Assignment 2 Architecture: Image and Text

Working Texts
- One or two of the theoretical texts we have read this semester
- Text/topic/idea related to the course inquiry of your choosing
- Images (either that you produce or synthesize from responsibly-sourced resources you gather)

Context
*[Left blank for instructor.]*

Task
For this project, you will use **juxtaposition** as a rhetorical technique by positioning text in relation to images, which, through their mashing-up, create conversational space or a reaction from your viewers. Use one of the theoretical texts we’ve read for this course to frame an argument about a text, topic, or idea of your choosing, which you will **juxtapose** against a collection of images. *How* you choose to present the words and images together is up to you, and you will have to consider the rhetorical implications of certain designs and choices.

Unlike in print media where a writer is concerned with clarification and order, you will deploy a juxtapositional approach when composing this mashup. Such an approach embraces disorientation, employs experiential sampling, and provides opportunities for viewers to find unrealized connections among disparate events and material things.

Procedure
This project will require two main steps. These steps can be undertaken in *any* order.

- **write** about a text/topic/idea, using the assigned text(s) as a frame (1200-1500 words)
  - **condense** into groups of *short* sentences (aim for segments of 3 or fewer sentences of less than 8 words)
- **assemble/make** a series of images that represent the text/topic/idea you’ve chosen to discuss
  - **organize** and **juxtapose** these images with your text

Some students will find that it makes more sense to write their way into this assignment, while others may prefer to work primarily visually at first. Wherever you decide to start, these both the visual and linguistic modes will depend on each other, and you’ll want to think of both as you compose each element.

The first draft should be **manipulable** — that is, it should still be easy to change. This is easier to accomplish when working **digitally**, but it is probably worth practicing good file management and making sure you save separate files for each of the elements you produce. If you’re doing **analog** (non-digital) work, it’s best if you don’t “glue your pieces down” in a way that will make
it difficult to revise. Consider penciling in your work or keeping text and image pieces separate so that you can move them around.

The revised draft should be accompanied by a process note describing the design choices you made and explaining why you made them.

**Audience**

*Left blank for instructor.*

**Guiding Questions**

*Left blank for instructor.*

**Submission Information**

- first draft [DUE DATE; SUBMISSION DETAILS]
- revised draft [DUE DATE; SUBMISSION DETAILS]
- process note: 300-500 words (due with revised draft)

**Evaluation**

Your work will be evaluated on how you critically and creatively engage with your materials. Specifically, successful projects will create and transform materials through juxtaposition and sequencing of image and text and will work rhetorically through multiple modes. Your selection, organization, and commentary on the materials you combine should be strategic and bring something new to the conversations they take place in.
Assignment Goals
Students will learn how to use another’s work as an analytical frame for examining a text, topic, or idea. Students will also learn rhetorical strategies for using sequence, juxtaposition, and contrast across modes.

Examples
For example, if students were writing about the economic politics of college classrooms, they would have to choose images that would support the argument they were trying to make. This might be a “visual metaphor” that either contrasts against or runs parallel to your text (like a series of images depicting a person building a house of cards that inevitably collapses), a “visual source” (like historical photographs of college campuses transforming over the years), or a “parallel visual narrative” (like a comic strip).

You might elect to limit the type of text students produce more (such as requiring students to create comics or photo collages).

Instructors may choose to include examples in the assignment itself.

Texts
Lisa Ede’s *The Academic Writer* is a useful text for introducing students to multimodal writing strategies. While this assignment has chosen to highlight juxtaposition (from the textbook), instructors may revise this assignment to instead focus on a different principle of design.

It may be useful to supplement the textbook with other texts on visual design. An excerpt from Scott McCloud’s *Understanding Comics* is provided here, but other texts may serve similar purposes. (Take a look at FYW’s “virtual bookshelf” for more ideas.)

Design Thinking
It is a good idea to spend time in class working on visual design with students at the beginning of this process. Activities might include teaching students to use image manipulation software (e.g., Photoshop, GIMP), discussing responsible use of images, collaging, making comics, and analyzing examples.

Process Note
The process note can be a valuable tool for assessment and evaluating a student’s composing process. It is recommended that you ask students to submit one with the assignment and that you both spend time in class and write a separate assignment to describe your expectations for the process note.

Accessibility
As with any assigned writing, it is important to be aware of accessibility concerns students may encounter with multimodal writing, but there may be a wider variety of access issues as we use more modes of communication. Instructors should be aware of this when they use multimodal texts in class and think of other ways they can help students access these texts (for example, by
making sure videos are captioned, transcripts are provided for podcasts, etc.). While this is good modeling, it is also a good idea to ask students to consider these ideas as they compose multimodal texts. How will their texts be accessible to diverse users of different abilities, backgrounds, and with different technologies? Teaching students to caption, make transcripts, or make audio descriptions of images can be a great way to get students to consider rhetorical dimensions of audience and genre.