Goals
- To share strategies for fostering development of an awareness that conventions vary.
- To examine ways to incorporate visual images in discussions of conventions.
- To identify resources for teaching with visuals.

Instructional Goal based on Assessment Results
In spring 2006, 10% of students reported never engaging in activities that helped them understand that conventions vary. An additional 11% of students reported engaging in this type of activity only once.

In fall 2006, 9% of students reported never engaging in activities that helped them develop an awareness that writing expectations and conventions vary within the academy and in professional and personal discourse. An additional 11% reported engaging in this type of activity only once.

Even if we are conducting additional activities to develop this awareness, we need to help students identify differences in writing expectations and conventions. As a result, one of our 2006-2007 instructional goals is to provide activities that elicit an awareness that conventions vary. Furthermore, in addition to analyzing a variety of conventions, students should have the opportunity to compose for a variety of audiences and purposes in order to practice adjusting their compositions to account for differences in writing expectations.

Teaching Strategies for Eliciting an Awareness that Conventions Vary
1. Rhetorical Situation Analysis (see handout)
   - The version included in today’s packet requires students to analyze writing from two different rhetorical situations, facilitating comparison of the writing samples in a later reflective assignment.
   - Other versions of this assignment are available on our English 110 Resources site.

2. Interview with a panel of writers from several disciplines

3. Repurposing a project for a different audience
   - Students could re-compose a work for a different audience and/or purpose.
     - A formal academic paper → a summative memo for a supervisor → a presentation for a high school class, supported by a PowerPoint and a handout
     - A formal academic paper → a poster presentation for SURF
     - A Pendulum article → a feature piece for an admissions brochure
- Teachers can enhance these projects by requiring reflective essays in which students explain the choices they made for each form of the project. How are they appealing to their audiences? What did they add/cut and why? How did their use of evidence change? Etc.

**Teaching Strategies: Conventions and Visuals**

4. Analyzing Visual Representations of Information to Determine Conventions (handout)

5. Creating Visual Representations of Information

- Students collect data and practice representing it in a visual form (table, graph, illustration, etc.).
- The class can compare different representations and discuss what each version emphasizes/deemphasizes, etc.
- Jessie’s favorite version—Colors of M&Ms
  - Provide each student/group with a package of M&Ms. Ask them to count the number of M&Ms in each color. (At this point, the whole class could create a table with “actual per packet,” “total,” and “average” information represented.)
  - Ask each student/group to create a visual representation comparing the amount of candies in each color included in their packet.
  - Give students information about the reported color break-down, as provided on the M&Ms website. (See handout)
  - Ask each student/group to create a second visual, comparing their actual color distribution with the company’s reported distribution.

6. Repurposing a project for a different audience

- As the examples above (#3) demonstrate, re-composed assignments could include a visual component—to inform, to persuade, to clarify, etc.
- The re-composed product also could take an entirely visual or multimedia form:
  - Written proposal (to persuade) ➔ Video argument (to garner support)
  - Written synthesis of field research (to inform) ➔ Admissions video (to recruit)
- Or vice-versa:
  - Video argument (to peers) ➔ Written proposal (to stakeholders)
  - Clustering (to illustrate relationships) ➔ Analysis paper (to compare one relationship in more detail)
- When these types of activities are paired with a reflective analysis of the choices students are making, they facilitate meta-discussion about conventions and expectations, as related to audience and purpose.

7. Ashley Holmes’ “Visualizing Your Writing Voice” Activity (handout)
Resources for Teaching with Visuals


- Chapter 5: Interpreting Words and Images
  Callaghan and Dobyns present interpretation as a process of inquiry that requires “observing the details of a work, analyzing patterns and relationships, [and] finding questions and drawing conclusions about specific details based upon shared assumptions” (127). They discuss strategies for: reading images for purpose and content, observing the rhetorical appeal of images, and describing the elements of visual images and observing their effects.

- Chapter 10: Designing Documents
  Callaghan and Dobyns also provide strategies for using visual features and images to appeal to specific audiences. In this chapter, they discuss designing documents with audience and purpose in mind. They also provide activities for analyzing document design choices; for example, one application activity asks students to compare the rhetoric and design of two web sites on voting and to evaluate their effectiveness (328).


- Chapter 9: About Visual Modes of Communication
  Wysocki and Lynch introduce students to basic vocabulary, concepts and methods they can use to talk about “being as rhetorical with the visual aspects of texts as with the verbal” (263). Using extensive examples, the authors demonstrate how even choices about typography and arrangement can impact a writer’s success communicating with her audience.


- Chapter 18: Using Visuals to Inform and Persuade (See Handout)
  Blakesley and Hoogeveen compare how different forms of visual content (photographs, illustrations, charts and graphs, and design and layout elements) can serve different functions (inform, explain, clarify, prove, represent, show trends and relationships, direct the reader’s attention, convey tone, etc.). Their overview and introductory table could support activities analyzing the function of visuals in texts for different audiences and purposes (p. 307). They also discuss strategies for citing visual information.

11. Sources for Visuals:

- ARTstor (Available through Belk databases; see email)
- Ad*Access (http://scriptorium.lib.duke.edu/adaccess/)

Next workshop:
March 14th, 12:10 – 1:10 PM, Ward Octagon
Visualizing Your Writing Voice Activity
Ashley J. Holmes

Note: This assignment was adapted from one shared by Diann Baecker at Virginia State University’s Conference on Composition (May 2005). Dr. Baecker has her students write a more formal essay to accompany the collage activity, whereas my adaptation of the activity only asks students to create an informal list or paragraph of the rhetorical choices they made.

Rationale from Diann Baecker’s presentation notes:
This lesson plan, which asks students to construct collages using abstract shapes and colors in order to “write” about voice, taps into the students’ expertise in visual rhetoric. It works, in part, because it frees students from using the very same words that are frustrating them when they write their essays, while still requiring that they use all of the same rhetorical principles behind creating a persuasive essay/work.

Directions for Activity:
• In preparation for class, you should have colored construction paper (whole sheets), various shapes (triangles, circles, squares, etc.) cut out of different colors of construction paper (quilting patterns work well for this), scissors, and glue. I prepare five stations of materials around the room for students to share.
• Students should read “Theme for English B” by Langston Hughes for homework. You might start class by reading the poem out loud. In this poem, Hughes describes the process and result of writing an essay for his English professor. Hughes explains that the essay ends up being a little bit of himself as well as a little bit of his teacher (Note: you might emphasize to students that writing is a communicative act that involves a reader who takes an active part in creating the meaning of the text.)
• You can use the questions on the “Visualizing Your Writing Voice” handout (see next page) to fuel a discussion of the poem that emphasizes the rhetorical situation and characteristics of personal writing. (I created these discussion questions, not Dr. Baecker.)
• Then you should introduce the activity (or essay). Ask students to think about what happens within the writing process when their voices meet the expectations of the teacher.
• Conduct a short exercise to get students used to thinking about the properties of color and shape. Ask students to use the shapes already cut out at their stations and to hold up the shape of “happy” (for example). Then, ask them to hold up the color of “happy.” Do this for a number of emotions, anger, sadness, love, etc. Emphasize that there are no right or wrong answers, but that each person has a firm idea of what colors/shapes are appropriate for them. Also, with each category, you might ask for a volunteer to share why they chose that particular color or shape. This starts the whole class thinking about why they make certain choices.
• Then, give them class time to create the collage. Emphasize that they should consciously make a choice about what colors and shapes they use in the collage. If they don’t understand what the collage means, their readers (group members) won’t be able to understand it either.
• My students in later classes found it helpful to see examples. I’m happy to lend you the examples my students have allowed me to keep.

• After they finish, you could ask them to write a brief paragraph or bulleted list explaining the choices they made as they composed the collage. You could also, as Diann Baecker does, ask your students to write a 2-3 page essay describing their collage. Dr. Baecker’s essay assignment is below.

   **Paper Instructions: Constructing a Visual Essay**

Your last paper will be an “essay” using Langston Hughes’ “Theme for English B” as a prompt. You will create your own theme in which you consider the issues Hughes raises in his poem, such as the way his instructor affects his writing and how his writing, in turn, affects his instructor.

This paper, however, will be a little different. Picking up on the idea of a “colored” page, you will construct your essay in visual terms. I would like your finished product to be 8¼” by 11”, but you may use anything you want to construct your “theme”: construction paper, photographs, pictures from magazines, words, song lyrics, etc. Remember that a visual essay still contains all of the elements of a written essay: it must present a coherent theme, be persuasive, be original, and be interesting. If you don’t understand what your picture means, your reader won’t understand it either.

Also, you will write a 2-page explanation of your theme. If you use song lyrics or poetry (or anything like that) which are not your own, you should give credit to the artists/poets in this explanation.

   **Purposes**

   - To explore and think critically about your personal writing voice and how you might represent it visually.
   - To help you identify the tenants of a personal writing style and voice, which you will also use for Project 1.
   - To use visuals combined with words to practice the rhetorical principles and choices we make as writers composing texts.

   **“Theme for English B” by Langston Hughes**

   - What is the writer’s rhetorical situation
     (Subject, writer, reader, purpose, context)
     (What’s happening in the poem?)
   - What message is the writer sending the reader?
   - How does the writer describe who he is?
   - How does who the writer is impact the “page for English B” that he must write?
   - What part of the writer’s rhetorical situation is he exploring in his page? What conclusions does he reach about this?
   - What examples of personal writing characteristics do you see in the poem? (p. 73 in *A Meeting of Minds*)
Instructions
- Construct a collage using abstract shapes and colors.
- This collage should represent your writing voice.
- You will be able to use your understanding of visuals in order construct your “voice.”
- Once you finish constructing your collage, write on the back (or another sheet of paper) your name and an explanation of the rhetorical choices you made (colors, shapes, how you fit them together as a collage). You should explain how your collage represents your writing voice.
- In small groups, share with your peers the choices you made in your collage.

Theme for English B

The instructor said,
Go home and write
a page tonight.
And let that page come out of you---
Then, it will be true.
I wonder if it's that simple?
I am twenty-two, colored, born in Winston-Salem.
I went to school there, then Durham, then here
to this college on the hill above Harlem.
I am the only colored student in my class.
The steps from the hill lead down into Harlem
through a park, then I cross St. Nicholas,
Eighth Avenue, Seventh, and I come to the Y,
the Harlem Branch Y, where I take the elevator
up to my room, sit down, and write this page:

It's not easy to know what is true for you or me
at twenty-two, my age. But I guess I'm what
I feel and see and hear, Harlem, I hear you:
hear you, hear me---we two---you, me, talk on this page.
(I hear New York too.) Me---who?
Well, I like to eat, sleep, drink, and be in love.
I like to work, read, learn, and understand life.
I like a pipe for a Christmas present,
or records---Bessie, bop, or Bach.
I guess being colored doesn't make me NOT like
the same things other folks like who are other races.
So will my page be colored that I write?
Being me, it will not be white.
But it will be
a part of you, instructor.
You are white---
yet a part of me, as I am a part of you.
That's American.
Sometimes perhaps you don't want to be a part of me.
Nor do I often want to be a part of you.
But we are, that's true!
As I learn from you,
I guess you learn from me---
although you're older---and white---
and somewhat more free.

This is my page for English B.

1951
Memorandum

To: English 110Y Students
From: Dr. Jessie Kapper, Assistant Professor of English
Date: March 27, 2006
Re: Guidelines and Evaluation Criteria for the Rhetorical Situation Analysis Memos

Your Writing Analysis Memos should examine the conventions for A) writing in your academic field of study and B) writing produced by an office or organization on campus that has a stake in your campus topic. This memo outlines the guidelines and evaluation criteria for your memos, while demonstrating the format you should use for your own memos.

Guidelines for Your Rhetorical Situation Analysis Memos

You should write two separate memos—one focused on writing in your academic field of study and one focused on writing produced by an office or organization on campus. For each memo, you should identify and analyze a text that is representative of writing produced by the rhetorical community. For your campus community memo, you also should interview a member of the rhetorical community that could implement a proposal related to your campus topic so that you can ask an expert about the conventions he or she follows when writing for the community. This interview also gives you a chance to ask this stakeholder questions about your campus topic.

Based on your analyses of the sample texts and your interview with a member of one of the rhetorical communities, your memos should describe the conventions used within each community. Each memo should present the answers to the following questions:

- What expectations does each rhetorical community have for written texts?
- What types of evidence does each rhetorical community use to support arguments? What qualifies as valid evidence?
- How does each rhetorical community use logical, ethical, and emotional appeals?
- In reference to your sample texts from each rhetorical community:
  - What is the purpose of the text you analyzed as representative of the rhetorical community? How does the text attempt to achieve this purpose?
  - Who is the audience for the writing? What expectations does this audience have for texts produced within the rhetorical community? What is the author’s relationship to the audience?
  - If your text integrates evidence from other sources or people, how does it acknowledge the contributions of those sources or people?
  - What persona do the authors of your sample texts present through use of voice and tone?
  - What principles of arrangement or organization (structure) do the authors of your sample texts use?
  - Do the authors use any visual features (charts, illustrations, etc.) to convey information?
  - When and where were your sample texts published? What does each text look like? What form does each text take?
Organize your answers in a logical arrangement. Remember that your classmates are your audience for your analysis, so the information you present about each rhetorical community’s writing conventions should be accessible to them. Later in the semester, your classmates will need to know how to write for the rhetorical communities that you are describing and they will reference your memos for information about the communities’ conventions.

Form
Your rhetorical situation analysis memos should adhere to the conventions of a memo. These guidelines demonstrate the format a memo often takes. For more information about memos, visit: http://owl.english.purdue.edu/handouts/pw/p_memo.html

Evaluation Criteria
A well-composed rhetorical situation analysis memo addresses the questions posed above and organizes the information in a logical arrangement. It makes the analysis of the rhetorical community’s writing conventions accessible to the memo’s readers (your classmates) by using examples, diction, syntax, and persona appropriate for the readers. It also conforms to the conventions of a memo and contains few, if any, errors.

When we prepare for peer response for the writing analysis memos, you will receive an evaluation criteria rubric to help you self-assess your memos.

Resources
You might find it helpful to reference chapters 3, 5, and 11 while working on this assignment. In addition, remember that you can visit the Writing Center (online or in-person) to work with a writing consultant at any stage of the writing process.

Due Dates and Schedule
Completed drafts of your peer response memos are due on Tuesday, September 27th. Your final writing analysis memos are due at the beginning of class on Thursday, September 29th.

<table>
<thead>
<tr>
<th>Date</th>
<th>Preparation/Homework for Class</th>
<th>Activities During Class</th>
</tr>
</thead>
<tbody>
<tr>
<td>M, 3/27</td>
<td>None.</td>
<td>Planning for Assignment</td>
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<tr>
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<td></td>
<td>Discuss Interview Strategies &amp; Characteristics of Academic Writing</td>
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<tr>
<td>W, 3/29</td>
<td>Arrange interview with campus topic stakeholder who could enact change.</td>
<td>Meet in Belk 113</td>
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<td>Find text samples for your discipline.</td>
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<tr>
<td>F, 3/31</td>
<td>Read Chapter 3 in <em>A Meeting of Minds</em></td>
<td>Discuss Rhetorical Strategies</td>
</tr>
<tr>
<td>M, 4/3</td>
<td>Read Chapter 5 in <em>A Meeting of Minds</em>  Read text samples</td>
<td>Discuss Syntax and Appeals</td>
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<td></td>
<td></td>
<td>Prewriting activities</td>
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<tr>
<td>W, 4/5</td>
<td>Complete analysis worksheets</td>
<td>Drafting activities</td>
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<tr>
<td>F, 4/7</td>
<td>Complete Drafts of Rhetorical Situation Analysis Memos &amp; Write a Reader Response Request Memo</td>
<td>Reader Response</td>
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</tbody>
</table>

Revised versions of your Rhetorical Situation Analysis memos are due on Friday, April 28th, as part of your portfolio. If you have any questions about this assignment, please ask during class or see me during my office hours (or by appointment).
Fig. 1. Contexts of activity.


Fig. 1. Critical flow conditions for instability as a function of $\tau$.


<table>
<thead>
<tr>
<th>Class name</th>
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<th>Percentage</th>
<th>2001 (area in ha)</th>
<th>Percentage</th>
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<tr>
<td>Salt marshes</td>
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<td>0.6</td>
<td>6657</td>
<td>1.8</td>
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<td>Sabkha</td>
<td>19,003</td>
<td>5.1</td>
<td>6766</td>
<td>1.8</td>
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<td>Cropland</td>
<td>22,259</td>
<td>5.9</td>
<td>77,266</td>
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<tr>
<td>Grass land</td>
<td>163,064</td>
<td>43.5</td>
<td>76,806</td>
<td>20.5</td>
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<td>Bare land</td>
<td>166,524</td>
<td>44.4</td>
<td>193,920</td>
<td>51.7</td>
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<td>Urban</td>
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<td>3.2</td>
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<tr>
<td>Quires</td>
<td>769</td>
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<td>1995</td>
<td>0.5</td>
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</table>

Task: Analyze your ad for clues about the readers of the publication in which the ad appears.

<table>
<thead>
<tr>
<th>Your Best Guess Based on Your Analysis</th>
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<tr>
<td>Interests</td>
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<td>Values</td>
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<td>Socioeconomic Traits</td>
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<td>Lifestyle</td>
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<td>Types of Evidence that Would Convince these Readers</td>
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<td>Presentation Strategies that Might Appeal to these Readers</td>
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<tr>
<td>Other</td>
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