

ENGL 5330: Studies in Rhetoric—Visual Rhetoric



Summer 2022

Modality: This is a blended course with synchronous online meetings on Wednesdays from 6:00-8:00 p.m. and asynchronous activities throughout the week.

Instructor: Dr. Bruce Bowles Jr.

E-mail: bruce.bowles@tamuct.edu

Office: Warrior Hall 420A, University Writing Center, or WebEx Meeting

Office Hours: Walk-in or Email for an Appointment

TAMUCT Course Description: A study of written language theories. Course contents include readings from a wide spectrum including classical Greece and Rome, the European enlightenment, nineteenth century America, and modern and post-modern periods. May be retaken for credit when topics vary.

ENGL 5330: Studies in Rhetoric—Visual Rhetoric Course Description: This class offers students the opportunity to engage with the scholarship and theory of visual rhetoric while learning how to analyze and use images rhetorically through various methodological frameworks. Through engaging with a wide variety of readings, analyzing and critiquing a variety of images, researching various concepts surrounding visual rhetoric, and implementing their own images for rhetorical purposes, students are afforded the opportunity to deepen their understanding of how visuals persuade and make meaning in a variety of contexts.

Course Outcomes:

By the end of the semester, students who successfully complete this course will be able to:

- Discuss how visuals persuade and make meaning independent from, and in relation to, alphanumeric text and other modalities
- Analyze visuals across a multitude of contexts using a variety of rhetorical theories, strategies, and methods
- Theorize how circulation affects and influences the meanings of visuals as they travel from one context to another and are repurposed for various ends
- Create manuscripts engaging in scholarly conversations relating to various theories and concepts pertaining to visual rhetoric
- Compose with images in order to achieve particular rhetorical goals in specific rhetorical situations

Required Textbooks and Materials:

- *Defining Visual Rhetorics*, edited by Charles Hill and Marguerite Helmers, ISBN (13) #9780805844030 (available as eBook through the University Library)
- *Reading Images: The Grammar of Visual Design*, Gunther Kress and Theo van Leeuwen, ISBN (13) #9780415672573
- *Still Life with Rhetoric: A New Materialist Approach for Visual Rhetorics*, Laurie Gries, ISBN (13) #9780874219777 (available as eBook through the University Library)
- Various .pdf articles and selections from texts (available through Canvas)
- Access to a Computer (the university provides a number of computer labs)

Technology Requirements:

This course will use the A&M–Central Texas Instructure Canvas learning management system. We strongly recommend the latest versions of Chrome or Firefox browsers. Canvas no longer supports any version of Internet Explorer.

Logon to A&M-Central Texas Canvas [<https://tamuct.instructure.com/>] or access Canvas through the TAMUCT Online link in myCT [<https://tamuct.onecampus.com/>]. You will log in through our Microsoft portal.

Username: Your MyCT email address; Password: Your MyCT password

Grading Scheme: Three major projects along with various shorter, lower-stakes assignments (Summarize, Respond, Reflect—SRRs; Professorial Q&As; and Digital Gallery Walks) will comprise students' grades. The weights for each component are as follows:

SRRs, Professorial Q&As, and Digital Gallery Walks= 20%

“A Decade to Remember! Documenting the 2010s Visually”= 20%

“Circulation Nation! Tracking the Circulation of an Image Across Multiple Contexts”= 30%

“Presenting the Visual! A Conference Paper on Visual Rhetoric”= 30%

Once you submit a final assignment (not a draft) through Canvas, it is the text I will grade, and you will not be given the opportunity to revise. Make sure that the text you are submitting is one you can be proud of and is the text you want me to grade. (If, for any reason, you believe you have submitted the wrong text, please contact me as soon as you submit to rectify the issue.) **Remember, once you submit—that is it!**

Posting of Grades: All assignments will be returned to you through Canvas as a .doc or as feedback in Canvas. When your assignments are returned as a .doc, you will receive your grade after the end comment in the comment box.

I do not use Canvas to calculate grades. Instead, I use a Microsoft Excel spreadsheet. A sample of the Microsoft Excel spreadsheet for this course is available on the “Syllabus” page of our course Canvas site so you can see how your grade is calculated. I will go over this the first day of class as well.

At any time, you are free to email me to ask me to send you the Microsoft Excel spreadsheet with your grades inputted. I can also provide you with a rough estimate of where your grade stands at that time. However, be alert that as a result of the weight of various assignments, your grade can change substantially when major projects are submitted.

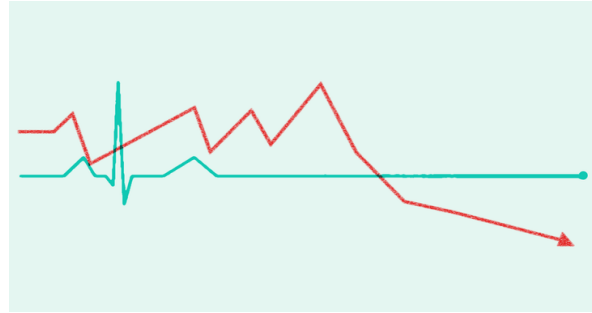
Summarize, Respond, Reflect (SRR): SRRs require students to engage with readings from class in a structured—yet fluid—fashion. For certain classes, you will be assigned (or choose) one of the readings and provide an SRR for that reading. SRRs ask students to first summarize the reading from an objective standpoint, then provide a response to what they have read, and—finally—to reflect on the reading by connecting it to the class, other readings, prior experiences, and/or raising questions.

SRRs should be approximately one page single-spaced (writing slightly onto a second page is acceptable, however). Part of the skill of composing in such a genre is brevity, so avoid being overly verbose and rely on concision and clarity. SRRs will receive either a ✓+ (100), ✓ (90), ✓– (65), or 0.

Professorial Q&As: Professorial Q&As will provide a more guided form of engaging with certain readings from the class. These assignments will require students to respond to predetermined questions pertaining to specific readings. Students are advised to read and review the questions before engaging with the reading in order to gain a clear sense of certain facets of the text they should pay particular attention to.

While Professorial Q&As will vary in the number of questions asked and the depth of answers required, they will usually range between three to five question sets and require roughly two to four solid paragraphs for each answer. You will want to provide sufficient, detailed answers, yet be careful not to become too tangential or indirect. You want to answer these questions in a direct and intellectual fashion. Professorial Q&As will receive either a ✓+ (100), ✓ (90), ✓– (65), or 0.

Digital Gallery Walks: Digital gallery walks are both similar to, and different from, traditional discussion boards. For digital gallery walks, you will be asked to select an image (or images) that reflects a certain theme from the week under discussion, illustrates a certain concept, offers another example of the topic being discussed that week, etc. Essentially, you generate content for your classmates to discuss.



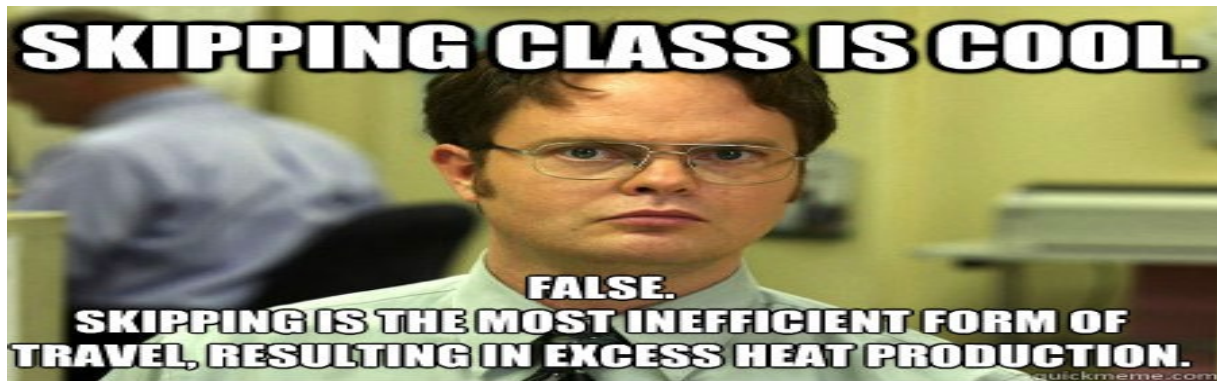
You will also be asked to compose a few paragraphs to provide context for your picture, articulate what you want your classmates to take from it and discuss about it, etc. Once everyone has posted, you will then “walk” through your classmates’ postings, leaving comments, asking questions, and engaging with each other’s contributions. **You should post your contribution to the gallery as well as respond to two to three classmates’ gallery images (or as many times as the prompt indicates).** In essence, this is a digital remediation of a museum exhibit with you—the students—as curators! Digital gallery walks will receive either a ✓+ (100), ✓ (90), ✓- (70), or 0.

Mandatory Student-Teacher Conference: During the course of the semester, **I am requiring that you conference with me at least once.** Your conference will afford you the opportunity to discuss any issues with the class, to ask questions pertaining to any concepts or theories you are struggling with, to obtain guidance on any of your long-term projects, etc. These conferences will be conducted in person or via WebEx, whichever you prefer.

Although you are required to have at least one conference, I am not setting a date or time for you. Feel free to schedule your conference whenever it works best for you during the semester. Also, you are not limited to one student-teacher conference—you can schedule as many as you want with me for help in the class!

Class Attendance Policy: Attending class is vital if you are to get the most out of this course and to build a productive community of engaged learners. As a result, I do require that you have **no more than two uninformed absences** throughout the semester. You will lose points for every uninformed absence thereafter.

The distinction between uninformed and informed absences is critical here. An uninformed absence occurs when you do not contact me ahead of class (or immediately after) to alert me to your absence, do not provide a reasonable rationale for the absence, and do not discuss how you will engage with the material from the class that day in order to account for the absence. If you inform me of your absence, though, provide a reasonable rationale for the absence (in rare instances, I may ask for documentation), and discuss with me how you will engage with the material you missed, your absence will be considered an informed absence and will not be counted against you. I am more than willing to work with you if you miss class. **However, these issues cannot be dealt with retroactively at the end of the semester. This is your one and only warning.**



If you have more than two uninformed absences by the end of the semester, your grade will be penalized 10 points—an entire letter grade—for each unexcused absence beyond two. I will inform you when you have two uninformed absences; additionally, I will inform you each time you receive a 10 point penalty. You may contest any uninformed absence, yet you will need to provide tangible evidence as to how you informed me or why you were unable to inform me.

Lastly, incompletes should be reserved for unexpected, life altering situations that develop after the drop deadline. Students should drop a course should something happen that prevents them from completing the course ahead of the drop deadline. Failure to do so may result in failing grades on assignments or the course if missing work is not completed and submitted before the last day of the semester. Please let me know immediately if serious health or life issues prevent you from attending class or submitting assignments.



Class Civility Policy: This class will tolerate neither disruptive language nor disruptive behavior. Disruptive language includes, but is not limited to, violent and/or belligerent and/or insulting remarks, including sexist, racist, homophobic or anti-ethnic slurs, bigotry, and disparaging commentary, either spoken or written (offensive slang is included in this category). While each of you has a right to your own opinions, inflammatory language founded in ignorance or hate is unacceptable and will be dealt with immediately.

Disruptive behavior includes the use of cell phones or any other form of electronic communication during the class session (email, web-browsing, etc.). Disruptive behavior also includes whispering or talking when another member of the class is speaking or engaged in relevant conversation (remember that I am a member of this class as well). This classroom functions on the

premise of respect, and you will be asked to leave the classroom if you violate any part of this statement on civility.

However, please do feel free to engage in constructive criticism and debates. This policy is not meant to discourage disagreement or passionate conversation. We will be engaging in discussions and/or debates about a host of potentially controversial topics; it is not my intention to censor your opinions. Yet, I do feel it is important to foster an environment conducive to learning where no one feels threatened and/or not entitled to their opinion.

Remember, if you disagree with someone (including myself), always remember to argue against the **IDEA** the person is presenting—not the individual.

Late Work: While I understand that circumstances may arise that could prevent you from turning an assignment in on time, **I penalize late work severely! You will lose 10 points from your grade for each day that the assignment is late.** Here is a breakdown of how the penalties will be applied:

15 minutes–24 hours late= -10 points
24 hours, 1 minute–48 hours late= -20 points
48 hours, 1 minute–72 hours late= -30 points
72 hours, 1 minute–96 hours late= -40 points
96 hours, 1 minute–120 hours late= -50 points
120 hours, 1 minute–144 hours late= -60 points
144 hours, 1 minute–168 hours late= -70 points
168 hours, 1 minute–192 hours late= -80 points
192 hours, 1 minute–216 hours late= -90 points
216 hours late or more= 0 for the assignment

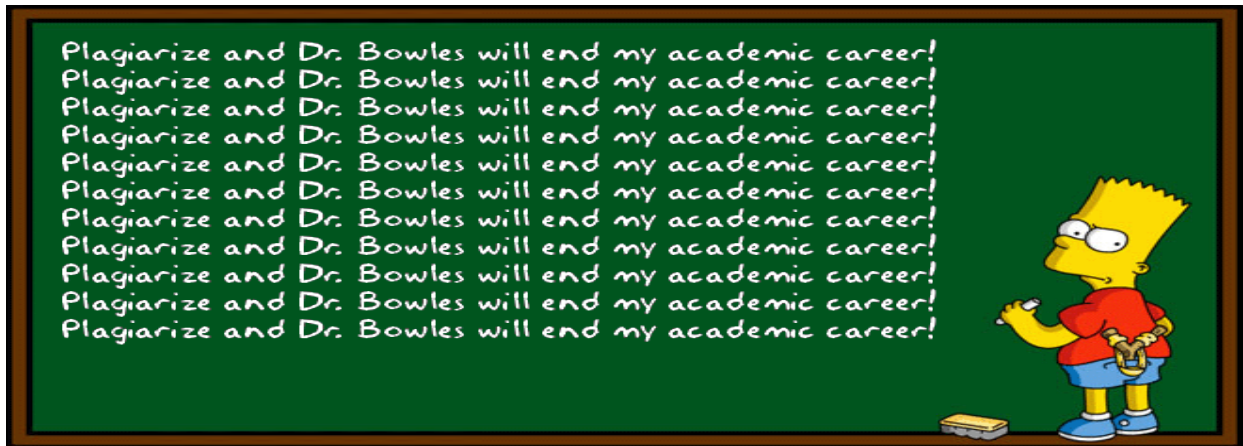


However, **I am always willing to discuss extensions ahead of time.** If you have a reasonable reason why you believe you should be entitled to an extension, either come see me after class, arrange to visit me in my office or the UWC, or e-mail me. **Once an extension is agreed upon in writing, the due date of the extension will become your new due date. Penalties will then only be incurred predicated off of the new due date.**

Academic Integrity: Texas A&M University–Central Texas values the integrity of the academic enterprise and strives for the highest standards of academic conduct. A&M–Central Texas expects its students, faculty, and staff to support the adherence to high standards of personal and scholarly conduct to preserve the honor and integrity of the creative community. Academic integrity is defined as a commitment to honesty, trust, fairness, respect, and responsibility. Any deviation by students from this expectation may result in a failing grade for the assignment and potentially a failing grade for the course. Academic misconduct is any act that improperly affects a true and honest evaluation of a student’s academic performance and includes, but is not limited to, cheating on an examination or other academic work, plagiarism and improper citation of sources, using another student’s work, collusion, and the abuse of resource materials. All academic misconduct concerns will be reported to the university’s Office of Student Conduct. Ignorance of the university’s standards and expectations is never an excuse to act with a lack of integrity. When in doubt on collaboration, citation, or any issue, please contact your instructor before taking a course of action.

Class Plagiarism Policy: As an instructor, I operate by the CWPA (Council of Writing Program Administrators) definition of plagiarism: “In an instructional setting, plagiarism occurs when a writer **deliberately** uses someone else’s language, ideas, or other original (not common-knowledge) material without acknowledging its source.” The key here is deliberate—I do not want you to be so paranoid about plagiarism that it inhibits your creativity.

To that extent, any instance of “plagiarism” that **does not appear to be deliberate in intent** will be dealt with “in house.” You may be asked to revise; I may even deduct from your grade if this was a result of negligence. However, unless intentional, you will not fail merely as a result of plagiarism nor will you be brought up on plagiarism charges.

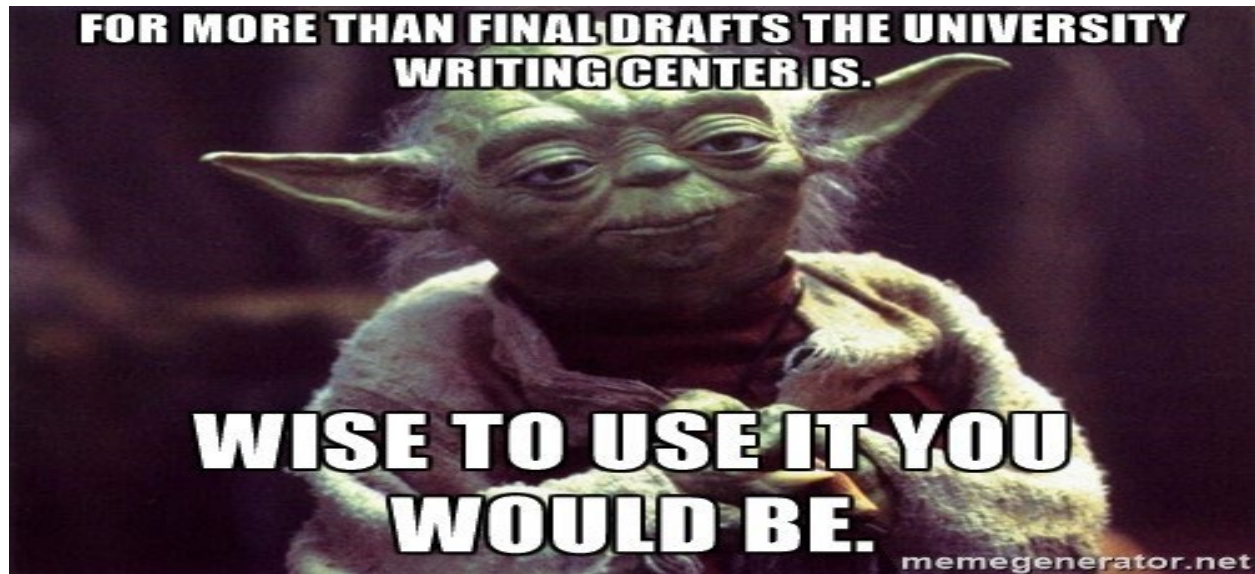


That being said, **deliberate plagiarism will not be tolerated in any manner.** If you willfully steal someone else’s language, ideas, or other original (not common-knowledge) material without acknowledgment, or submit an assignment for this class that you submitted for another (without previously discussing it with me), **be forewarned—you will receive a 0 for the assignment, and I will pursue plagiarism charges with the utmost zeal!** Such behavior hinders your learning, is unfair to your classmates, is a violation of my trust, and—above all else—is highly unethical. **This is your one and only warning—you would be wise to heed it!**

University Writing Center: Located in Warrior Hall 416, the University Writing Center (UWC) at Texas A&M University–Central Texas (A&M–Central Texas) is a free service open to all A&M–Central Texas students. For the Summer 2022 semester, the hours of operation are from 10:00 a.m.-4:00 p.m. Monday thru Thursday in Warrior Hall 416 (with online tutoring available every hour as well) with satellite hours available online only Monday thru Thursday from 6:00-9:00 p.m. and online hours most Saturdays from 12:00-3:00 p.m.

Tutors are prepared to help writers of all levels and abilities at any stage of the writing process. While tutors will not write, edit, or grade papers, they will assist students in developing more effective composing practices. By providing a practice audience for students’ ideas and writing, our tutors highlight the ways in which they read and interpret students’ texts, offering guidance and support throughout the various stages of the writing process. In addition, students may work independently in the UWC by checking out a laptop that runs the Microsoft Office suite and connects to WIFI, or by consulting our resources on writing, including all of the relevant style

guides. Whether you need help brainstorming ideas, organizing an essay, proofreading, understanding proper citation practices, or just want a quiet place to work, the UWC is here to help!



Students may arrange a one-to-one session with a trained and experienced writing tutor by making an appointment via WOnline at <https://tamuct.mywconline.com/>. In addition, you can email Dr. Bruce Bowles Jr. at bruce.bowles@tamuct.edu if you have any questions about the UWC, need any assistance with scheduling, or would like to schedule a recurring appointment with your favorite tutor.

Tutoring: Tutoring is available to all A&M-Central Texas students, both virtually and in-person. Student success coaching is available online upon request.

If you have a question, are interested in becoming a tutor, or in need of success coaching contact the Warrior Center for Student Success, Equity and Inclusion at (254) 501-5836, visit the Warrior Center at 212 Warrior Hall, or by emailing WarriorCenter@tamuct.edu.

To schedule tutoring sessions and view tutor availability, please visit [Tutor Matching Services](https://tutormatchingservice.com/TAMUCT) [<https://tutormatchingservice.com/TAMUCT>] or visit the Tutoring Center in 111 Warrior Hall.

Chat live with a remote tutor 24/7 for almost any subject from on your computer! Tutor.com is an online tutoring platform that enables A&M-Central Texas students to log in and receive online tutoring support at no additional cost. This tool provides tutoring in over 40 subject areas except writing support. Access Tutor.com through Canvas.

University Library: The University Library provides many services in support of research across campus and at a distance. We offer over 200 electronic databases containing approximately 400,000 eBooks and 82,000 journals, in addition to the 96,000 items in our print collection, which can be mailed to students who live more than 50 miles from campus. Research guides for each subject taught at A&M-Central Texas are available through our website to help students navigate these resources. On campus, the library offers technology including cameras, laptops, microphones, webcams, and digital sound recorders.

Research assistance from a librarian is also available 24 hours a day through our online chat service, and at the reference desk when the library is open. Research sessions can be scheduled for more comprehensive assistance, and may take place virtually through WebEx, Microsoft Teams or in-person at the library. [Schedule an appointment here](https://tamuct.libcal.com/appointments/?g=6956) [https://tamuct.libcal.com/appointments/?g=6956]. Assistance may cover many topics, including how to find articles in peer-reviewed journals, how to cite resources, and how to piece together research for written assignments.

Our 27,000-square-foot facility on the A&M-Central Texas main campus includes student lounges, private study rooms, group work spaces, computer labs, family areas suitable for all ages, and many other features. Services such as interlibrary loan, TexShare, binding, and laminating are available. The library frequently offers workshops, tours, readings, and other events. For more information, please visit our [Library website](http://tamuct.libguides.com/index) [http://tamuct.libguides.com/index].

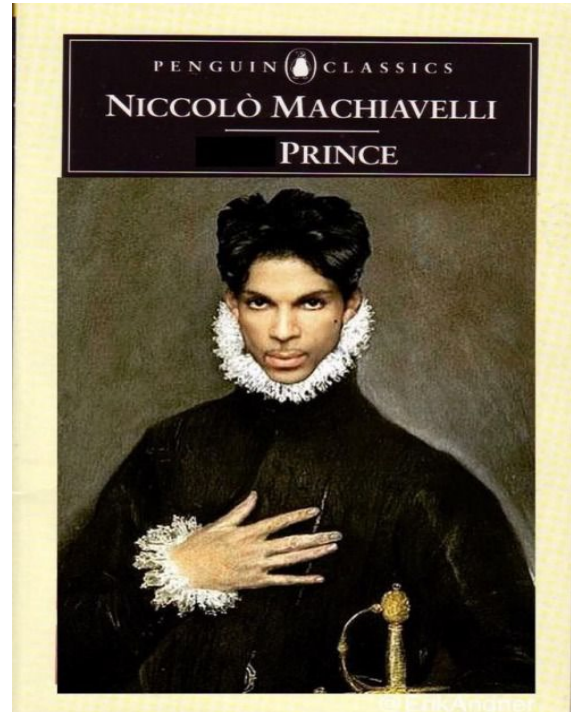
Canvas Support: Use the Canvas Help link, located at the bottom of the left-hand menu, for issues with Canvas. You can select “Chat with Canvas Support,” submit a support request through “Report a Problem,” or call the Canvas support line: 1-844-757-0953. For issues related to course content and requirements, contact your instructor.

Technology Support: For technology issues, students should contact Help Desk Central. 24 hours a day, 7 days a week:

Email: helpdesk@tamu.edu

Phone: (254) 519-5466

Web Chat: <http://hdc.tamu.edu>



When calling for support please let your support technician know you are a TAMUCT student. For issues related to course content and requirements, contact your instructor.

Emergency Warning System for Texas A&M University-Central Texas SAFEZONE.

SafeZone provides a public safety application that gives you the ability to call for help with the push of a button. It also provides Texas A&M University-Central Texas the ability to communicate emergency information quickly via push notifications, email, and text messages.

All students automatically receive email and text messages via their myCT accounts. Downloading SafeZone allows access to push notifications and enables you to connect directly for help through the app.

You can download SafeZone from the app store and use your myCT credentials to log in. If you would like more information, you can visit the [SafeZone](http://www.safezoneapp.com) website [www.safezoneapp.com].

To register SafeZone on your phone, please follow these 3 easy steps:

1. Download the SafeZone App from your phone store using the link below:
 - o [iPhone/iPad](https://apps.apple.com/app/safezone/id533054756): [https://apps.apple.com/app/safezone/id533054756]
 - o [Android Phone / Tablet](https://play.google.com/store/apps/details?id=com.criticalarc.safezoneapp)
[https://play.google.com/store/apps/details?id=com.criticalarc.safezoneapp]
2. Launch the app and enter your myCT email address (e.g. {name}@tamuct.edu)
3. Complete your profile and accept the terms of service

Online Proctored Testing: A&M-Central Texas uses Proctorio for online identity verification and proctored testing. This service is provided at no direct cost to students. If the course requires identity verification or proctored testing, the technology requirements are: Any computer meeting the minimum computing requirements, plus web camera, speaker, and microphone (or headset). Proctorio also requires the Chrome web browser with their custom plug in.

Other Technology Support: For log-in problems, students should contact Help Desk Central, 24 hours a day, 7 days a week

Email: helpdesk@tamu.edu
Phone: (254) 519-5466
[Web Chat](http://hdc.tamu.edu): [http://hdc.tamu.edu]

Please let the support technician know you are an A&M-Central Texas student.

Drop Policy: If you discover that you need to drop this class, you must complete the [Drop Request](#) Dynamic Form through Warrior Web.

[https://federation.ngwebsolutions.com/sp/startSSO.ping?PartnerIdpId=https://eis-prod.ec.tamuct.edu:443/samlSSO&SpSessionAuthnAdapterId=tamuctDF&TargetResource=https%3a%2f%2fdynamicforms.ngwebsolutions.com%2fSubmit%2fStart%2f53b8369e-0502-4f36-be43-f02a4202f612].

Faculty cannot drop students; this is always the responsibility of the student. The Registrar's Office will provide a deadline on the Academic Calendar for which the form must be completed. Once you submit the completed form to the Registrar's Office, you must go into Warrior Web and confirm that you are no longer enrolled. If you still show as enrolled, FOLLOW-UP with the Registrar's Office immediately. You are to attend class until the procedure is complete to avoid penalty for absence. Should you miss the drop deadline or fail to follow the procedure, you will receive an F in the course, which may affect your financial aid and/or VA educational benefits.

Academic Accommodations: At Texas A&M University-Central Texas, we value an inclusive learning environment where every student has an equal chance to succeed and has the right to a barrier-free education. The Warrior Center for Student Success, Equity and Inclusion is responsible for ensuring that students with a disability receive equal access to the university's programs, services and activities. If you believe you have a disability requiring reasonable accommodations, please contact the Office of Access and Inclusion, WH-212; or call (254) 501-5836. Any information you provide is private and confidential and will be treated as such.

For more information, please visit our [Access & Inclusion](#) Canvas page (log-in required) [<https://tamuct.instructure.com/courses/717>]

Important information for Pregnant and/or Parenting Students: Texas A&M University-Central Texas supports students who are pregnant and/or parenting. In accordance with requirements of Title IX and related guidance from US Department of Education's Office of Civil Rights, the Dean of Student Affairs' Office can assist students who are pregnant and/or parenting in seeking accommodations related to pregnancy and/or parenting. Students should seek out assistance as early in the pregnancy as possible. For more information, please visit the [Student Affairs](#) web page: <https://www.tamuct.edu/student-affairs/index.html>. Students may also contact the institution's Title IX Coordinator. If you would like to read more about these [requirements and guidelines](#) online, please visit the website: <http://www2.ed.gov/about/offices/list/ocr/docs/pregnancy.pdf>.

Title IX of the Education Amendments Act of 1972 prohibits discrimination on the basis of sex and gender—including pregnancy, parenting, and all related conditions. A&M-Central Texas is able to provide flexible and individualized reasonable accommodation to pregnant and parenting students. All pregnant and parenting students should contact the Associate Dean in the Division of Student Affairs at (254) 501-5909 to seek out assistance. Students may also contact the University's Title IX Coordinator.

A Note about Sexual Violence at A&M-Central Texas: Sexual violence is a serious safety, social justice, and public health issue. The university offers support for anyone struggling with these issues. University faculty are mandated reporters, so if someone discloses that they were sexually assaulted (or a victim of Domestic/Dating Violence or Stalking) while a student at TAMUCT, faculty members are required to inform the Title IX Office. If you want to discuss any of these issues confidentially, you can do so through Student Counseling (254-501-5955) located on the second floor of Warrior Hall (207L).

Sexual violence can occur on our campus because predators often feel emboldened, and victims often feel silenced or shamed. It is incumbent on ALL of us to find ways to actively create environments that tell predators we don't agree with their behaviors and tell survivors we will support them. Your actions matter. Don't be a bystander; be an agent of change. For additional information on campus policy and resources visit the [Title IX webpage](https://www.tamuct.edu/departments/compliance/titleix.php): <https://www.tamuct.edu/departments/compliance/titleix.php>.



Artifact Collection: To ensure the learning outcomes are met in the M.A. in English program, there is a program-wide artifact collection process. To that end, artifacts from ENGL 5330: Studies in Rhetoric—Visual Rhetoric this semester may be used for programmatic assessment. Please note that all efforts will be made to keep your identity anonymous; as such, all identifying markers will be removed from your work if used for programmatic assessment. If you have any questions or concerns, please contact Dr. Bruce Bowles Jr. at bruce.bowles@tamuct.edu.

Syllabus Change Policy: Except for changes that substantially affect implementation of the grading scheme, this syllabus is a guide for the course and is subject to change with advance notice.

ENGL 5330: Studies in Rhetoric—Visual Rhetoric

Major Projects

“A Decade to Remember! Documenting the 2010s Visually”

Although the 2020s are off to quite a tumultuous start in my humble opinion, the 2010s offered quite a variety of memorable events, important figures, intriguing popular culture, etc. The decade contained an array of pivotal moments that had a profound impact on how we view and perceive ourselves, others, and the world around us. For your first assignment in this class, I am asking you to select one image to document this decade. At first glance, this assignment may seem remarkably easy. However, if you think more deeply about it, the assignment is actually quite difficult. You are going to have to find one particular image that you believe best represents the *entire* decade of the 2010s. Not a simple task to say the least!



For starters, you will need to operate in the parameters of the assignment. First and foremost, the image needs to be singular. You can create a collage if you wish, yet you cannot offer more than one image, so the collage will need to be made into a single entity. Second, you can include words to operate with the image you chose, but you cannot have words be the predominate modality within the image. You will want visuals themselves to convey most of the meaning. Lastly, manipulation of images is allowed; however, you are not required to manipulate the image nor will manipulation in any way ensure a higher grade. (Actually, completing this assignment without manipulating the image is probably just as difficult.)

The key to the assignment, though, will not just be the image you offer. A main factor concerning your grade will be the three page single-spaced reflection you provide that will discuss your image, provide the context in which it resides (or resided), analyze the image and its significance, and offer a rationale behind its selection. What about your image is so engaging? Where did it come from? Has it resided in any other contexts? How does this image operate to persuade and/or create knowledge in a given context? Why is it such an intriguing reflection of the 2010s? Similar to your image selection, this reflection is rather wide-open in the manner you

can approach it. The key is to make a convincing argument for why the image is an apt representation of the 2010s.

You are required to draw upon at least three sources; however, they can be all from the class readings or a mixture of class readings and additional research you find of your own volition. The choice is yours. Please place your citations in either APA or MLA format and include a references or works cited page. Additionally, you can also include other images in your reflection as you wish, but please do not litter your reflection with images to meet the page requirement. They should be in addition to your own words.

Assessment of your “A Decade to Remember! Documenting the 2010s Visually” project will be predicated upon several factors including the quality of the image you choose, remix, or create; the details you provide about the image itself and the context in which it resides; the overall analysis of the image you offer; how aptly your image reflects the 2010s based upon the argument you provide in your reflection; and the polish of your reflection (e.g. grammar, proofreading, APA or MLA format, image alignment, resolution, etc.). When I am finished engaging with your image and reading your reflection, I will ask myself: *How well did this student select an image to document the 2010s while offering keen analysis based in visual rhetoric scholarship to justify their choice?*

“Circulation Nation! Tracking the Circulation of an Image Across Multiple Contexts”

While we often view images as static entities, they are anything but. As Laurie Gries points out, although a picture is a rather stable entity, an image is “a more specific immaterial thing that actualizes in various concrete forms” (9). As images circulate they move from one context to the next, sometimes taking on new meanings in similar forms and in other instances altering entirely. These images take on a life of their own!



For this project, you are going to choose an image that is on the move similar to Laurie Gries’ work with the Obama Hope image. Your task will be to document the circulation and evolution of this image across time and various different environments. Overall, this project is quite open in the approach you take. You may choose an image that has been in existence for centuries; you may choose an image that just emerged a few years ago. Essentially, you can adjust the depth with which you cover the circulation of the image accordingly to the timeline you seek to address.

Once you have chosen an image, you will want to do extensive research on its origins, history, various manifestations, etc. Make sure you track the various appearances of the image across the timespan you seek. Where did the image originate? How did it get used across various contexts? What alterations has it undergone throughout its journey? How has its meaning changed throughout its circulation?

After you have done extensive research and wrote about the origins, history, and various manifestations of your image, your next step will be to analyze what this image’s journey has to tell us about visual rhetoric and circulation in particular. How does the circulation of this image compare to other circulation examples of similar images? Why did the image circulate in the manner that it did? What particular rhetorical situations did it find itself in? How does the meaning shift as the image circulates, and what does this tell us about meaning and visuals? Overall, what can be learned from this image’s circulation?

Your project should be five to six pages double-spaced without accounting for any images you add. Essentially, you are encouraged to use images, but they should not be the majority of your project. If you have numerous images, you will want to go beyond five to six pages double-spaced. You are also required to include at least three scholarly works in your analysis (whether from the class or your own outside research), but you can include more if you

are so inclined. Please use either APA or MLA format to cite your sources and include a references or works cited page.

For your “Circulation Nation! Tracking the Circulation of an Image Across Multiple Contexts” project, assessment will primarily involve the overall pertinence of the example you chose in demonstrating how the circulation of images works, how well you document the history of the circulation of the image as well as the contexts it circulates through and the alterations it has undertaken, the manner in which you analyze what the circulation of this particular image has to tell us in regard to circulation in general, the overall quality of your argument in regard to circulation, and the overall polish of your project (e.g. grammar, proofreading, APA or MLA format, image alignment, resolution, etc.). After I have finished engaging with your project, the question I will ask myself is: *Did this student use a relevant example of circulation in visual rhetoric in order to offer intriguing insights into a particular instance of rhetorical circulation while providing broader conclusions about rhetorical circulation overall?*

“Presenting the Visual! A Conference Paper on Visual Rhetoric”

For your final project, it is time for you to “take the show on the road” and share your knowledge of visual rhetoric with other scholars in the field. You are going to compose a proposal and conference paper (along with creating any visual aids you would use while presenting) for a Rhetoric and Composition conference. You can choose a major conference such as the Conference on College Composition and Communication (CCCC) or the Rhetoric Society of America (RSA) Conference. You could also choose a smaller conference along the lines of the Association of Rhetoric and Writing Studies (ARWS) Conference. Regardless, take advantage of the opportunity this project offers—you can compose a proposal which you can submit to a conference to start building your academic career.

First, you will want to select a topic of interest pertaining to visual rhetoric that you wish to explore. The possibilities are limitless here. You could choose to focus on providing a rhetorical analysis of a single image or series of images. You may be inclined to explore a particular medium for visual rhetoric along the lines of advertising or monuments. Perhaps you want to contribute to a particular scholarly conversation on an intriguing topic such as enthymemes in visual rhetoric, the ways in which digital platforms are altering rhetorical circulation, how visual rhetoric is being employed in campaign advertisements, etc. Visual rhetoric is such a fascinating field that I am confident you will be able to find a topic that piques your interests!

After you have chosen your topic, you will want to conduct research. Start with some of the readings from class. From there, see who else is being cited on this issue. If you are analyzing a specific image, find out as much as you can about the origin, history, and context of the image. As you progress in your research, pay particular attention to the main voices in the conversation and sift through the references and works cited pages of the sources you read. Explore your topic in-depth and make sure you are addressing the key aspects of the conversation surrounding your topic.

Your next step will be to choose a conference to which you wish to submit a proposal. Explore a multitude of possibilities and read the Call for Proposals (CFP) thoroughly. Conferences generally have an over-arching topic and style, yet the specific CFPs can be rather precise in what they are looking for in any given year. You will want to tailor your proposal to the specific CFP; this is usually received well by reviewers.

For those of you who have had me before, you know that I advocate a few basic rhetorical moves in conference proposals. First, you will want to introduce the topic and catch the reviewers’ attention while providing any pertinent background information. At this juncture, it can also be helpful to provide a few citations (or citation strings if you are really feeling bold) in order to demonstrate you are familiar with the conversation you are entering. Next, summarize the main claim your presentation will make and/or the contribution it will provide. Afterward, you offer a brief breakdown of what your presentation will consist of and how it will play out. Finally, you will want to conclude with the main take-away—what insights and knowledge will your audience gain as a result of having viewed your presentation.

As far as your conference paper goes, it generally takes about two minutes to read one double-spaced page. As a result, most scholars aim for seven to eight pages double-spaced. While this will operate similar to a traditional graduate essay, you will want to be aware that it is intended to be read aloud and compose accordingly. Avoid long sentences, complex syntax that could cause confusion for you while reading or for your audience, and provide direct markers for when you are using other people's words. Also, be aware that your audience will see several sessions during the day; you will want your conference paper to be intriguing so as to avoid losing their attention. Additionally, since you are working with visual rhetoric, it will be prudent to include a PowerPoint or other visual aid so that your audience can see the images you refer to throughout your presentation.

Your project should include a .pdf and/or URL for the CFP for your conference along with your proposal and conference paper. For the proposal, I want to see that you adhered to any guidelines the CFP established. For your conference paper, it should be seven to eight pages long, in APA or MLA format, and include a proper references or works cited page. Please make sure you indicate where your visual aids will appear if they will not be up for the entire duration of your presentation.

My assessment will address how well you follow the guidelines of the CFP and adhere to the rhetorical situation it creates, the overall quality of your proposal, the manner in which you make your presentation intriguing and engaging, how effective your overall organizational structure is, the extent and depth of your research, the depth of knowledge in regard to visual rhetoric that your presentation demonstrates, and the polish of your proposal and conference paper (e.g. grammar, proofreading, APA or MLA format, image alignment, resolution, etc.). When I assess your proposal and conference paper, I will act as a reviewer and audience member would. The primary questions I will ask myself are: *If I were a reviewer for this conference, would I accept this proposal? As an audience member for this presentation, would I be engaged with—and impressed by—this conference paper?*

