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Unit 4 Materials

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Digital Remix

Learning Outcomes:

- Define digital “remixing” as a rhetorical method and delivery;
- Identify a previous project best suited for a digital environment;
- Reconceptualize the project’s audience and purpose for the digital environment;
- Locate topic within and in relation to broader conversations circulating in digital spaces;
- Collect and evaluate digital artifacts for their potential to extend and complicate position;
- Design a multimodal composition that critically and appropriately uses text, images, videos, audio, and/or tweets.

Introduction:

For this assignment you will build off one of your previous essays from which to choose a topic or aspect that is best suited to the digital platform, Wakelet.

Purpose:

The Digital Remix Project helps you recognize and reconsider your roles as writers, the audiences available to you, and your purpose for writing. You will select one of your previously written essays and revise/reconfigure into a digital story. To do so, you will produce a project that does not merely recycle or restate the original document; rather, you will digitally remix your researched argument for a specific audience using text, image, video, audio, and/or tweets. Each digital source should be carefully considered so that they serve a purposeful and critical role in your writing.

Genre:

Digital writing is a genre that includes written text, as well as pictures and videos, and often functions to create, maintain, or inform communities of people. It is a public act, one with an authentic audience. Since this genre of writing reacts to and informs the public, it is fluid, evolving and growing over time often by making deliberate use of other sources and thoughtful use of multimedia about the topic. In order for this writing to be effective, the writer needs to consider the aspects of their topic that function best in a digital space and consider how to transform information effectively to the viewer.

Writing Center:

While you can use the Writing Center during any point of the brainstorming and writing process, in past semesters, writers working on this assignment have found it useful to have sessions about:

- Finding an aspect of their previous project best suited for Wakelet
- Determining an appropriate audience for the Wakelet
- Finding and negotiating broader conversations about their topic that are circulating in digital spaces

Requirements:

- Determine audience and assess its values and perspective on the presented topic;
- Use information, tone, and style appropriate for the audience selected;
- Create a clear sequence/organizational pattern;
- Reconfigure an appropriate aspect from original essay;

- Make effective use of the digital platform through purposeful selection and implementation of text, sound, images, links, and/or videos;
- Integrate voice and original writing as a means to synthesize, organize, and present a concise “remixed” argument;
- Include a minimum of five digital sources.

Audience: Classmates, Professor, Writing Center, You. This culminating project also requires you to think critically about the broader public sphere and digital world, as your readership will extend beyond our classroom and the academy.

Due Dates:

Unit 4: 110 REMIX RUBRIC

The following rubric reflects the assignment priorities. Please refer to the assignment for specific guidelines.

	EXCEEDS EXPECTATIONS	MEETS EXPECTATIONS	EMERGING	ATTEMPTED	DOES NOT MEET EXPECTATIONS
Audience Awareness	<ul style="list-style-type: none"> Specific audience is identifiable. Topic focus matches interests and values of the identified audience. Depth of information is appropriate for the audience's interests and values. 	<ul style="list-style-type: none"> Specific audience is identifiable. Topic focus matches interests and values of the identified audience. Depth of information does not sufficiently respond to the audience's interests and values. 	<ul style="list-style-type: none"> Specific audience is identifiable. Topic focus does not match interests and values of the identified audience. Depth of information does not sufficiently respond to the audience's interests and values. 	<ul style="list-style-type: none"> Audience is not identifiable or is overly general Topic focus does not match interests and values of the identified audience. Depth of information does not sufficiently respond to the audience's interests and values. 	<ul style="list-style-type: none"> Did not meet the requirements of the audience section.
CONTROLLING IDEA/PURPOSE	<ul style="list-style-type: none"> Writer enters conversation actively rather than passively reviewing or summarizing included artifacts. Organization and sequence [of Wakelet] centers around an identifiable purpose. Writer demonstrates an ability to engage with and transition between selected artifacts. 	<ul style="list-style-type: none"> Writer enters conversation rather than passively reviewing or summarizing included artifacts. Organization and sequence [of Wakelet] centers around an identifiable purpose. Writer does not engage with and transition between selected artifacts. 	<ul style="list-style-type: none"> Writer enters conversation rather than passively reviewing or summarizing included artifacts. Organization and sequence [of Wakelet] lacks an identifiable purpose. Writer does not engage with and transition between selected artifacts. 	<ul style="list-style-type: none"> Writer passively reviews or summarizes included artifacts. Organization and sequence [of Wakelet] lacks an identifiable purpose. Writer does not engage with and transition between selected artifacts. 	<ul style="list-style-type: none"> Did not meet the requirements of the purpose section.
Relevance of Multimodal Components	<ul style="list-style-type: none"> Artifacts are consistent with both audience and purpose. Artifacts are reliable. Artifacts are the appropriate length, can be accessed, and provide unique and varied insights into the writer's purpose and multiple avenues for connection with <u>audience</u>. 	<ul style="list-style-type: none"> Artifacts are consistent with both audience and purpose. Artifacts are reliable. Artifacts consist of an inappropriate length, cannot be accessed, and provide some insights into the writer's purpose and avenues for connection with <u>audience</u>. 	<ul style="list-style-type: none"> Artifacts are consistent with both audience and purpose. Artifacts are unreliable. Artifacts consist of an inappropriate length, cannot be accessed, and provide limited insight into the writer's purpose or deeper connection with <u>audience</u>. 	<ul style="list-style-type: none"> Artifacts are inconsistent with both audience and purpose. Artifacts are unreliable. Artifacts consist of an inappropriate length, cannot be accessed, do not enhance understanding of <u>writer's purpose</u> and do not further connect with <u>audience</u>. 	<ul style="list-style-type: none"> Did not meet the requirements of the relevance of components section.

Integration of Multimodal Components	<ul style="list-style-type: none"> Artifact selection demonstrates critical thought and contributes to the writer's purpose. Artifacts are strategically placed and serve to support writer's purpose. Writer frames artifact so it is clear how the reader is supposed to interact with it. 	<ul style="list-style-type: none"> Artifact selection demonstrates critical thought and contributes to the writer's purpose. Artifacts are strategically placed and serve to support writer's purpose. Writer does not frame artifacts so it is unclear how the reader is supposed to interact with them. 	<ul style="list-style-type: none"> Artifact selection demonstrates critical thought and contributes to the writer's purpose. Artifacts are not strategically placed and do not serve to support writer's purpose. Writer does not frame artifacts, may be missing elements or disregards audience interaction. 	<ul style="list-style-type: none"> Multimodal components are used in a fashion that is merely illustrative. Artifacts are not strategically placed and do not serve to support writer's purpose. Writer does not account for audience interaction in the framing of artifacts, misguides the reader, or is missing components entirely. 	<ul style="list-style-type: none"> Did not meet the requirements of the integration section.
Presentation	<ul style="list-style-type: none"> Thoroughly presents the purpose of the presentation and its artifacts in a manner and tone which takes into account the audience and how they are meant to interact with the material. Strategically integrates multimodal components to effectively communicate objectives and persuasively engage and communicate with audience. 	<ul style="list-style-type: none"> Sufficiently presents the purpose of the presentation and its artifacts in a manner and tone which considers audience, though it may be unclear how they are meant to interact with the material. Includes integration of multimodal components to communicate objectives and engage audience. 	<ul style="list-style-type: none"> Presents the purpose of the presentation and its artifacts, though audience may not be considered or interact with the material. Does not include integration of multimodal components and/or does not effectively use these components to communicate objectives or engage with audience. 	<ul style="list-style-type: none"> Does not communicate the purpose of the presentation and its artifacts. Missing or irrelevant multimodal components do not serve to further writer's purpose or to engage audience with material. 	<ul style="list-style-type: none"> Did not meet the requirements of the presentation section.

Learning Outcomes:

- Define digital "remixing" as a rhetorical method and delivery;
- Identify a previous project best suited for a digital environment;
- Reconceptualize the project's audience and purpose for the digital environment;
- Locate topic within and in relation to broader conversations circulating in digital spaces;
- Collect and evaluate digital artifacts for their potential to extend and complicate position;
- Design a multimodal composition that critically and appropriately uses text, images, videos, audio, and/or tweets.

Aspects of the assignment that work well:

Considerations for future work:

Grade:

Visual Rhetoric: An Introduction for Students of Visual Communication



“Visual rhetoric is pervasive, in part, because it is powerful. Visual messages are volatile, eliciting positive and negative responses simultaneously. The familiar expressions ‘seeing is believing’ and ‘a picture is worth a thousand words’ capture their high ethos appeal.”

Karlyn Kohrs Campbell, Suszn Schultz Huxman

The Rhetorical Act

Every day, visual messages inundate our lives. We see them constantly—in television commercials, on billboards, driving to school or work, reading magazines, and surfing the Internet. Visual communicators design artifacts such as posters, advertisements, annuals reports, diagrams, and websites, all referred to as “visual text.” Communicators are also challenged by rapid advancements in technology, particularly smartphones and tablet computers such as the iPad, allowing everyone to access visual information at the touch of a finger. As visual communicators, we are responsible for obtaining the necessary resources and skills to compose and analyze effective visual messages. This article explores the rhetorical use of visuals, visual arguments, and tools for visual analysis such as gestalt principles and visual cognates.

A Rhetorical View of Visuals

Everywhere we look we see visual messages. How do we know what they really mean? When you see an ad in a magazine about homeless animals, does it make you want to go to your local shelter and adopt one? Does a poster advertising a movie inspire you to go see it? When you are surfing the Internet, do you wonder what entices you to stop at a particular website? Creating visual arguments through the use of visual language (typography, color, layout and images) is referred to as *visual rhetoric*. Before we begin to understand visual rhetoric, it is important to also understand visual literacy. But first, let’s review the definition of literacy.

Literacy

Literacy generally means the ability to read, write, analyze, and evaluate text. Through the process of becoming literate, we learn a set of skills to develop effective verbal and written skills. Kress and Van Leeuwen, authors of *Reading Images: The Grammar of Visual Design*, explain that grammar can be viewed as a set of rules that one needs to abide by to “speak or write” effectively in order to be accepted socially (2006, p. 2). Therefore, it is necessary for visual communicators to hone in on these skills to effectively communicate ideas to their peers as well as their clients.

The proper use of grammar—nouns, verbs, and sentence structure—can define or express meaning, but it is the viewer’s perception based on their own intuition and experience that enables them to interpret the message and form their own meaning.

What is visual literacy?

Visual literacy is the ability to read, analyze, and evoke meaning from visual text through the means of *visual grammar*. The definition of visual grammar is the creation of meaning through visual language. Elements of visual language include typefaces, color, page structure, photographs, illustrations, graphs, and charts (Kress et al., 2006, p.2). Today, we are driven by rapid advances in technology, which add to the barrage of visual messages we encounter every day. The Internet alone puts forth a plethora of visual messages via Facebook, YouTube, blogs, and Flickr, just to name a few.

Visual literacy—as well as composing effective visual messages—is a required skill needed to comprehend what we constantly see in the media. Additionally, visual communicators need to be armed with a vocabulary of principles and analytical tools (discussed later) to allow for effective discourse of the design process and its applications. Therefore, being visually literate empowers the visual communicator to think critically when solving complex visual communication problems.

Visual Rhetoric

Rhetoric is typically known as the “art of persuasion;” it informs, motivates or entertains an audience through the means of written or verbal communication. It can present an argument to a specific audience, entice or convince them to think or act differently. *Visual rhetoric*, on the other hand, as described by OWL, Purdue University’s Online Writing Lab, “has been used to mean anything from the use of images as argument, to the arrangement of elements on a page for rhetorical effect, to the use of typography (fonts), and more (<http://owl.english.purdue.edu/owl/resource/691/01/>). The structure of a document and the use of graphics or typefaces can create a rhetorical effect. One example of visual rhetoric might be in the form of a brochure promoting auto insurance to young drivers. The purpose may be to entice the young audience to buy their insurance by establishing credibility through the use of typography. The use of visual language can make it seem like their insurance coverage is better than others.

What makes a visual argument?

Our lives are saturated with visual messages, but why do they affect us in certain ways? According to Barnet and Bedau (1999), authors of *Critical Thinking: Reading & Writing a Brief Guide to Argument*, visual arguments appeal to our emotions by using flattery, humor, threats, and pity (p. 137). Visual text as arguments can advocate or state a position, articulate concepts, and explain difficult procedures. They can also entice viewers to respond to messages, acting or thinking in a particular way.

Rhetorical situation—audience, purpose, and context

Visual communicators consider many variables when solving design problems, but where do they begin? Before deciding who the audience of the message is, the outcomes and goals of the project should be determined, as well as the rhetorical situation. Kostelnick and Roberts (1998), authors of *Designing Visual Language: Strategies for Professional Communicators*, suggest a few questions to consider:

- Is the message intended to inform or persuade, or is it a call to action?
- Who is the message directed to?
- What is the purpose of the document and where will it be viewed?

Three components of a rhetorical situation are audience, purpose and context. These considerations will directly affect the overall design of the project from the choice of typeface, the layout of a page, as well as the use of color and visuals (p. 4, 5).

The *audience* is the viewer in which the visual message is directed. The end result of the message depends on who will be most affected, which is referred to as the *target audience*. Investing time identifying the target audience is key and will ensure the message is communicated correctly. Consider a poster announcing an upcoming show at the local theater. The content would most likely be directed toward people who are interested in theater and who live in and around the community. Another example would be a brochure for a local animal shelter urging readers to adopt a homeless pet. When considering the audience, some questions to think about might be:

- Is the message directed to men or women, young or old? Does ethnicity and religion matter?
- What are their hobbies and interests?

The more a visual communicator knows about the audience, the more effective the message will be. Another component of a rhetorical situation is the *purpose* of the message. What do you want your message to accomplish? Is it to articulate an idea? Should it inspire or inform the viewer of a new concept or persuade them to act, feel or think in a particular way (Kostelnick et al., 1998, p. 5)? The intent of a brochure announcing a store opening, for example, might be to convince the audience that they must attend or they will miss out on the giveaway prizes.

When producing a visual design, the use of typography, images and color play an integral part in expressing purpose. Images can be used to inspire or motivate, while color can set a desired mood or feeling. The arrangement of text can add to the overall appeal and flow, enticing the viewer to read the document. Defining the purpose for a visual design will ensure that the correct message is articulated and results in an effective response.

Visual messages can be in many forms and viewed in a variety of circumstances. However, to ensure that the message is directed at the target audience depends on the *context* in which the message is read. Kostelnick et al., (1998) suggests that context is the place or situation where an artifact is viewed or interacted with (p. 5). For example, a brochure promoting lawn equipment at the new hardware store might go unnoticed at a cosmetic conference. However, the same brochure might be very effective at a home and garden exposition.

Visual communicators generally solve complex design problems through applications of visual language. Visual text can be viewed everywhere and by everyone, but for your message to be most effective, rhetorical situations must be considered. If the location of the artifact is not considered, the message may be ineffective and lost completely. Visual text as arguments is established through the use of typography, color, layout and images. Many design decisions may be instinctual and stem from prior experience; however, along with creating and defending design applications, visual communicators are also expected to analyze and evaluate visual messages. But, how do we evaluate effective design? Our next article will discuss things to consider when answering this question. It will also explore tools to use to help evaluate visual structure throughout the design process.

By Randy Fox

Published January 9, 2013

<https://colorado.aiga.org/2013/01/visual-rhetoric-an-introduction-for-students-of-visual-communication/>

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Ten Things to Know about Multimodal Composing

 Blog Post created by **Traci Gardner**  on Jul 21, 2015

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As I grade multimodal projects, I'm always frustrated when I find errors that demonstrate that a concept didn't stick with students. I ultimately spend about half my grading time wondering if the errors I find are my fault. Even though everything is explained repeatedly in assignments, course blog posts, and in the classroom, I fail to communicate some ideas to every student.

As an example, consider the multimodal course that I teach, [Writing and Digital Media](#) . Most of the students in course are English majors or minors. They enjoy writing and are usually fairly good at it, as the screenshot on the right from one student's final project shows. When I begin talking about multimodal composing however, they can struggle to follow the concepts, even though they are well explained in the textbook that we use, [Writer/Designer](#) , and we go over them repeatedly in class.

As I am planning the course for the fall term, I am thinking of directly addressing these ten issues that I hear students ask questions about most often:

1. **Multimodal does not mean digital technology.** Multimodal texts engage multiple modes of communication. You don't need digital technology to do that. An illuminated medieval manuscript is just as much a multimodal text as a YouTube video is.
2. **It doesn't mean multimedia either.** A multimodal text may use multimedia (multiple media, like photos, animation, words, sounds), but it doesn't have to.

3. **Everything in the composition classroom is multimodal composing.** It's impossible to write a text that engages only one mode. Take a traditional essay, printed out and stapled in the upper left corner. That text includes the linguistic, spatial, and visual modes of communication at a minimum.
4. **People have been learning about multimodal composition for centuries.** Since everything in the writing classroom is multimodal composing, it's not surprising that teachers have always taught about more than one mode of communication. When you learn how to use layout and design to make the words stand out on a page, for example, you're learning multimodal composing techniques.
5. **What's important isn't how, but when and why.** How to use multiple modes of communication when you compose is the easy part. What's important is learning when to engage the different modes of communication and why they bring meaning to the text.
6. **Using every mode doesn't necessarily make a text better.** Use all five modes if they help you communicate your message, but don't add modes just because you can. Make sure that they add to the meaning of the text.
7. **Communicating with the visual mode isn't limited to using photos.** Sure photos can be part of it, but you're also using the visual mode when you add bold text or change the size and color of a font.
8. **The gestural mode includes both body language and movement.** The word *gestural* does make you think of gesture, but gestural mode isn't limited to things that people can do, like smile or wave their arms about. Any kind of movement that communicates with a reader uses the gestural mode.
9. **It's easy to compose a multimodal text.** It's actually impossible *not* to create a multimodal text. When we add words to a word processing document, for example, we may not think about the multimodal communication we are using. We add visual elements when we choose specific fonts, when we add emphasis by changing a font to bold or increasing its size, and when we indent the words to signal the start of a paragraph or a blocked quotation.
10. **It can be challenging, however, to compose a rhetorically effective multimodal text.** It *is* easy to compose a text that uses multiple modes of communication, but it takes work to make sure that the different modes contribute the intended meaning to the text. As you compose



multimodal texts, think constantly about your intentions and make sure that the different elements that you add to the text help you say what you intend to.

I am thinking of sharing the list itself, creating an accompanying infographic, or maybe making some memes and posters. If I can convince students of those ten concepts during the first weeks of class, I think they will have an easier time as they work on their projects. I hope so anyway.

What are the ten things that you most wish students knew about the topics you teach? How do you communicate those issues to the class? Share a strategy with me by commenting below or connect with me on [Facebook](#) and share your experience.

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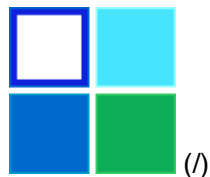
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Why Blog? Searching for Writing on the Web

Posted on: 11 November 2010 **By:** admin

Series Edition:

Vol. 2

Blogging offers unique opportunities for first year composition writers to develop personal motivations and rewards for writing. This chapter will help you encourage students to find an approach to the unique rhetorical features of blogging as a genre. Students may need detailed assistance as they get started in the blogosphere; this chapter will include strategies students can use to identify the kind of blog they wish to create, suggestions for composing blog posts, and technical advice on issues such as layout/design, widgets, embedding media, comment moderation, and RSS (a web feed). If blogging is new to you as a teacher, you will find guidance here expanding how and what you teach.

Author:

Reid, Alex

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Welcome to the Purdue OWL

https://owl.purdue.edu/owl/general_writing/visual_rhetoric/visual_rhetoric/index.html

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Visual Rhetoric: Overview

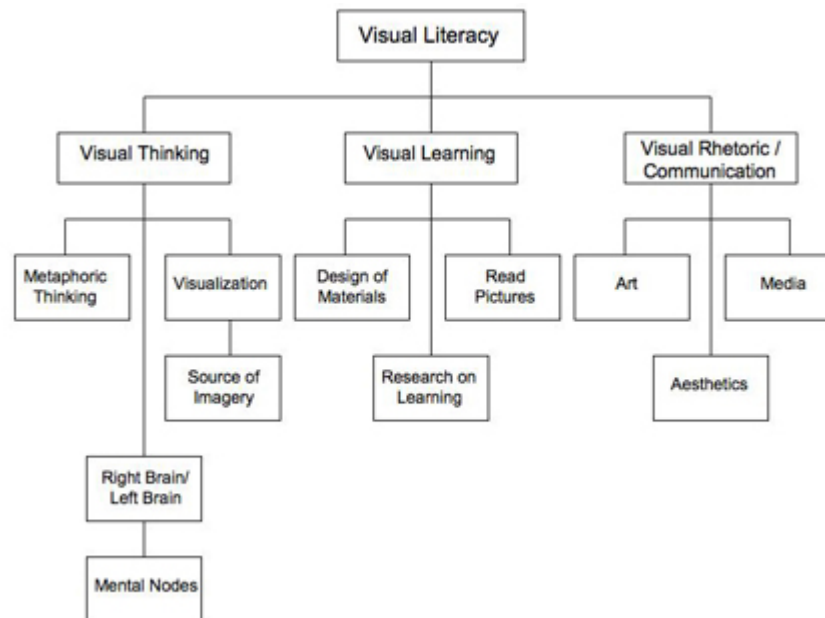
This section of the OWL discusses the use of rhetorical theory and rhetoric as it relates to visuals and design. "Visual rhetoric" has been used to mean anything from the use of images as argument, to the arrangement of elements on a page for rhetorical effect, to the use of typography (fonts), and more.

While we cannot hope to cover these and many other topics in depth in this resource, it will be possible for us to look at some of the common visual rhetoric problems encountered by student writers: the text elements of a page (including font choices), the use of visuals (including photographs, illustrations, and charts and graphs), and the role of overall design in composing a page rhetorically.

Note: Much of the current use of "visual rhetoric" is directed at analyzing images and other visuals that already exist. This handout is meant to help you generate visual material.

What is visual rhetoric?

The term *visual rhetoric* falls under an umbrella term known as visual literacy, which is generally split into three categories: visual thinking, visual learning, visual rhetoric/communication (though clearly visual thinking and visual learning must occur in order to communicate visually). The following diagram illustrates these ideas. The graphic is modified from Sandra Moriarty's diagram in her essay, "A Conceptual Map of Visual Communication" and from "Teaching Visual Literacy and Document Design in First-Year Composition" (MA Thesis) by Allen Brizee.



Visual Literacy

Essentially, a beginning definition of visual rhetoric and its applications are as follows:

- Use of images as argument
- Arrangement of elements on a page
- Use of typography (fonts, etc.)
- Analysis of existing images and visuals

Other OWL resources that are related to visual rhetoric and that may help you understand these ideas are the following:

- **Visual Rhetoric Slide Presentation**
([../general_writing/visual_rhetoric/visual_rhetoric_slide_presentation.html](http://owl.purdue.edu/owl/general_writing/visual_rhetoric/visual_rhetoric_slide_presentation.html))
- **Color Theory Slide Presentation** ([../color_theory_presentation.html](http://owl.purdue.edu/owl/general_writing/visual_rhetoric/color_theory_presentation.html))
- **Using Fonts with Purpose** ([../using_fonts_with_purpose/index.html](http://owl.purdue.edu/owl/general_writing/visual_rhetoric/using_fonts_with_purpose/index.html))
- **Design an Effective PowerPoint Presentation**
([../designing_effective_powerpoint_presentations/index.html](http://owl.purdue.edu/owl/general_writing/visual_rhetoric/designing_effective_powerpoint_presentations/index.html))
- **HATS (Headings, Access, Typography, and Space) Slide Presentation: A Design Procedure for Routine Business Documents** ([../subject_specific_writing/professional_technical_writing/hats.html](http://owl.purdue.edu/owl/general_writing/visual_rhetoric/subject_specific_writing/professional_technical_writing/hats.html))

For more information:

You may also download the pdf Works Cited and Works Referenced from "Teaching Visual Literacy and Document Design in First-Year Composition" in the Media box above. This pdf contains a number of resources on visual literacy, visual rhetoric, and document design and the uses of these concepts in composition and professional writing.



Welcome to the Purdue OWL

https://owl.purdue.edu/owl/general_writing/visual_rhetoric/visual_rhetoric/visual_rhetoric_text_elements.html

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Visual Rhetoric: Text Elements

Text is so obviously visual that its visual nature and power is often invisible. While it might be interesting to look at the history of typography, or the way type has been transformed by computers, what we really need to do is think about what type does. Let's consider a few examples using some words that are probably unfamiliar

<<http://www.lipsum.com/> (<http://www.lipsum.com/>)> to you so that you can better "see" the type without considering the actual meaning of the words (though we'll talk later about why meaning and visual should and cannot be separated).

1 Lorem ipsum 2 Lorem ipsum
3 *Lorem ipsum* 4 ***Lorem ipsum***

Lorem Ipsum Text Placeholder

Even with just these four type faces, we can see different personalities (however limited), levels of formality, and even hints of the rhetorical concept *ethos* emerging (one's credibility). Novice designers tend to choose fonts not according to their rhetorical situation, but rather to what they think looks pretty, or cool, or whatever. But it's important to think about the kinds of visual/cultural associations that different fonts bring with them. Here are the same four fonts, with text that appears visually/culturally appropriate:

Operating Instructions
Dear Mrs. Smith,
Medieval History
Bigfoot Captured!

Arial, Century Schoolbook, Dauphin, Futura Xtra Black Condensed Italic

The first two fonts (Arial and Century Schoolbook, respectively) may not jump out at you as having a whole lot of cultural associations; that's partly by design—the fonts are deliberately nondescript (especially Arial), and thus are used quite commonly. Not so with the fonts used for "Medieval History" (Dauphin) and "Bigfoot Captured!" (Futura Xtra Black Condensed Italic). The "Medieval History" text looks like our cultural conception of Medieval script. That is, the font looks almost like it was hand-written. Likewise, we've all seen tabloid papers in the checkout lanes of the supermarket, announcing in bold, loud text all sorts of incredible news.

Let's look again at a negative example, where these cultural codes are ignored:

In deepest sympathy
Lafayette Teen Center
Chemistry Lab Report
Museum of Natural History

Arial, Century Schoolbook, Dauphin, Futura Xtra Black Condensed Italic Used Out of Context

Again, the first two examples may not jump out at you. But if "In deepest sympathy" were on the front of a sympathy card, it would seem cold, callous, impersonal. With the "Lafayette Teen Center," that font face may be appropriate in, say, a fundraising drive, but probably not for promotional materials to get teens to come there off of the streets (for that, we'd want a font that was exciting, more youthful in appearance). The "Chemistry Lab Report" example might seem OK at first glance (it's formal, it evokes a sense of history with the word "chemistry"—though chemistry is a relatively young discipline), but it fails rhetorically because it does not acknowledge the expectations of the general audience of chemists or chemistry instructors. Taken in that light, in fact, the text for "Chemistry Lab Report" looks ridiculous. Likewise with "Museum of Natural History"; we still see the tabloid headline in it, as though "Overtaken by Mutants" were the words we'd expect next!

Headline versus Body Text

Keeping in mind the ideas we've already covered, there is an issue of readability involved in font choices. For example, this script font is fine for the following headline text:

Lunch Menu

Lunch Menu

However, let's repeat the text from the preceding section in the same font:

Again, the first two examples may not jump out at you. But if "In deepest sympathy" were on the front of a sympathy card, it would seem cold, callous, impersonal. With the "Lafayette Teen Center," that font face may be appropriate in, say, a fundraising drive, but probably not for promotional materials to get teens to come there off of the streets (for that, we'd want a font that was exciting, more youthful in appearance).

Script block text

Now, that font may be OK if that's all the text there is. But can you imagine reading that for five pages? 25? An entire biology textbook? Absolutely not! This is specifically why we have fonts like Times New Roman or Arial (though there are far better choices, in print, than those): they are comfortable to read for quite awhile; we don't have to strain to read the words.

Text and the Web

When novice designers bring some of their bad font-choice habits to the Web, the results can be disastrous.

First, there is the issue of how fonts get handled on the Web. You may have a computer with hundreds or even thousands of fonts installed on it, and as you're designing for the Web on that computer, it may seem no big deal to use Poster Wangedoodle Medium Xtra Bold, or whatever font it is that you're feeling is appropriate. However, you must realize that not all users have that (and many other fonts) installed on their computers. So stick with the simple standard for HTML text: Arial, Verdana, etc. In certain Web-authoring programs, you can also specify simply San Serif (no ornamentation, like Arial) or Serif (ornamentation, like Times New Roman); in these cases, your Web audience's browser will use a common font on the user's machine.

Second, following directly from the first issue, is screen readability. Some fonts that look awesome in print fail miserably on the screen (and vice-versa; Times New Roman is a great screen font, but doesn't work as well when it's printed). Again, even assuming the compatibility issues we just covered, fonts meant to look like handwritten script become practically illegible. And if the font used on a Web page isn't on the users computer, they may just get a string of boxes or nonsense characters.

TEXT SUMMARY:

Questions to Consider When Choosing Fonts

1. What kinds of expectations does my audience have regarding fonts? Are they scholars or soccer fans? Church-goers or movie-goers?
2. What am I representing in my font choices? Am I a job applicant? A student writing a seminar paper? A club officer making a poster to advertise a formal dinner?
3. What kind of text am I running in different fonts? Headlines or fine print? Body text or bulleted lists?
4. What distance is my text being viewed at? On a greeting card or a bumper sticker? A poster or a flyer?
5. What fonts are commonly available on computers that I can use for the Web? What kinds of alternatives are available for text that cannot be displayed in Web browsers?



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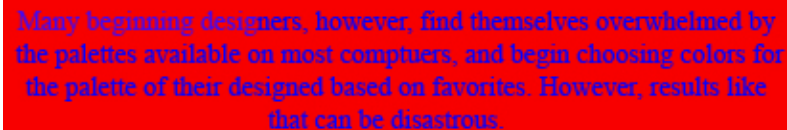
Visual Rhetoric: Color

There are thousands of books and Websites that cover the use of color from all sorts of practical and theoretical perspectives. We will limit ourselves here to some basic ideas about color. Please note that we are only scratching the surface by giving primary consideration to contrast.

Contrast is one of the most basic and critical choices for color. Basically, contrast deals with the brightness of one color relative to another—and contrast typically is pushed to its absolute envelope on the printed page. That's why black text on white paper is so common: the contrast between black character and white space increases legibility.

However, black on white is not the most interesting use of color. And when designing for the screen, white may not be the best choice—it can be almost blinding on certain monitors. One of the more conservative choices, then, is to run black text over a neutral, light color like beige or even mint green.

Many beginning designers, however, find themselves overwhelmed by the palettes available on most computers, and begin choosing colors for the palette of their designed based on favorites. However, results like that can be disastrous:



Many beginning designers, however, find themselves overwhelmed by the palettes available on most computers, and begin choosing colors for the palette of their designed based on favorites. However, results like that can be disastrous.

Blue on Red

Can you read that? Not comfortably! Imagine an entire screen of text like that. Part of the reason that this color combination (which appears more frequently on the Web than you can imagine) is so hard on the eyes has to do with how computer screens handle color information. If you move your face close enough to the screen, you'll notice an almost black outline at the left side of the characters, and a strange, almost white glow at the right. Why? Computer screens are made up of tiny little boxes of light, called pixels. Each pixel contains a red element, a green element, and a blue element (you can see this even better on a standard television set). But what happens in this case is the red element of the red areas of the screen is full on (leaving green and blue dark), and the blue element of the blue areas is full on (leaving red and green dark). The result is a literal "black hole" on the left side (remember, RED GREEN BLUE), and a glow on the right (since both the far-right BLUE element is full on, as is the far-left RED).

OK, enough technical information. But another problem with this palette is the fact that blue and red do not have much contrast from one another—they are roughly the same brightness. Worse than that, red is culturally-coded to jar us (just like the bulls at the Plaza de Toros). That's why red is typically used on everything from stop signs and stop lights to warning labels and fire alarms.

Consider a palette of a dark gray on a muted yellow.

Gray on Yellow

Now, this is not an ideal palette—but it does illustrate our concern with contrast. This may not be a fun palette for reading several thousand pages of an online novel, but it's great for small areas of text and encouraging a soft, peaceful mood.

Consider its cousin, black on bright yellow.

Black on Yellow

Part of what's at issue with these colors—the black versus the grays, the muted versus bright yellows—is the idea of saturation. Saturation is how much of a color there is. You might think back to when you painted with watercolors as a child. If you really scrubbed your brush around in the yellow paint, you'd get a deep, bright yellow. But by watering the brush down, and dabbing just the tiniest bit of yellow, you got something of a more faint, muted yellow.

One of the common mistakes that beginning designers make is using highly-saturated colors (which is another reason the red-on-blue thing didn't work above). Perhaps it's because we liked the brightest-colored crayons as children. However, you'll find that most sophisticated designs tend to use muted/desaturated colors.

Finally, the advice we'll leave you with (besides "go pick up a few dozen books on color theory") is this: just like we have certain culturally-loaded sensibilities when it comes to font choices, the same is often true for color. Think, for example, about the difference in color schemes between a Best Buy ad (deep blues, bright yellows) and a Fall catalogue for J. Crew (deep wood-tones, crisp blue-grays). Each one conveys a level of excitement (or not), and a degree of sophistication. Observe the colors around you—see what they do, and what impacts they have on you. Bring those ideas with you as you design with color. And remember: it's no sin to borrow and experiment with a color scheme you find.

Color Summary: Questions to Consider

When Choosing Colors

1. Does the combination of colors you're using lend itself to easy reading, either on-screen or on paper?
2. Are the cultural associations, if any, accompanying the colors appropriate?



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Visual Rhetoric: Use of Images

The impact of images on one's ethos (credibility) cannot be understated. The illustrations you use, the charts or graphs that make up a presentation, and even the photographs you place within a design will have significant impact as to whether an audience takes you seriously.

A. Clip-Art

Very little commercially-available clip-art looks good or has any type of sophistication—especially clip art that comes packaged with common software programs. Clip-art is often cartoony and silly, or abstract and general to the point of being useless. And remember: every user of Microsoft Word has the same clipart, and has probably used it, and will recognize it when you use it, and be unimpressed accordingly.

When choosing visuals, think about the kinds of extra information that is conveyed. For example, this piece of clipart seems to be a nice touch for advertising a pipe and cigar shop:



Clipart

But then there are so many elements that surround the main object of emphasis, which in this case is the pipe. Besides, again, the “cartoony” look, there are ridiculous, outmoded fashions (which may be OK if the design is striving for an antique/nostalgic look), plus there is an issue of colors that get introduced by the clipart (if your design scheme

is using deep reds and yellows, say, this is going to look awful). And what's with the guy's facial expression? Yet most beginning designers will look no further than the pipe, and ruin their design because of it. Worse still, for this rhetorical situation (but certainly not for public health), there is the depiction of the health-hazardous act of smoking.

If the pipe is what's important, then perhaps seek out something along these lines:



Pipe Clipart

Again, there is a palette at work here (although it's natural to what we think of as pipe); but more importantly, there is a style: the rough lines, for example. While it's not cartoony, this pipe may not fit into a total design (see the Overall Design section below).

Why is clipart so difficult to work with? Because clipart is often stylized and colored, it may be hard to find some that really works well with your design, and manages to pull off the kind of ethos you're striving for.

B. Illustrations and Diagrams

Like clipart, illustrations and diagrams can make or break a design. However, unlike clipart, which is meant usually as an accent, illustrations and diagrams often serve a central purpose to inform.

Always strive for clarity in illustrations and diagrams. Think about maps, for example. A driving atlas of the United States does not include representations and labels of every single office building, townhouse, apartment, gas station, and tool shed between New York City and Los Angeles. If it did, we'd have a hard time reading what we really want out of the map: the roads! Illustrations and diagrams are selective pictures of reality; that's what makes them useful. In the

case of representing large amounts of complex information, it is probably helpful to break up the information spatially—that's why driving atlases of the United States are in book form, and not gigantic maps; each state gets its own page, rather than the entire country squeezed onto a bedsheet-sized piece of paper.

C. Graphs

Programs like Microsoft Excel will automatically generate everything from bar graphs to pie charts; you can choose things like color and scale. Some issues to consider when choosing to graphically represent quantitative information:

1. Everyone likes pie charts, but they are only helpful in terms of showing parts of a whole. So if your figures are not in percentages, pie charts won't be of much help to you. And unless several pie charts are included, they are not useful for demonstrating changes over time.
2. Bar graphs are especially helpful for comparisons between a number of different numeric variables, even over time.
3. Line graphs are excellent for plotting changes in one variable over time, particularly over small time segments. When multiple colors are used, several variables can be plotted, but too many lines may be confusing, and a bar graph might be a better choice.

D. Photographs and Manipulated Images

With the availability of digital cameras, scanners, and other imaging devices coupled with the easy electronic distribution of photo-quality images, photographs are more popular than ever. Yet many beginning designers tend to avoid capturing their own images. Many will search the Web for images and, quality or not, copyright or not, will select the first available image. Again, we stumble onto the important question of ethos, which in the world of photographic images is primarily tied to two aspects of the photographic image: composition and quality.

We'll start with the second aspect, quality. Practically every computer image format has some settings for "compressing" the image. That is, areas of similar color lose their information, and are filled in with approximations when the image is opened in a Web browser or other program. Especially when designing for a Web audience, there is

a constant push and pull between the quality of the image, and its size on disk. The better quality image, the larger it is on disk, and thus the longer it takes to load in a Web browser. However, in terms of ethos—and this itself is audience-dependent—it is often wise to opt for a slightly larger image file, rather than sacrifice quality.

Consider these two photos of the Purdue Memorial Union:



Good Picture



Poor Picture

In both photos, the subject matter is clear; however, the quality is strikingly different. While the first photo still uses a fairly high compression, little details like the wisps of clouds and treetops are clear, as is the texture of the bricks and the panes in the windows. The second photo is clearly degraded—there are large blocks of blue visible in the sky area, and there are “sparkles” between the treetops and clouds, and the building and sky. Of course, the top photo file is three times larger than the bottom—but is the speed with which the second photo can be transferred worth the loss in quality? If this photo were in the context of a Web page meant to encourage students to come study at Purdue, which would likely have a more powerful effect on your impression of the University? Why?

In terms of composition, remember that photos are basically frames of reality. Any given subject can be photographed an infinite number of ways, both in terms of the framing (what is where in the shot) and the exposure (shutter speed, aperture, etc.) When shooting or selecting your images, pay careful attention to how the shot is composed. Is the image light? Dark? What gets highlighted? What is the central subject in the shot? What do you notice? Is there anything inappropriate in the shot that you wouldn't want? Now, there are entire books and courses on photography, so we'll have to limit our discussion to what has been said so far, with the exception of that last question: Is there anything inappropriate in the shot that you wouldn't want? Digital photo manipulation has opened up huge possibilities for image manipulation. Consider the following two images:



Original Picture



Manipulated Picture

In the top image, various clutter (in this case, street lights) have been removed to improve the overall look of the Lafayette skyline. The question is this: what is the line between an accurate portrayal of reality, and an aesthetic representation of it? How is our ethos as visually-oriented writers affected, positively and negatively, when we manipulate images to achieve a certain effect?



Present Tense

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Racist Visual Rhetoric and Images of Trayvon Martin

 By Lisa Lebduska  Issue 2, Volume 3  0 Comments

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When Latino¹ crime watch volunteer George Zimmerman was finally arrested and charged with second-degree murder for the killing of Trayvon Martin², an unarmed African American teen, those who had argued for his arrest celebrated a rhetorical victory. But Zimmerman's subsequent acquittal by a jury of one Latina and five white women sparked celebrations as well as protests calling for the Attorney General to open a civil rights case against him, evidence that the racial issues intertwined in the killing, the arrest, and the verdict remain.³

As an ethical wrong, racism presents a never-ending imperative to speak. Frankie Condon describes this perpetual exigency as "a problem, crisis or dilemma that can and must be addressed through discourse" (25). In other words, while a specific rhetorical moment that creates and is created by rhetoric may arise and pass, racism is an ongoing discourse that both gives rise to and emerges from many rhetorical moments—it is a continuous force requiring continuous opposition. The discourses of racism are as much visual as they are textual and oral; as Judith Butler observes, "The visual field is not neutral to the question of race; it is itself a racial formation" (17). During the debates about arresting George Zimmerman, race and racism thoroughly inflected the visual claims made via his and Martin's images. The visual racial elements of the entire Trayvon Martin tragedy are beyond this essay's scope, so I respond here to Condon's call by examining how the debate surrounding the decision to arrest George Zimmerman was waged through racialized visual discourse focused on depicting Trayvon Martin as one of three tropes: a cherubic black child, a menacing black criminal, or an average teenager.

The cultural embeddedness of seeing is well-established (Berger; Fanon; Fleckenstein; Jay). Whether we see, what we see, and how we see it is determined by tacit cultural conventions and regulation. Kristie Fleckenstein observes that "[a] specific way of seeing, like a specific discourse formation, is objectified and legitimated through the institutionalization of social structures, including architecture, city design, social rites, rituals, myths, and roles serving to define and unify a community" ("Incarnate Word"). Martin Jay, via French film theorist Christian Metz, has used the phrase "scopic regime" to describe this reciprocal relationship between culture and sight.

Power and inequality themselves have long been mediated by visual practices across an array of media (Berger; Butler; Yancy). In racist cultures, a "racially saturated field" (Butler) creates the backdrop for a scopic regime, perpetuating inequities by visually presenting people of color as

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Other. Zimmerman followed and shot Martin because of the way Martin looked to him, as Other. Mainstream media reinforced that vision both by depicting Martin as an angel in some cases and by depicting him as a threatening thug in others. Media coverage of Martin's killing and responses to that coverage have been steeped in the visual, depicting a crime about seeing and being seen that extends beyond the actions of victim and perpetrator and out to mainstream culture at large. President Obama framed the event's visual significance when he observed, "My main message is to the parents of Trayvon Martin. You know, if I had a son, he'd look like Trayvon,"⁴ directly challenging the racist scopical regime he has confronted throughout his political career. While directed at Martin's parents as a demonstration of empathy and solidarity, Obama's message attempts to thwart what George Yancy describes as "the white gaze as a racist socio-epistemic aperture" (14), a way of seeing that creates and is created by a racist reality. Obama's observation provides an alternate to the vision that pictured Martin as a criminal; the comment reshapes the lens so that one sees a young man who could have become President of the United States rather than a criminal who attacked an innocent crime stopper. Obama's comment counters the "attributing of violence to the object of violence" (Butler 20), because, as Butler explains, "'seeing' and attributing" in cases involving black men can be indissoluble (20). Under the whiteness gaze, Martin rather than Zimmerman was on trial, which meant that bringing Zimmerman to trial required persuading the public and in turn law enforcement officials that Martin had been the victim. Although this strategy succeeded enough to bring Zimmerman to trial, it later failed when most of the jurors concluded and then convinced the dissenting juror that Martin had been the aggressor.

This task of challenging a stereotypical view of Martin often veiled his complete humanity. The earliest extensive coverage of Martin's killing emerged in Florida news outlets (Coscarelli), many of which juxtaposed two images:



One image is a picture of “fresh-faced” smiling Martin, wearing a red Hollister tee-shirt, which many assumed was taken when he was a young teenager, but which was taken when he was sixteen (Capehart). The Hollister shirt identifies him as a middle-class teen wanting to project a southern California (“SoCal”) identity, associated with ease and openness. Scripps media paired this photo with a 2005 mugshot of a beefy, angry-looking George Zimmerman wearing an orange polo shirt, which many viewers, including Poynter.org, took to be a prison jumpsuit, a juxtaposition that was picked up by hundreds of individual and news blogs. This pairing, because it was featured by a central news outlet, was recirculated by hundreds of other news outlets and blogs, solidifying the contrast between the two men in the popular imagination.

Several conservative websites such as Draw and Strike, as well as Zimmerman’s brother Robert, claimed that Zimmerman’s skin in the mugshot photo had been lightened to help the liberal cause of criminalizing white people (Hing). Following initial coverage of the shooting, the *Orlando Sentinel* ran a photo of a different-looking Zimmerman: darker skinned, rested, smiling and wearing a suit and tie.



The *Sentinel* received the photo from an unnamed source, and eventually allowed clients of McClatchy-Tribune news services to use it. In this photo, Zimmerman is a quintessential upstanding, professional middle class man of color. Although it is incontrovertible that the Zimmerman mugshot photo appeared with a range of skin tones, the intent of this variation is less clear. What is clear is that Zimmerman's race resisted the easy categorization of a racial binary.

While Martin's race was generally reported as black or African American, Zimmerman's race in some instances was not reported; in other instances he was described as "Latino"; "Hispanic"; "biracial" or "white Latino." Zimmerman's mother is Peruvian and his father is a white American. Initial police reports noted Zimmerman's race as white. Zimmerman himself avoided the question of his racial identity when he published a website ostensibly designed to raise defense money. Titled "The Real George Zimmerman" superimposed on an American flag backdrop, the site had a "My Race" section, in which Zimmerman did not discuss his race and instead only quoted Thomas Paine, "The world is my country, all mankind are my brethren, and to do good is my religion." He attempted to place himself outside of racial categories, to position himself as a raceless individual. Amid allegations that his wife had perjured herself during a bond hearing about income produced by the website, Zimmerman's attorneys had him remove the site before the trial began. Zimmerman's race, which challenged the dichotomous needs of a racial scopic regime, was as much manipulated as Martin's image in the debate over Zimmerman's guilt.

The image of the cherubic African American Martin was reinforced by some of the most popular news outlets in America, including a *People* magazine cover featuring the Hollister photo along with the headline “Trayvon Martin’s Death: An American Tragedy.” Martin here is an innocent boy, caught in an “American Tragedy,” an allusion to Dreiser’s 1925 novel of class struggle. The article title sanitized the event by using “death” instead of “murder” or “killing” and de-racialized it by describing it as “American,” something that could have happened to someone of any race, which it reinforces with a response from Sybrina Fulton, Martin’s mother: “People want to make this a black and white issue, but I believe that this is about right and wrong. No one should be shot just because someone else thinks they’re suspicious.” The article further attempts to efface the racial discourse through statements by two of Zimmerman’s “African-American” friends affirming his non-racist credentials.

Other *People* photos, which were also circulated on the Internet, featured a smiling Martin holding a snowboard at a ski resort; riding horses; and holding a laughing baby. These photos depict a happy, middle-class, black child during innocent leisure moments with his family. For the most part, these boyish images are rarely accompanied by the more rebellious images of Martin—photos in which he scowls, blows smoke or extends his middle finger to the camera—photos that Martin used to represent himself on MySpace and that Zimmerman’s supporters have circulated.

Several reasons explain the selectivity of this representation. One is commercial: *pathos* attached to an innocent, middle-class *ethos* sells. *Pathos*, as invoked by the photos, unsettles the whiteness gaze and its assumptions about the Black body: “how dangerous and unruly it is, how unlawful, criminal, and hypersexual it is” (Yancy 3). The “racially saturated field” that Butler identified is confronted with its apparent opposite—the cherubic black child, de-sexualized and neutralized. A martyred child provides a more marketable story is easier to convey than the nuanced complexity of a human teen, who smoked marijuana, chased girls, blustered for the camera and was robbed of his life.

Another is personal. In response to a flood of negative commentary and threatening images of Martin, his father said, “At the end of the day that was *our* child, and we knew our child and we loved him. And no matter what you try to say about him, [or] how you try to spin his image, or ... try to assassinate his character, *we* know his character, we know his image, and it’s up to us to not let you smear him” (qtd. in Reid). Tracy Martin expresses a family’s desire to control their

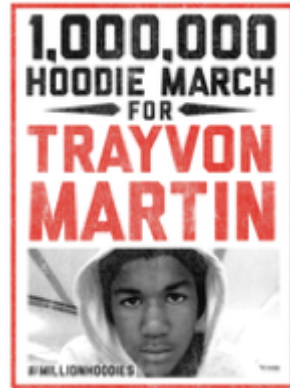
son's *ethos* in the face of image-shaping forces that include the apparent truth-telling of photographic media, along with the web's circulation powers of speed and scope. Moreover, the absence of a true "delete" button (Mayer-Schoenberger), gives a racist scopic regime additional force because once a particular image is released it remains in circulation forever.

Fearing that white Americans would more likely call for the arrest of a man who had killed an innocent black boy than one who had defended himself against a black gangster, conservative media and Zimmerman's attorneys placed Martin's sanitized sainthood on visual trial with counter images. The blog *Sad Hill* posted "Liberal 'Mainstream' Media Releases News Photos of Trayvon Martin and George Zimmerman" accompanied by a photo of a black baby labeled "Trayvon Martin" juxtaposed with a color photo of a grimacing science fiction monster labeled "George Zimmerman."



Photos of Martin exposing a tattoo and wearing gold grillwork in his teeth, taken from his MySpace and Twitter accounts, along with photos of other "Trayvon Martins"—a much older, tattooed and scowling black man, and a teen who was not the murder victim—appeared on conservative blogs and news, as did reports that Martin used a Twitter handle, @no_limit_nigga, that echoed a song by the rappers Kane & Abel. These versions of Martin tapped into a pre-existing white imaginary in which all black men threaten white safety. This imaginary, Cornell West explains, preserves white identity through its ability to efface white class, gender and social conflict: "Without the presence of black people in America, European-Americans would not be 'white'—they would be only Irish, Italians, Poles, Welsh, and others engaged in class,

ethnic and gender struggles over resources and identity" (156)⁵. A racist scopic regime contributes to the white conflict reduction and displacement by teaching viewers to associate images of blacks with violence and those of whites with peace. Zimmerman confounded the dichotomy, but as either a Latino or "white Latino" he was joined to white racism by being positioned as someone threatened by black violence: someone trying to protect his neighborhood from an encroaching hooded black threat. A legal system that assumes black violence would view any defense against any black male as justifiable.



As a powerful counter-narrative to the visual construction of Martin as the aggressor, protestors staged the Million Hoodie March held on March 21 2012, which coincided with a visit to New York made by Martin's parents, who were making television appearances to campaign for Zimmerman's arrest. Posters publicizing the event used a recent photo of Martin wearing a hoodie.

This image was not the pre-pubescent boy; it was the teenage Martin, speaking both to justice on an individual level (that is, Zimmerman's arrest) and the larger, more systemic issue of vision in the dominant myopic culture. By using the image of the older Martin, protestors relied less on *pathos* to evoke sympathy for a child and more on *ethos*, appealing to a shared value of justice. The photo was also a way to restore Martin's *ethos*, representing him neither as child nor as thug, but as a young man with whom viewers might identify.

The *Million Hoodie March* inspired protests around the U.S. and in other countries, as an image event that combined visual, spoken and written discourses calling for Zimmerman's arrest. *Million Hoodie March* alluded to Zimmerman's 911 call observing that Martin was wearing a hoodie and looked suspicious, while also invoking one of the most significant recent civil rights actions, the 1995 Million Man March on Washington, aimed at persuading lawmakers and the general public to recognize and re-see African American men and social issues impacting them. Thousands of people of all races, ages and genders wore hoodies in New York's Union Square, calling out at various moments, "Do I look suspicious?" Adult protestors and babies wore or carried signs asking the same question, which quickly became a social media event, including a hashtag (#millionhoodies), and Tumblr and Facebook pages. At the march and online, people of all races provided autobiographies, documenting their contributions to family, work and community, using words and images to question the idea of "suspicion" and black criminality.

Visual performances combined text and image to shatter a single, myopic lens. The word-image relationship, so central to an image event was less dialectical here than it was disintegrative. Combined with thousands of images of diverse peoples wearing hoodies, the image of Trayvon Martin challenged "[w]hite racist practices [that] construct an iterable conception of the Black body [in which] all Blacks are the same" (Yancy 25-26). The visual effect of live protestors' photos, along with Internet images, directed viewers in multiple directions to fracture Zimmerman's claim that Martin looked suspicious. In essence, the individuated photos challenged the whiteness gaze and generalized visual claim that a hoodie connoted guilt and restored Martin's visual *ethos* as an innocent individual.

Imagery, Fleckenstein argues, has a kind of duality to it—it is seemingly accessible because "everyone evokes [images]" which gives them a kind of thingness, but she reminds us, "images ... are not things. They are relationships that we create" ("Introduction" 8). The images connected to Martin's killing reveal our relationships to race, justice, and humanity. A starting point for disassembling a racist scopic regime would include a perspective that allowed people to see Martin in the way that Sybrina Martin wanted him remembered "as just an average teenager, just somebody that was struggling through life but nevertheless had a life" (qtd. in Blow).

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Endnotes

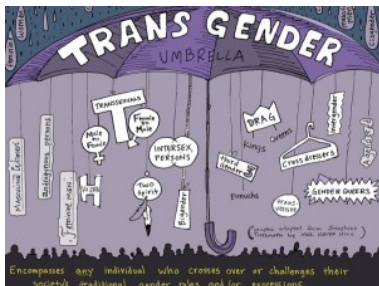
1. Zimmerman checked "Hispanic" on his voter registration card, which may be more an indication of the form's limitations rather than Zimmerman's self-identification. Neither "Latino" nor "Hispanic" actually refers to a race. I address the contestations over Zimmerman's race later in the essay. [return](#)
2. On February 26, 2012, 28-year old Zimmerman driving his SUV through his Sanford, Florida gated community when he called 911 to report "a real suspicious guy" walking around in the rain. He was referring to the seventeen-year-old Martin, who was wearing a hooded sweatshirt on his return from a 7-Eleven and heading back to his father's girlfriend's house, where he was staying. The dispatcher told Zimmerman, who was carrying a gun, that he didn't need to follow Martin, but Zimmerman got out of his car, followed Martin, and the two fought. One of them cried for help before Zimmerman shot and killed Martin, claiming self-defense. Initially, police did not charge Zimmerman with a crime, asserting that he had been within his rights under Florida's "Stand Your Ground Law," which permits citizens to use deadly force anywhere if they feel they are endangered. Forty-four days after the shooting, Zimmerman was arrested and charged with second-degree murder. [return](#)
3. Since Martin's death two other appallingly similar murders have occurred: in Florida, the shooting death of unarmed African American Jordan Davis by Michael Dunn, who is white, in 2012, and the 2013 killing of unarmed African American Kenisha McBride by Theodore Wafer, who is white, in Michigan. [return](#)
4. This exploitation applies to other racial minorities, including Asians and, ironically in this instance, Latinos. My thanks to the anonymous reviewer who pointed this out. [return](#)
5. My essay focuses on the visual images in the case, but it is important to note the larger context of social action that preceded this march. Martin's parents created a Change.org petition calling for Zimmerman's arrest; a day later they sued to have the public records on the case released; the NAACP sent a letter to the US Department of Justice requesting that its Community Relations Service review the case. [return](#)

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- **Idea generation (reflection):** Discuss your initial approaches to the prompt, how your ideas for your paper came into being, and the processes you used to brainstorm.
- **Drafts:** All drafts, including your final product.
- **Revision process (reflection):** Discuss how workshops, conferences, writing center visits helped you develop, evolve, and refine your ideas into a fully realized piece of writing.
- **Cultivation of voice as an individual (reflection):** Discuss how the process of this unit helped you to articulate your ideas, increase your own self-knowledge or reaffirm your agency, to develop your individual voice as a writer. Consider moments of challenge, when you pushed through tension or took for granted something you thought to be true, in order to produce new knowledge.
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PORTFOLIO RUBRIC

	Exceeds	Meets	Emerging	Attempted
PROCESS Engaged in the writing process and gained an awareness of writing options and effects	Student has: <ul style="list-style-type: none"> Made significant changes (reworked order, changed ideas, moved or reworded sentences) Engaged with peer and instructor responses Played with various technical options and devices 	Student has: <ul style="list-style-type: none"> Completed drafts Either made significant changes in each draft or engaged with peer response and teacher response 	Student has: <ul style="list-style-type: none"> Completed most drafts Made some changes between drafts Engaged with either peer review or teacher response 	Student has: <ul style="list-style-type: none"> Not completed most drafts or made changes in between Has not engaged with peers or instructor
ORGANIZATION	<ul style="list-style-type: none"> Portfolio is organized into specific section. Work samples are arranged in a sequence to highlight progression over time. Each section contains a clear header. The overall organization of the portfolio is excellent. 	<ul style="list-style-type: none"> The Portfolio is organized into specific sections. Most sections contain a header. The overall organization of the portfolio to show progress is clear. 	<ul style="list-style-type: none"> Portfolio contains work not organized in specific section. Little thought is given to progress over time. The overall organization of the portfolio is confusing and/or incomplete. 	<ul style="list-style-type: none"> N/A Not enough work.
CONTENT	<ul style="list-style-type: none"> Portfolio contains all assignments requested. Supplemental material included (annotations of work as it relates to the outcomes and reflection). Artifacts give a precise picture of progress and attention to unit details. 	<ul style="list-style-type: none"> Portfolio contains most of the assignments for the unit, completed, and most of the supplemental materials (some annotations as it relates to the outcomes and reflection). Artifacts presented give a general picture of progress in the course and attention to unit details. 	<ul style="list-style-type: none"> Portfolio contains some completed work and some supplemental material (minimal annotations). Artifacts show an incomplete picture of progress and do not reflect unit details. 	<ul style="list-style-type: none"> Portfolio lacks most work. No annotations of content. Artifacts are minimal and do not show a picture of progress or elements of course.