera. Past & Present, 171, 203–215. (PDF)
In-class: reading discussion
Due: Reading Response opportunity 6

Thurs, Oct. 8

Reading: WSiNYE Ch. 7-8
In-class: use workshop technology & WSiNYE to work on infographic
Due: nothing

Week 8

Tues, Oct. 13: What about technical visuals?

Reading: Desnoyers, L. (2011). Toward a Taxonomy of Visuals in Science Communication. Technical Communication, 58(2), 119–134. (PDF)
O'Neill, S. J., & Smith, N. (2014). Climate change and visual imagery: Climate change and visual imagery. Wiley Interdisciplinary Reviews: Climate Change, 5(1), 73–87. (PDF)
In-class: reading discussion
Due: Reading Response opportunity 7

Thurs, Oct. 15

Reading: no reading
In-class: Image Editing Technology workshop
Due: nothing

Week 9

Tues, Oct. 20: What about invisible visuals?

Reading: Kinross, Robin (1989). The rhetoric of neutrality. In Victor Margolin (ed.), Design discourse: History, theory, criticism (pp. 131-143). Chicago: University of Chicago Press. (PDF)
Watch Mars, R. (2015, March). Why city flags may be the worst-designed thing you've never noticed. Retrieved from http://www.ted.com/talk/roman_mars_why_city_flags_may_be_the_worst_designed_thing_you_ve_never_noticed?language=en (link)
In-class: reading discussion
Due: Reading Response opportunity 8

Thurs, Oct. 22

Reading: WSiNYE Ch. 9, Ch. 13-15
In-class: use workshop technology & WSiNYE to work on infographic
Due: nothing

Week 10

Tues, Oct. 27: (How) can visuals have ethics?

Reading: Dragga, S., & Voss, D. (2003). Hiding Humanity: Verbal and Visual Ethics in Accident Reports. Technical Communication, 50(1), 61–82. (PDF)
Dragga, S., & Voss, D. (2001). Cruel Pies: The Inhumanity of Technical Illustrations. Technical Communication, 48(3), 265–274. (PDF)
In-class: reading discussion
Due: Reading Response opportunity 9

Thurs, Oct. 29

Reading: no reading
In-class: Image Editing Technology workshop
Due: nothing

Week 11

Tues, Nov. 3: (How far) can we push the boundaries of "visual" (part 1)?

Reading: Buchanan, R. (1985). Declaration by design: Rhetoric, argument, and demonstration in design practice. Design Issues, 2(1), 4–22. (PDF)
Zoetewey, Meredith W. (2010). A rhetoric of ornament: decorating mobile devices in the aesthetic economy. Computers and Composition, 27(2), 138-157. (PDF)
In-class: reading discussion
Due: Reading Response opportunity 10

Thurs, Nov. 5

Reading: no reading
In-class: Image Editing Technology workshop
Due: nothing

Week 12

Tues, Nov. 10: (How far) can we push the boundaries of "visual" (part 2)?

Reading: Fitzgerald, T., & Marquez, L. (2010, June 10). Mad Style: Peggy Olson, S1 Part 1. Tom + Lorenzo. Retrieved August 18, 2015, from http://tomandlorenzo.com/2010/06/mad-style-peggy-olson-s1-part-1-2/ (link)
Goffman, E. (2009). The presentation of self in everyday life. In H. Clark & D. Brody (Eds.), Design Studies: A Reader. Berg Publishers. (PDF)
In-class: reading discussion
Due: Reading Response opportunity 11

Thurs, Nov. 12

Reading: no reading
In-class: Image Editing Technology workshop
Due: nothing

Tues, Nov. 17: (How far) can we push the boundaries of "visual" (part 3)?

Reading: Watch video clip from Deus Ex. https://www.youtube.com/watch?v=COwfIhvRtNw (link)
Maas, P. (2015, Aug 15). The philosopher of surveillance: What happens when a failed writer becomes a loyal spy? The Intercept. https://firstlook.org/theintercept/2015/08/11/surveillance-philosopher-nsa/ (link)
Foucault, M. (1984). Panopticism. In P. Rabinow (Trans.), The Foucault Reader (pp. 206-213). New York: Pantheon Books. (PDF)
In-class: reading discussion
Due: Reading Response opportunity 12

Thurs, Nov. 19

Reading: no reading
In-class: Image Editing Technology workshop
Due: nothing

Tues, Nov. 24: What about the web?

Reading: Alberts, W. A., & van der Geest, T. M. (2011). Color Matters: Color as Trustworthiness Cue in Web Sites. Technical Communication, 58(2), 149–160. (PDF)
Arola, K. L. (2010). The Design of Web 2.0: The Rise of the Template, The Fall of Design. Computers and Composition, 27(1), 4–14. (PDF)
In-class: reading discussion
Due: Reading Response opportunity 13

Thurs, Nov. 26: NO CLASS, THANKSGIVING
Infographic due Wed, Nov. 25

Tues, Dec. 1

Reading: no reading
In-class: course reflections; student evaluations
Due: nothing

Thurs, Dec. 3: NO CLASS
3-HR FINAL TAKE-HOME EXAM DUE FRIDAY

Final Take-Home Exam due Friday @ 5pm. You can take the exam anytime during the preceding 48 hours (Wed 5pm - Fri 5pm). The exam lasts 3 hours, and you cannot save and come back after you begin. Be sure to plan a 3-hour block to take the exam.

Finals Week

No class meeting! Good luck with your final work for other classes

Many thanks to those whose course materials helped me develop this class: Meredith Johnson, Gabriel Cutrufello, Julie Staggers, and Sarah Beth Hopton.

Syllabus is subject to change at instructor's discretion.

If I make any changes, I will provide them to you in writing in advance.