

San José State University
Department of English and Comparative Literature

ENGL 110: Visual Rhetoric and Digital Document Design for Writers

Instructor:	Mark Thompson
Office Location:	Faculty Office Building 110
Telephone:	408-924-4433 (Call during office hours, I don't listen to voicemails.)
Email:	mark.thompson@sjsu.edu
Office Hours:	T 2:00-3:30; and always by appointment
Class Days/Time:	T/TH 10:30–11:45
Classroom:	Clark 111
Prerequisites:	Upper-division standing

Canvas

All course materials such as readings, syllabus, handouts, notes, assignment instructions, etc. will be found on Canvas. I will also email you using Canvas.

The login site for Canvas is:

<https://sjsu.instructure.com/>

Use your standard SJSU login to access the class. We will cover basic login in class, but there are additional resources to learn Canvas here:

<http://guides.instructure.com/>

Course Description

Visual Rhetoric and Digital Document Design for Writers combines visual rhetorical theory, visual design, and digital-design software to introduce students to what Gunter Kress has called the “visual grammar” of technical communication. Visual rhetoric sees design and images as cultural objects to be read and interpreted. Building on this premise, training in visual literacy is increasingly seen as a fundamental requirement of technical writers entering the modern workforce. In the workplace, technical writers are expected to work with design templates, design original documents, and collaborate with artists and graphic designers already well-versed in this field. The goal of this course is to bring our professional writing students into the conversation of applied visual design in a meaningful and practical way, and to equip them with the tools—both conceptual and digital—that will prepare them for the next step in their professional writing careers.

This course begins with readings in rhetorical theory and social semiotics to help students “read” visual design. We then move to the principles of document design, bringing theory and practice together in projects which draw upon digital tools like Photoshop, InDesign, and WordPress to create websites, interactive apps, and other genres of digital communication students will encounter as they move into the workplace. Throughout the process, students will engage in usability studies of their documents, letting them test the effectiveness of their documents in real-world use.

What sets this course apart from offerings at other campuses is a strong theoretical and critical component which allows students to engage design on an intellectual and ethical level—as well as the aesthetic/functional level.

This class is open to students from all departments, and I have designed projects to accommodate students of all interests.

Course Goals and Student Learning Objectives

Course Goals

- To introduce students to the visual grammar of design and the relationship of visual elements to the written word in technical and professional documents.
- To provide a vocabulary and theoretical grounding from which to conceptualize design and to develop practical design skills appropriate for technical writers.
- To give students rhetorical training in the interpretation and analysis of visual artifacts.
- To compliment theoretical models of visual design with hands-on practice with a number of software tools across multiple genres of technical communication.
- To introduce students to the challenges and rewards of working with real-world clients through service learning.

Student Learning Objectives:

The standard Student Learning Objectives of the English Department are:

SLO1 Read closely in a variety of forms, styles, structures, and modes, and articulate the value of close reading in the study of literature, creative writing, or rhetoric.

SLO2 Show familiarity with major literary works, genres, periods, and critical approaches to British, American, and World Literature.

SLO3 Write clearly, effectively, and creatively, and adjust writing style appropriately to the content, the context, and nature of the subject.

SLO4 Develop and carry out research projects, and locate, evaluate, organize, and incorporate information effectively.

SLO5 Articulate the relations among culture, history, and texts.

Because Professional and Technical Writing does not choose literary works as its topic, this course augments SLO2 with three additional SLOs specific to the Career Writing Concentration.

SLO6 Thoughtfully analyze and critique design from ideological, aesthetic, and functional perspectives.

SLO7 Improve the design and functionality of technical documents encountered in their professional and academic contexts.

SLO8 Use current authoring and design software to both edit existing technical documents and see projects through from inception to completion.

SLO9 Use appropriate design and visual elements to compliment text in explaining complex technical processes to lay audiences.

Information available online

You are responsible for reading the following information online at <http://www.sjsu.edu/english/comp/policy/index.html>

- Course guidelines
- Academic policies (academic integrity, plagiarism, ADA and AEC policies)
- Estimation of Per-Unit Student Workload
- Recording policies
- Adding and dropping classes

Canvas. Because I'm sensitive to the amount of paper a writing/editing class can consume, this course will make extensive use of Canvas, an online classroom management tool. Your readings and assignments will be posted as .pdfs for you to download and print (as you see fit).

You will still need to bring the readings to class, in either print or digital form. I will give random pop quizzes throughout the semester to test whether you have brought your readings to class.

Additionally, I will use Canvas to communicate with you during the week, and will be returning drafts to you via email/Canvas.

I will also use Canvas to make your grades available to you throughout the semester, so you know where you stand at all times.

Every semester I seem to have a student or two who can't quite figure the technology out. If you are having any problems logging on to your account, please contact me! Your success in this class is dependent on this!

Readings. There is no reader or textbook for this class. All readings will be posted on Canvas. This allows me to pick and choose from the best writing out there, as well as adjust reading difficulty to the level of our class. You will be absolutely lost if you don't bring the readings to class in paper or digital form. I fully understand that this isn't always the most interesting reading in the world. However, these chapters and articles are crucial to building a classroom vocabulary for the work we are doing. There is no busy work in this class. All readings have been curated to make sure they are of use to class projects. You are expected to read EVERYTHING and come to class prepared to discuss each article. If you start slacking here, I can guarantee you will struggle with the assignments.

Classroom Tools: Software

- Unless otherwise specified, assignments should be turned in as a Word (.doc) file. Microsoft Office is free to SJSU students.
- Additionally, we will be learning some of the most common applications used in design, such as *Adobe InDesign*, *Illustrator*, and *Photoshop*. Download Adobe Creative Cloud and install these programs before classes that feature them because the whole thing takes forever.
- If there are ANY other applications that you would like to learn, please don't hesitate to ask me about them. I'm happy to accommodate your individual research interests.

Software Links:

- Microsoft Office:
<http://its.sjsu.edu/services/software/microsoft-students/index.html>
- InDesign, Photoshop, Illustrator (Part of the Adobe Creative Cloud):
<http://www.sjsu.edu/ecampus/teaching-tools/adobe/index.html>

Library Liaison for English courses

Toby Matoush, Dr. Martin Luther King Jr. Library

Voice: 408-808-2096

Email: Toby.Matoush@sjsu.edu

Website: <http://libguides.sjsu.edu/profile.php?uid=14949>

Course Requirements and Assignments

SJSU classes are designed such that in order to be successful, students are expected to spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week), including preparing for class, participating in course activities, completing assignments, and so on. More details about student workload can be found in [University Policy S12-3](#) at <http://www.sjsu.edu/senate/docs/S12-3.pdf>.

Projects:

Project #1: Rhetorical Analysis (7.5% of grade)

SLO: 1, 3, 4, 5, 6

Choose a magazine ad, Web graphic, or other visual artifact. Using terminology from class, write a rhetorical analysis which considers design and the relationship of graphics to text. Considerations of audience and message should be accompanied by analysis along ideological, aesthetic, and functional perspectives.

Project #2: Phone App or Website UX Analysis (10% of grade)

SLO: 3, 4, 6, 7

Choose an app on your phone or a website. Drawing on terminology, user testing, and theory, write a three-page white paper assessing the concept, design, and functionality of the app/website. Visual hierarchy, visual themes, color use, animation, iconography, textual elements, and intuitiveness should all be assessed. Your white paper should reflect the principles of information design and will be assessed on its usability.

Project #3: Promotional Flyer (7.5% of grade)

SLO: 3, 4, 6, 7, 8

In this project, you will design a promotional flyer for a nonprofit or local event.

Project #4: Article Design and Layout (10%)

1, 3, 4, 5, 6, 7, 8

For this project you will use Adobe InDesign to design and produce layouts for two articles or papers you have written in another class, maintaining focus on both readability and attractive design.

Project #5: Visitor Guide Map (15% of grade)

SLO: 1, 3, 4, 8

Use Adobe Illustrator, InDesign, or similar software to design a map that features six businesses or locations you think a visitor to SJSU (or any other locale) would enjoy.

Project #6: Infographic Poster (15% of grade)

SLO: 1, 3, 4, 8

Use Adobe Illustrator, InDesign, or similar software to design a professional infographic poster that teaches us about a topic. The poster will be accompanied by a two-page memo that explains your design and justifies the rhetorical and editorial choices you make.

Project #7: Client Redesign (15%)

1, 3, 4, 5, 6, 7, 8

In groups, we will work through the Center for Community Learning & Leadership at SJSU to redesign professional documents for local nonprofit organizations. Each group will locate a client and interview that client as to their document/design needs. Next, each group will develop a plan to redesign their promotional material and their websites, and then implement that plan, creating professional-looking, error-free makeover for the organization.

Class Readings

SLOL 1, 2, 5, 6

University policy F69-24, “Students should attend all meetings of their classes, not only because they are responsible for material discussed therein, but because active participation is frequently essential to insure maximum benefit for all members of the class. Attendance per se shall not be used as a criterion for grading.”

Assignments and Grading Policy

A+ = 100-97%	A = 96-93%	A- = 92-90%
B+ = 89-87%	B = 86-83%	B- = 82-80%
C+ = 79-77%	C = 76-73%	C- = 72-70%
D+ = 69-67%	D = 66-63%	D- = 62-60%
F = 59-0% Unsatisfactory		

Grading/Weight

Project #1: Rhetorical Analysis (7.5%)

Project #2: Phone App UX Analysis (10 %)

Project #3: Promotional Flyer (7.5%)

Project #4: Article Design and Layout (10%)

Project #5: Visitor Guide Map (15%)

Project #6: Infographic Poster (15%)

Project #7: Client Redesign (15%)

Participation, Homework, In-Class Assignments (20%)

Grading Criteria: The following paragraphs sum up my criteria for grading work. Though I assign number grades for each essay, here is a general guide to my grading.

A=Professional. An "A" is awarded to work that is consistently excellent. It is professional, publishable, generically appropriate, and contains no more than two minor errors.

B=Intern. A "B" is awarded to work that is above average—and occasionally excellent. While documents may not exhibit the same depth of research, analysis, or polish, the author has done a competent job. This document would be publishable with another round of revision.

C=Student. A "C" is awarded to work that is in the ballpark of what a document is attempting to achieve. The author does many things right, but there are omissions or errors that significantly damage a document's usefulness. The author is producing competent work that would require significant revision on the part of a more experienced writer.

A "D" is awarded to work that shows developing competence. The author understands the conversation to be addressed, but it's a poor effort. This is the type of work that would be rejected and assigned to another writer.

An "F" is awarded to work that demonstrates incompetence. The author flounders in researching the subject. The author commands neither the forms and principles of composition, nor the mechanics of good writing.

“A minimum aggregate GPA of 2.0 SJSU Studies (R, S, & V) shall be required of all students as a graduation requirement.” To see full text, review [University Policy S11-3](http://www.sjsu.edu/senate/docs/S11-3.pdf) at <http://www.sjsu.edu/senate/docs/S11-3.pdf>.

My Classroom Policies

Attendance. I guarantee that missing more than a few days will significantly affect your understanding of the material. Please notify me if you are unable to attend class. **DO NOT DISAPPEAR ON ME.** In the past, students who have vanished without explanation for more than two or three classes have failed this class. I am a human being. If you are experiencing an ongoing crisis, please let me know and we will come to some sort of arrangement. Just so you know, any time a potential employer contacts me about you, the first questions they ask are about your attendance and your punctuality. And I always tell the truth.

Lateness. It drives me insane when people are habitually late to class. You know where the building is. You know what time class starts. I understand that we're all late every now and then, but a routine failure to arrive on time will significantly affect your participation grade in this class. If there is something that will make you late to class, whether recurring or not, please let me know. This being said, **DON'T LET LATENESS KEEP YOU FROM COMING!**

Grading class participation. I expect everyone to participate in class. This means you are awake and engaged, having done the readings and the homework, are actively participating in discussion and are working constructively when we break into small groups. A participation grade allows me to reward those students who are actively engaged in each class, while being able to account for students who are routinely late, absent, sleepy, or engaged in non-class related activity during our brief time together. An “A” means always engaged, a “B” means mostly engaged. A “C” is sometimes engaged.

Late work. I don’t accept it. Part of being a writer is, though the Earth itself may be aflame, you meet your deadlines. All of them. I understand your life is complicated, with many responsibilities pulling you in multiple directions. If you are unable to attend on a day that an assignment is due, it is up to you to make sure that you get me your work before the beginning of that class.

Assignment redo. You will be able to redo one assignment in this class for a full re-grade. This only applies to assignments that were actually turned in on deadline. Redo projects are due the first day of finals week.

Extra credit. You can complete additional Code Academy modules for bonus points. Clear it with me before you start so we can figure out fair amount of points.

Acting with academic integrity. In both your academic and professional careers, you are expected to act with integrity. You are in this class for more than a grade, you are here to emerge with actual skills—skills which are not developed through cheating. I am well aware of the essay mills, and have designed this class to make the purchase of or plagiarism from other writing sources painfully obvious. Though it most likely will not be an issue, any plagiarism will earn you an automatic “F” in my class, and I will push to see that you are removed from this university and all records of your attendance here are burned and cast into the South Bay in a mock burial of your academic career. Yes. It’s that serious. Just do your own work.

Technology use. You should treat the classroom as a professional workspace. I encourage the use of tablets, laptops, and even phones—whatever you’d prefer to work on. This has worked fine for me in the past, but I realize the temptation to refresh your Twitter feed as we delve into the intricacies of dangling participles may be strong. Emailing, texting, and engaging in unrelated activities are discourteous and distracting to me and your classmates. I begin the semester assuming you are adults with adequate impulse control, and will continue to treat you as such until proven wrong. Please don’t turn me into a technology cop. There is a reason I teach college instead of high school.

Food and beverages. You are allowed to bring food and beverages with you to class. If said food happens to be a home-cooked meal from your grandmother, please bring extra for your instructor. If you’re feeling generous, I take my coffee black.

My open door policy. I want you to succeed in this class. I’m happy to talk with you at any time about the readings, assignments, and any other aspect of the course. Just talk to me after class, send me an email, or arrange to meet with me outside class. COME TO MY OFFICE HOURS! My highest compliments from students have always come from the one-on-one help I give outside of class. In addition to teaching, I’ve worked

as a professional writer and editor for the past 20 years. I'm here to mentor you and help you transition into the workplace. Come talk to me!

Contacting me. Please use email to contact me (I don't check voice messages and I don't answer the phone if I'm busy). I check email at 10 am and 3 pm Monday-Thursday and 3pm on Fridays. I usually go offline during the weekend. So, don't expect a response from a panicked email sent at midnight about an assignment due the next day.

After this class. In addition to my assistance in this class, I extend to all my students an offer to help with any future writing issues which may arise once this class is over. In the past, I have assisted former students with cover letters, updated resumes, grad school applications, and have even helped with the abstract of a scientific paper. Additionally, for all students who receive an A or A- in this class, I will happily write a letter of recommendation for any grants, schools, programs, or internships you may be applying to. Also, if you receive an A or A- in this class, you may include me as a reference in any jobs you might apply to.

We get approximately 20 requests per year from local employers looking for graduates from our program. If you do well in this class, I pass your name along and do what I can to make sure you get an interview. In the past year nine students have gotten full-time writing jobs with my help. Work hard, and you can be the next.

Student Technology Resources

Computer labs for student use are available in the Academic Success Center located on the 1st floor of Clark Hall and on the 2nd floor of the Student Union. Additional computer labs may be available in your department/college. Computers are also available in the Martin Luther King Library.

A wide variety of audio-visual equipment is available for student checkout from Media Services located in IRC 112. These items include digital and VHS camcorders, VHS and Beta video players, 16 mm, slide, overhead, DVD, CD, and audiotape players, sound systems, wireless microphones, projection screens and monitors.

SJSU Writing Center

The SJSU Writing Center is located in Clark Hall, Suite 126. All Writing Specialists have gone through a rigorous hiring process, and they are well trained to assist all students at all levels within all disciplines to become better writers. In addition to one-on-one tutoring services, the Writing Center also offers workshops every semester on a variety of writing topics. To make an appointment or to refer to the numerous online resources offered through the Writing Center, visit the [Writing Center website](http://www.sjsu.edu/writingcenter): <http://www.sjsu.edu/writingcenter>. For additional resources and updated information, follow the Writing Center on Twitter and become a fan of the SJSU Writing Center on Facebook.

SJSU Peer Connections

The Learning Assistance Resource Center (LARC) and the Peer Mentor Program have merged to become Peer Connections. Peer Connections is the new campus-wide resource for mentoring and tutoring. Our staff is here to inspire students to develop their potential as independent learners while they learn to successfully navigate through their university experience. Students are encouraged to take advantage of our services which include course-content based tutoring, enhanced study and time management skills, more effective critical thinking strategies, decision making and problem-solving abilities, and campus resource referrals.

In addition to offering small group, individual, and drop-in tutoring for a number of undergraduate courses, consultation with mentors is available on a drop-in or by appointment basis. Workshops are offered on a wide variety of topics including preparing for the Writing Skills Test (WST), improving your learning and memory, alleviating procrastination, surviving your first semester at SJSU, and other related topics. A computer lab and study space are also available for student use in Room 600 of Student Services Center (SSC).

Peer Connections is located in three locations: SSC, Room 600 (10th Street Garage on the corner of 10th and San Fernando Street), at the 1st floor entrance of Clark Hall, and in the Living Learning Center (LLC) in Campus Village Housing Building B. Visit [Peer Connections website](http://peerconnections.sjsu.edu) at <http://peerconnections.sjsu.edu> for more information.

S2019 Course Schedule

Week	Date	Readings, Assignments
.5	1/24	Introductions, Syllabus, Overview. Do: Reading 1—Roland Barthes, “Rhetoric of the Image”
1	1/29	In Class: Discuss Reading 1—Roland Barthes, “Rhetoric of the Image” DO: Reading 2—Sandra Foss, “Theory of Visual Rhetoric”
	1/31	In Class: Discuss Reading 2—Sandra Foss, “Theory of Visual Rhetoric” DO: Reading 3—Kress & Van Leeuwen, “The Semiotic Landscape: Language and Visual Communication.”
2	2/5	In Class: <i>Introduce Project #1: Rhetorical Analysis</i> , Discuss Reading 3—Kress & Van Leeuwen, “The Semiotic Landscape: Language and Visual Communication.” DO: Reading 4—Kimball & Hawkings, “Theories of Design”
	2/7	In Class: Discuss Reading 4—Kimball & Hawkings, “Theories of Design” DO: Reading 5—Kimball & Hawkings, “What is Document Design?”
3	2/12	In Class: Discuss Reading 5—Kimball & Hawkings, “What is Document Design?” DO: Reading 6—Krug, <i>Don’t Make Me Think</i> (Chapters 1, 2,3)
	2/14	In Class: Discuss Reading 6—Krug, <i>Don’t Make Me Think</i> (Chapters 1, 2,3) DO: Reading 7—Krug, <i>Don’t Make Me Think</i> (Chapters 5,6,10)
	2/17 (Sunday)	DUE: Project #1: Rhetorical Analysis
4	2/19	In Class: <i>Introduce Project #2: Phone App/Website UX Analysis</i> Discuss Reading 7—Krug, <i>Don’t Make Me Think</i> (Chapters 5,6,10) DO: Reading 8—Ruben & Chisnell, “What is Usability?”
	2/21	In Class: Discuss Papers, Discuss Reading 8—Ruben & Chisnell, “What is Usability?” DO: Reading 9—Kimball & Hawkings, “Principles of Design”

5	2/26	In Class: Discuss Reading 9—Kimball & Hawkings, “Principles of Design” DO: Reading 10—Proximity and Alignment
	2/28	In Class: <i>Introduce Homework 1: Style Guide in Word</i> Discuss Reading 10—Proximity and Alignment Tutorial: <i>Building Templates in Word</i> DO: Reading 11—Repetition and Contrast
	3/4 (Sunday)	Due: <i>Project #2: Phone App/Website UX Analysis</i>
6	3/5	In Class: Discuss Reading 11—Repetition and Contrast DO: Reading 12—Type
	3/7	Due: <i>Homework 1: Designing a Style Guide in Word</i> In Class: Discuss Reading 12—Type DO: Reading 13—Designing with Text Tutorial: <i>Laying out Documents in Word</i>
7	3/12	In Class: <i>Introduce Project #3: Promotional Flyer</i> Discuss Reading 13—Designing With Type DO: Reading 14—Designing with Color Tutorial: <i>Beginning InDesign</i>
	3/14	In Class: Discuss Reading 14—Color DO: Reading 15—Using Images
8	3/19	In Class: Discuss Reading 15—Using Images DO: Reading 16— Kimball & Hawkings, “Page Design”; “Lists, Tables, and Forms” (Tentative: might change)
	3/21	In Class: Reading 16— Kimball & Hawkings, “Page Design”; “Lists, Tables, and Forms” DO: Reading 17— Kimball & Hawkings, “The Whole Document” (Tentative: might change)
	3/24 (Sunday)	Due: <i>Project #3: Promotional Flyer</i>
9	3/26	In Class: <i>Introduce Project #4: Article Design & Layout</i> Reading 17— Kimball & Hawkings, “The Whole Document” DO: Reading 18—Visual Representation of Info, Pt.1
	3/28	In Class: Reading 18—Visual Representation of Info, Pt.1 DO: Reading 19—Visual Representation of Info, Pt.2

		Tutorial: <i>Start Code Academy: “Introduction to HTML”</i>
10	4/9	In Class: <i>Introduce Project #5: Visitor Guide Map</i> Discuss Reading 19—Visual Representation of Info, Pt.2 Tutorial: <i>Adobe Illustrator</i> Due: Project #4: Article Design & Layout (due at midnight)
	4/11	Tutorial: <i>Adobe InDesign</i> DO: Reading 20—Visual Representation of Info, Pt.3
11	4/16	In Class: Reading 20—Visual Representation of Info, Pt.3 Tutorial: <i>Adobe InDesign #2</i> DO: Start cranking on your Tour Guide Map
	4/18	In Class: <i>Introduce Project #6: Infographic Poster</i> Workshop: In-class work on posters. DO: Finish Posters! DO: Reading 21—Kimball and Hawkins, “Chapter 10, Projects”
	4/21 (Sunday)	Due: <i>Project #5: Visitor Guide Map</i>
12	4/23	In Class: Introduce Project #7: Client Redesign; Form Groups, In-Class Group Assignment #1, Discuss Project #5; Discuss Kimball and Hawkins, Chapter 10 DO: Homework 2—Finding a Poster Topic DO: Reading 22 Krug, <i>Don’t Make Me Think</i> (Chapters 7,8,11);
	4/25	In Class: Discuss Reading 22 Krug, <i>Don’t Make Me Think</i> (Chapters 7,8,11); Group Meetings, In-Class Work Session Tutorial: Prototyping with Adobe XD DO: Reading 23 Krug, <i>Don’t Make Me Think</i> (Chapter 9) Due: <i>Homework 2—Finding a Poster Topic</i>
	4/28 (Sunday)	Due: <i>Completion of Code Academy: “Introduction to HTML”</i>
13	4/30	In Class: Discuss Reading 23 Krug, <i>Don’t Make Me Think</i> (Chapter 9), Work on User Testing Plan. DO: Tutorial: <i>Start Code Academy: “Make a Website”</i> Reading 24—UX Design, UX Testing
	5/2	In Class: Discuss Reading 24—UX Design, UX Testing.

	5/5 (Sunday)	In-Class Group Work. User Testing. DO: Reading 25—UX Design, UX Testing, pt. 2 <i>DUE: Project #6: Infographic Poster</i>
14	5/7 5/9 5/12 (Sunday)	In Class: Discuss Reading 25—UX Design, UX Testing, pt. 2 User Testing, Group Meetings. DO: Work on Code Academy, “Make an Interactive Website” Presentations, Class Wrap-Up DO: Work on Code Academy, “Make an Interactive Website” Due: Code Academy: “Make Website” at Midnight.
	5/19 (Sunday)	Project #7: Client Redesign due at Midnight.