

2	<i>Jan 28</i>	-Visual Rhetoric Guiding Questions -Visual Basics	
	<i>Jan 30</i>	-Introduce Critical Framework Project -Visual and Rhetorical Analysis -Visual Rhetoric Keywords	
3	<i>Feb 4</i>	-Introduce Whole-Class Curation -Introduce Visual Ethics Project	
	<i>Feb 6</i>	-Review Critical Framework Evaluation Criteria and Samples	

To begin, this course, like visual rhetoric, requires critical learning.

Critical learning is that which circulates publicly, for learning - like writing - is inherently social. Learning is at its best when we are part of a larger, informed conversation among intellectual peers.

This means that two goals for this course are to privilege informal and situated learning and to promote ubiquitous and lifelong learning in order to increase learner control, learner choice, and learner independence.

As bright, articulate, and contributing members of the academic world at UNLV, your responsibility is to participate in the conversations that are going on in the various intellectual communities on campus, including these classroom spaces.

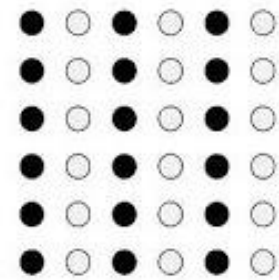
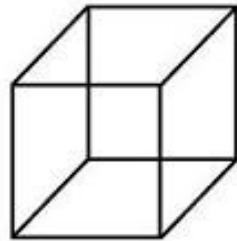
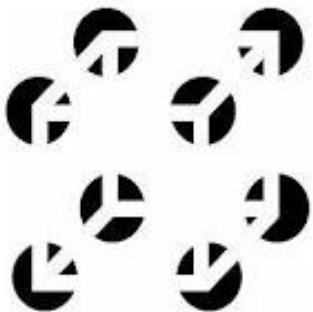
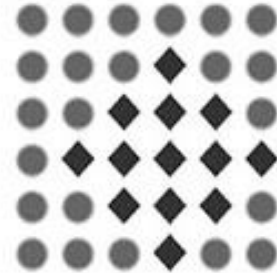
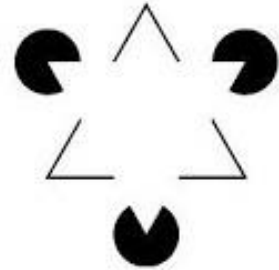
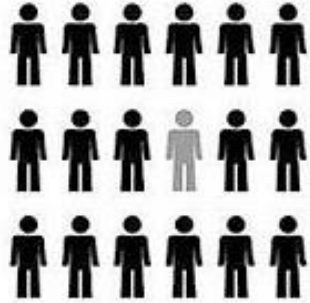
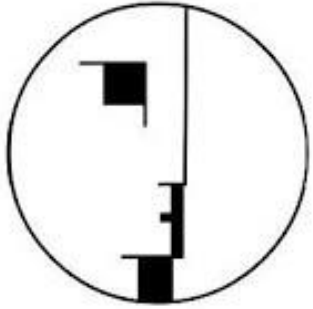
To promote critical learning, we will use the following guiding questions to frame our discussions:

- Is it possible to make a visual argument? Can a visual have persuasive power?
- What does it mean to be visually literate? What does it mean to compose visually?
- Has the relationship between text and visual shifted?
- How do visuals and written text work together to influence readers/viewers?
- How do cultural and social contexts influence viewers' responses to the visual?
- How do different disciplines and professions read, make meaning from, and compose visuals?
- What influences do screens, hypertexts, and multi-modality have on visual rhetoric?

As both consumers and producers of visual texts, I want to begin with a review of some basic visual terminology:

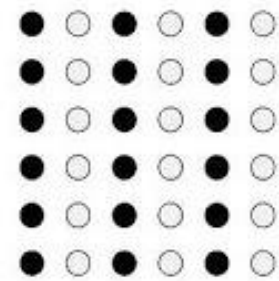
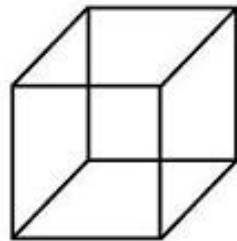
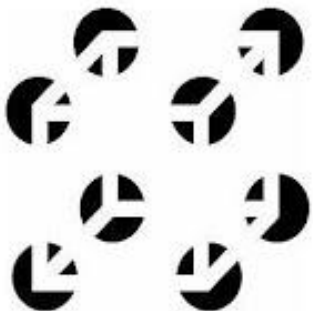
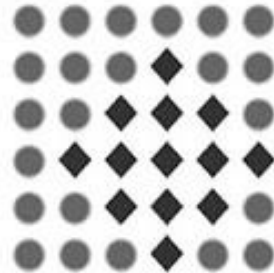
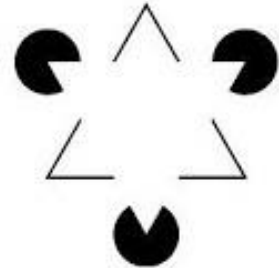
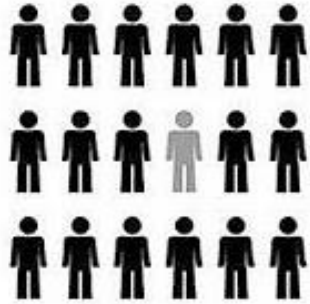
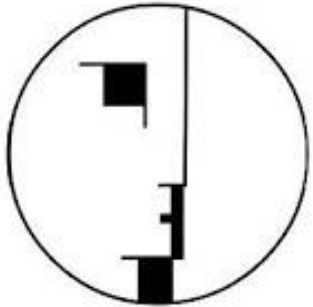
1. Gestalt Theory
2. CRAP
3. Color Theory
4. Typography
5. Images - Manipulation and Fair Use

Gestalt Theory



Gestalt theorizes the ways that the mind organizes and processes visual cues and visual data functioning in our perceptual environment.

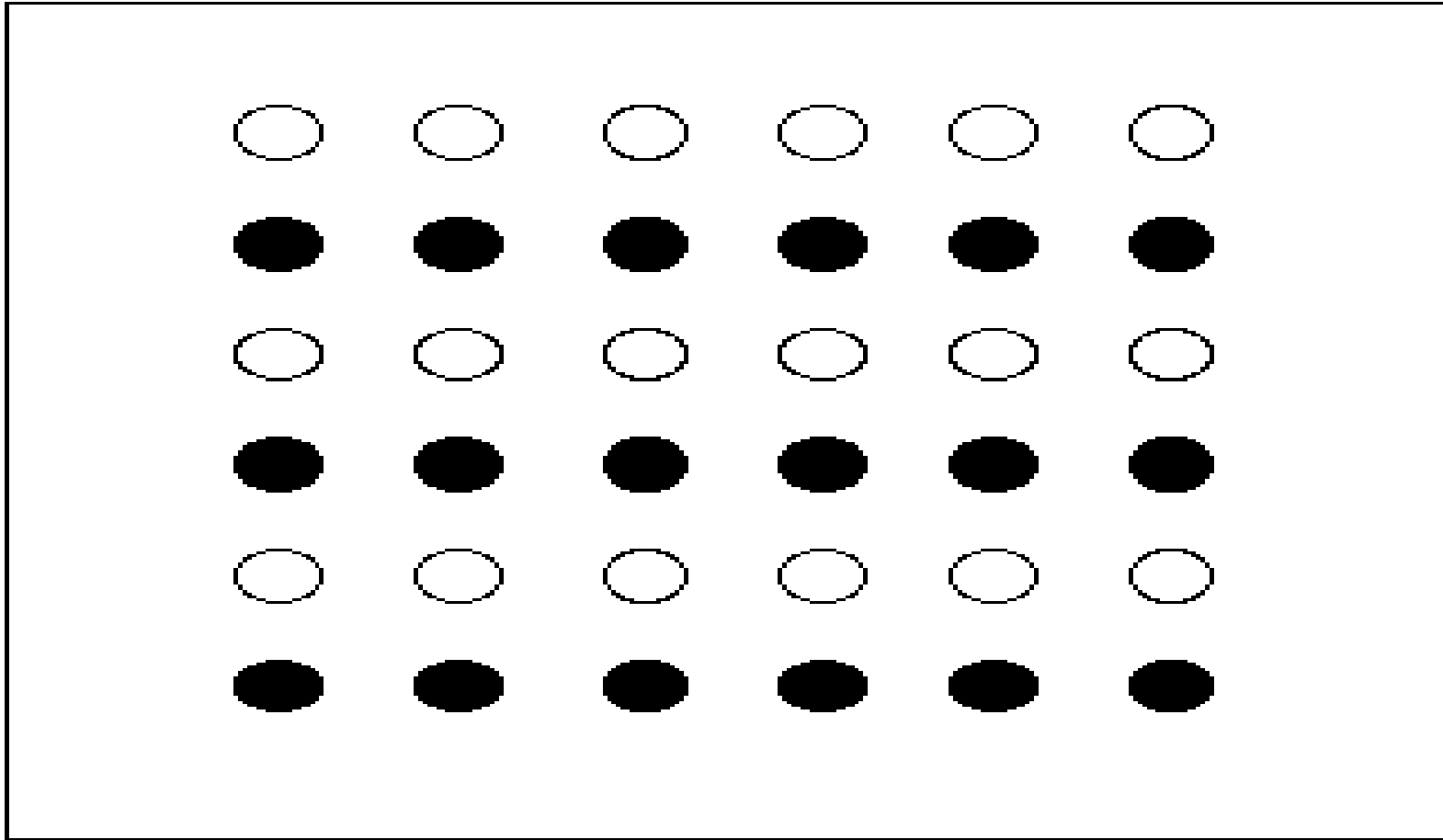
Gestalt Theory



1. Similarity
2. Figure-Ground
3. Symmetry
4. Closure
5. Proximity

Gestalt Theory - Similarity

We group things perceptually if they appear similar.



Similar appearance equates to similar function.

Gestalt Theory - Figure-Ground

The "figure-ground" principle portrays objects against a background.



Foreground objects should be more prominent than their backgrounds.

Gestalt Theory - Figure-Ground



1. Are the foregrounds fighting for the users' attention?
2. Are the foreground objects working with backgrounds to create a harmonious whole?
3. Are the backgrounds serving as an aesthetically and functionally workable backdrop to contain and set off the foreground elements?

Gestalt Theory - Figure-Ground

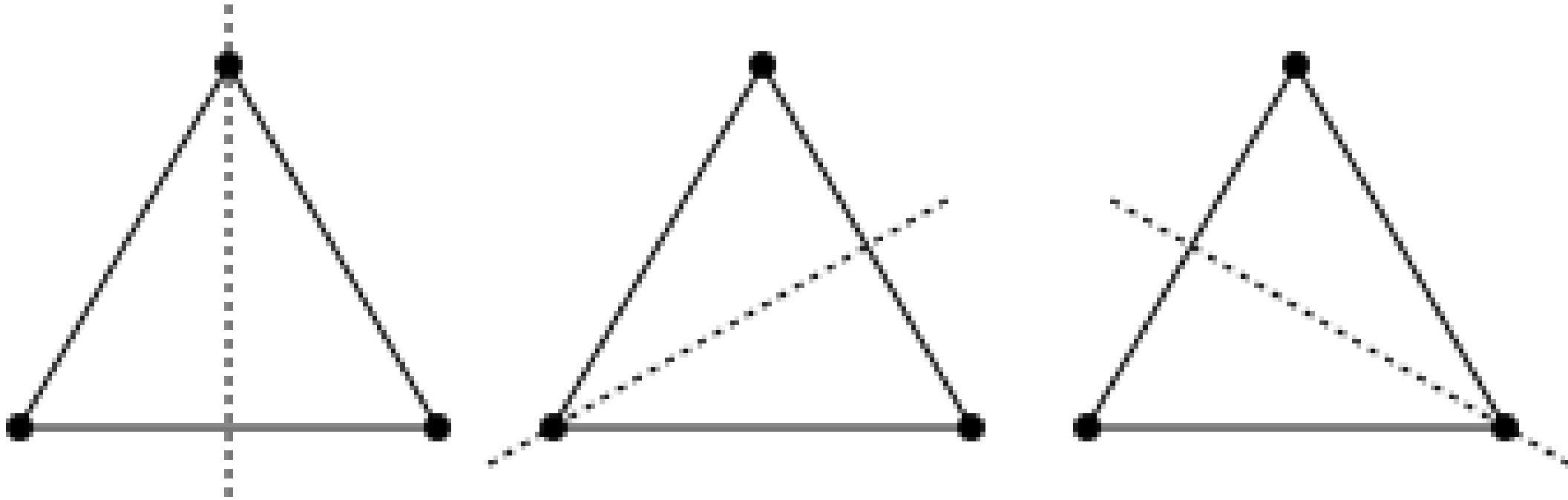
The contrast and the visual tension between the figure (foreground object) and the ground (background) makes for interesting graphics and logos.



Mac OS



Gestalt Theory - Symmetry



Basically, the principle of symmetry tells us that when we look at certain objects, we see them as symmetrical shapes that form around their center.

Gestalt Theory - Symmetry

Symmetry occurs in nature, in math, in molecules, in everywhere.



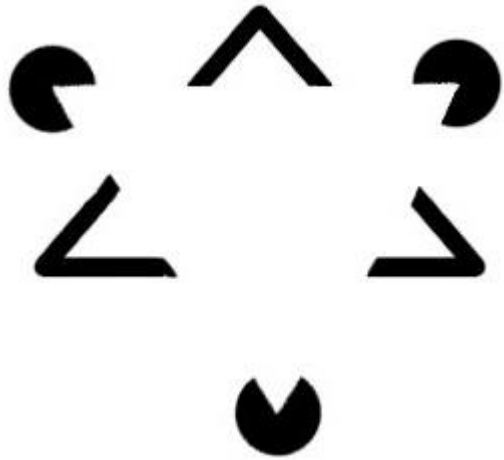
<http://itcolossal.com/wp-content/uploads/2013/05/symmetry03.jpg>

Gestalt Theory - Symmetry

When a viewer sees two unconnected elements that are symmetrical, they subconsciously integrate them into a coherent whole.



Gestalt Theory - Closure



Closure means that we "close" objects that are themselves not complete.

We look for a simple, recognizable pattern.

Gestalt Theory - Closure



We not only complete the figure in our perception, but perceive the figure as having an extra element of aesthetic design.

CRAP



CRAP is an acronym coined by author Robin Williams to describe principles that can be applied to a range of print and digital forms.

CRAP - Contrast

Use the principle of contrast to create strong dynamic differences among elements that are different.

If it is different, make it very different.



CRAP - Repetition

Use the principle of repetition to repeat selected elements throughout the text.

Repetition gives a text the illusion of unity and organization.

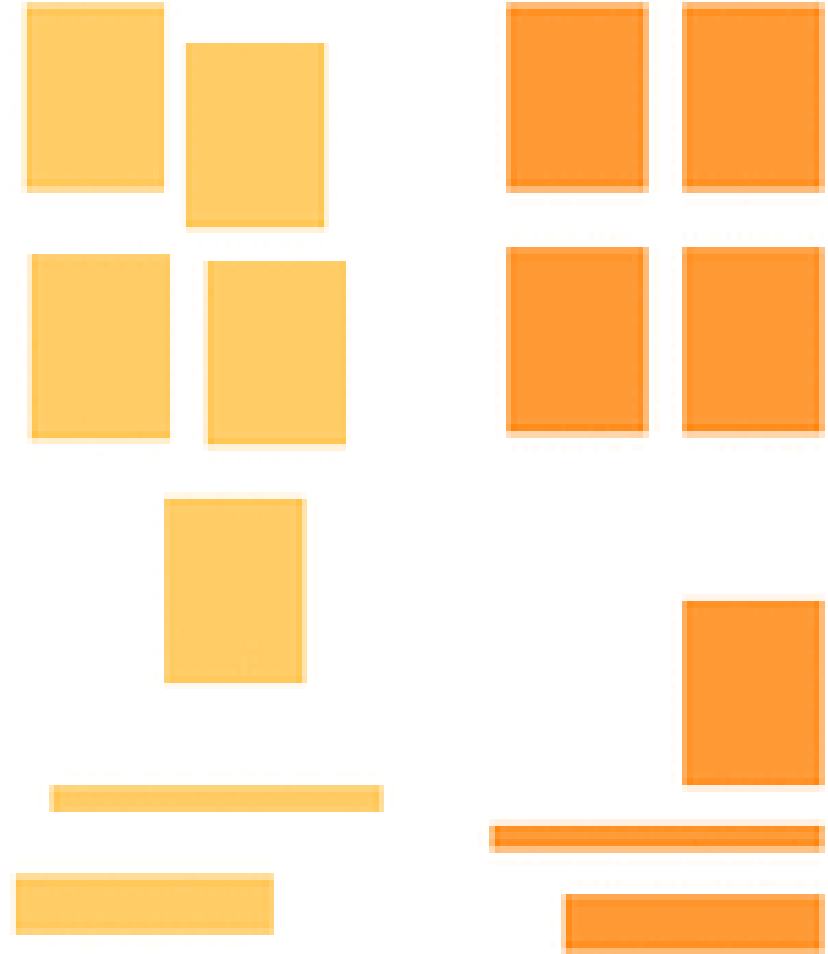


CRAP - Alignment

Use the principle of alignment to connect elements visually (through invisible lines) on a text.

Grids are very useful for achieving good alignment.

This will give the text a clean, well-organized look.



CRAP - Proximity

The concept underlying proximity is grouping.

People tend to interpret items together or near to each other as belonging to the same group.

Producers can use proximity to imply importance and relationships









Color Theory



Color Theory is the interaction of colors in a design through complementation, contrast, and vibrancy.

Trust in the theory!

Producers should apply the colors chosen through a color principle, and then adjust as needed.

Color Theory - Complementation

Complementation refers to the way we see colors in terms of their relationships with other colors.

When colors occupy opposite ends of the color spectrum, they establish a happy medium the eye can reside in.

Rather than straining to accommodate for a particular area of the color spectrum, the eye is provided a balance.

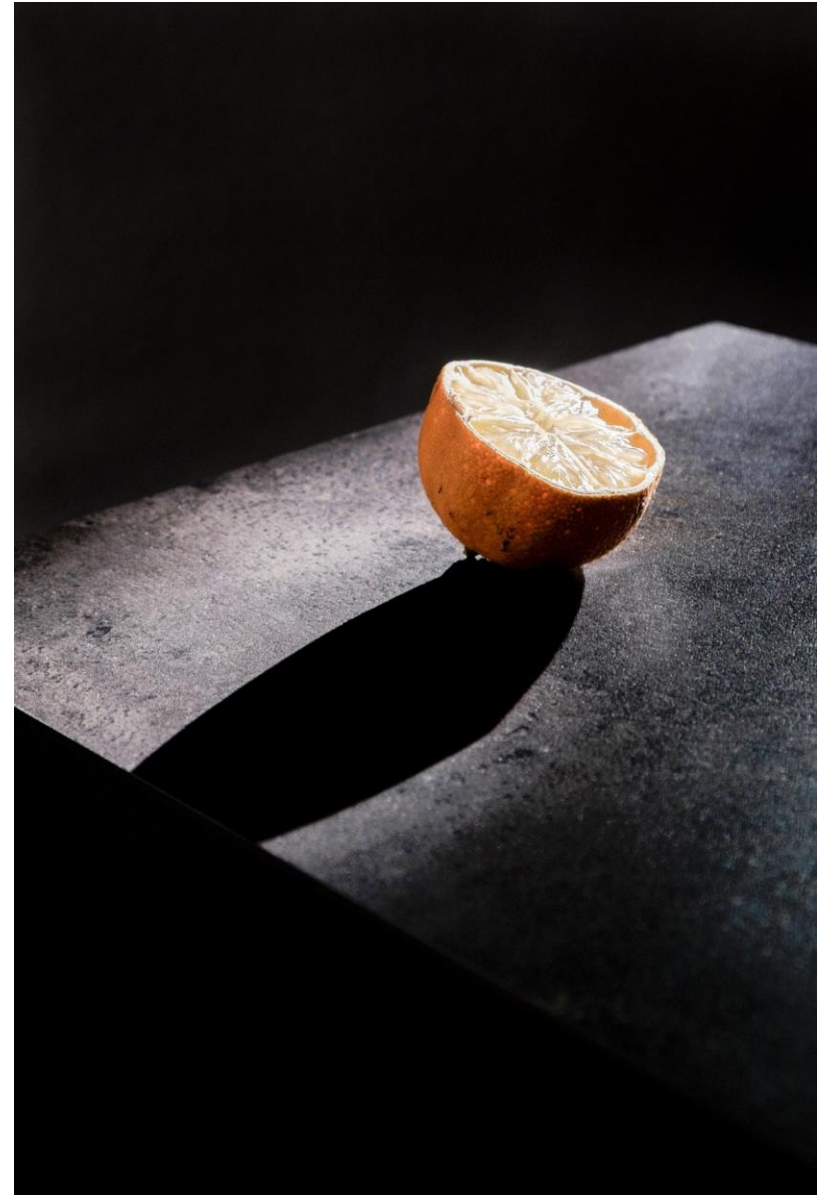


Color Theory - Contrast

Contrast reduces eyestrain and focuses user attention by clearly dividing elements on a page.

The most apparent example of contrast is an effective selection of background and text color.

Using a variety of contrasting colors can help focus the viewer's attention on specific page elements.



Color Theory - Vibrancy



Vibrancy dictates the emotion of a design.

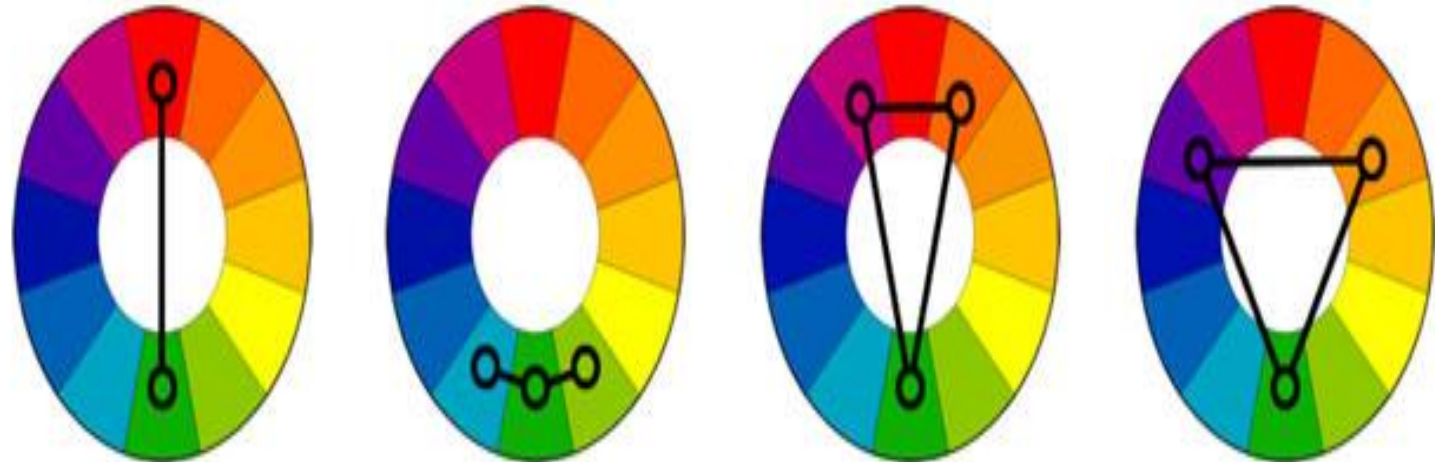
Brighter colors lead the user to feel more energetic or invoke an emotional response.

Darker shades relax the user, allowing their mind to focus on other things.

Color Theory - Effective Color Schemes

Effective color schemes generally fall into three commonly accepted structures:

1. Triadic
2. Compound
3. Analogous



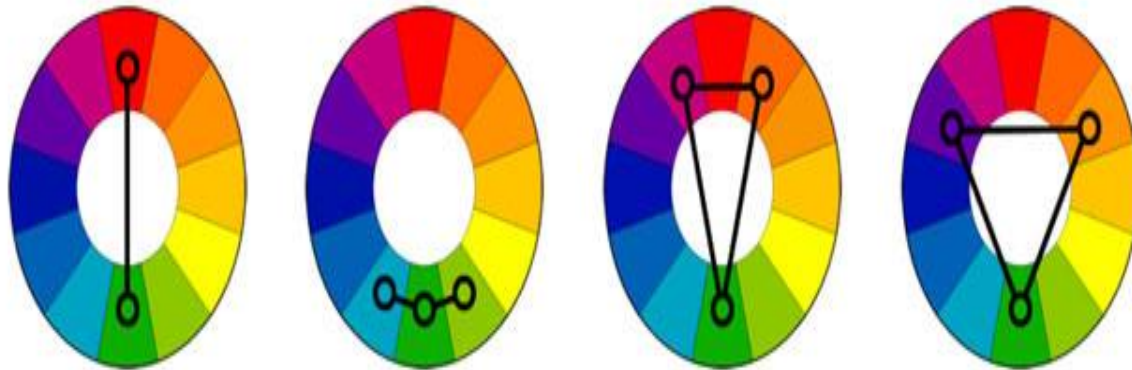




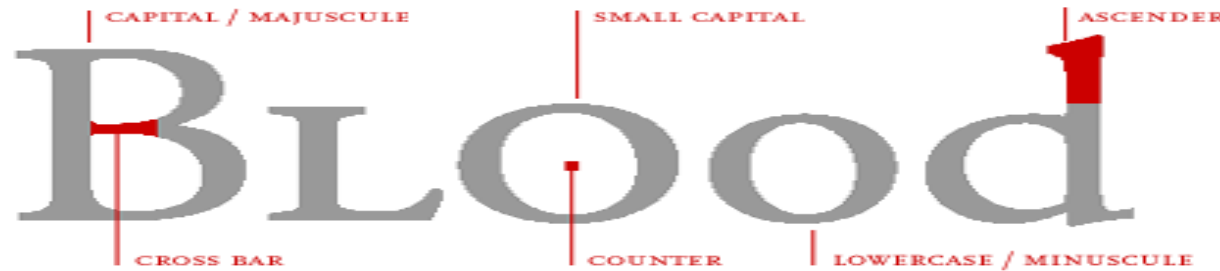
Color Theory - Effective Color Schemes

If we have time: Following the analysis performed by [Present and Correct](#), find a still image from a movie or television show and describe the color palette used (maybe using an app like <http://www.pictaculous.com/>).

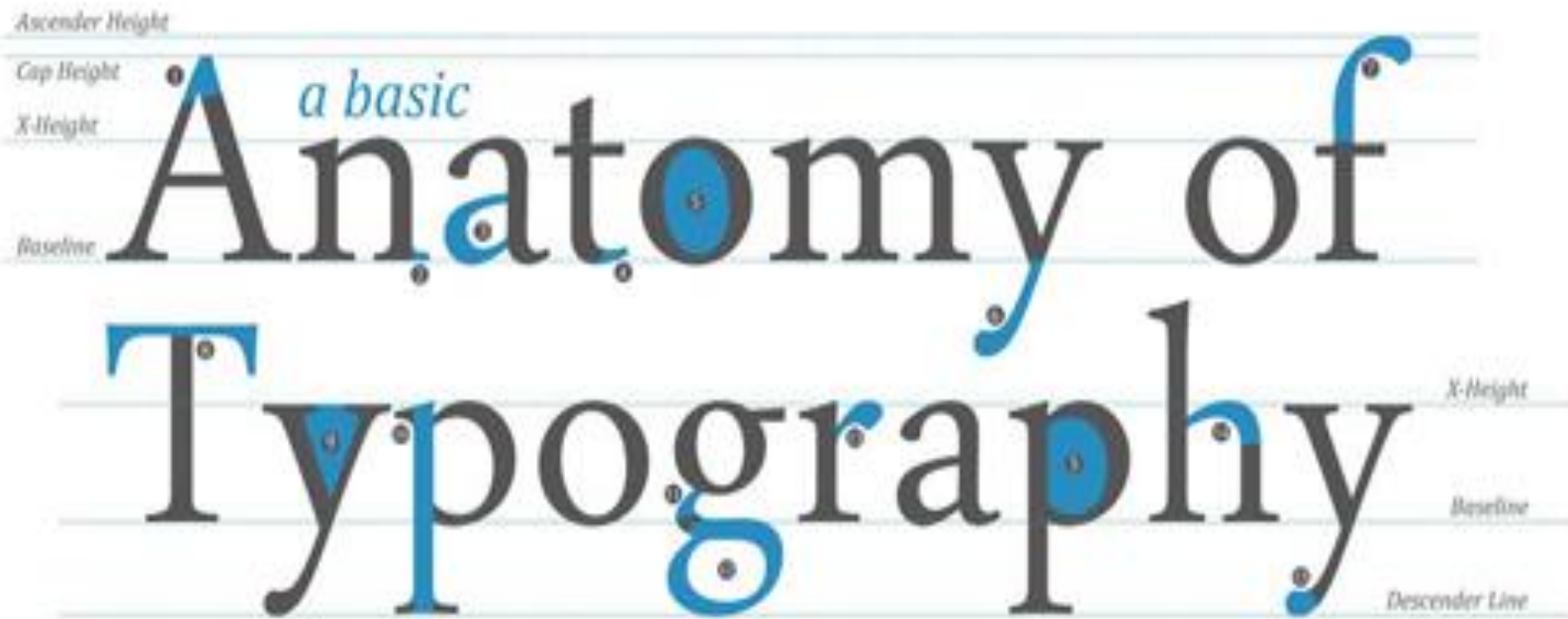
Then, offer a description of the ways that the color palette enhances (or fails to enhance) the overall themes of the program.



Typography



At the most basic level, typography is the arrangement of type, but should be seen more effectively as the link among theme, tone, message, layout, grid and color to create well-rounded designs.



Typefaces, like most things, are made up of constituent parts. The characteristics of these parts give typefaces their character.

- | | | |
|------------|-----------------|--------------|
| 1. Apex | 6. Descender | 11. Link |
| 2. Serif | 7. Ascender | 12. Loop |
| 3. Bowl | 8. Bar | 13. Ear |
| 4. Finial | 9. Open-counter | 14. Shoulder |
| 5. Counter | 10. Stem | 15. Tail |

Typography - Lines

A line of characters is generally made up of at least five lines:

1. Baseline: The line that the text sits on.
2. Cap height (or cap line): The line that marks the top of capital letters.
3. Ascender height (or topline): The line that line shows where the top of letters such as *k* and *h* touch. Generally, this line is slightly higher than the capital line.
4. X-height (or midline): The line that shows the height of lowercase letters (excluding ascenders and descenders).
5. Descender height (or beardline): The line that shows where the bottoms of the decenders are.

Typography - Lines



- | | | |
|-------------------|-------------|-------------------|
| 1 Ascender line | 5 Descender | 8 Cap line |
| 2 Base line | 6 Ascender | 9 Mean line |
| 3 Ascender height | 7 X-height | 10 Descender line |
| 4 Cap height | | |

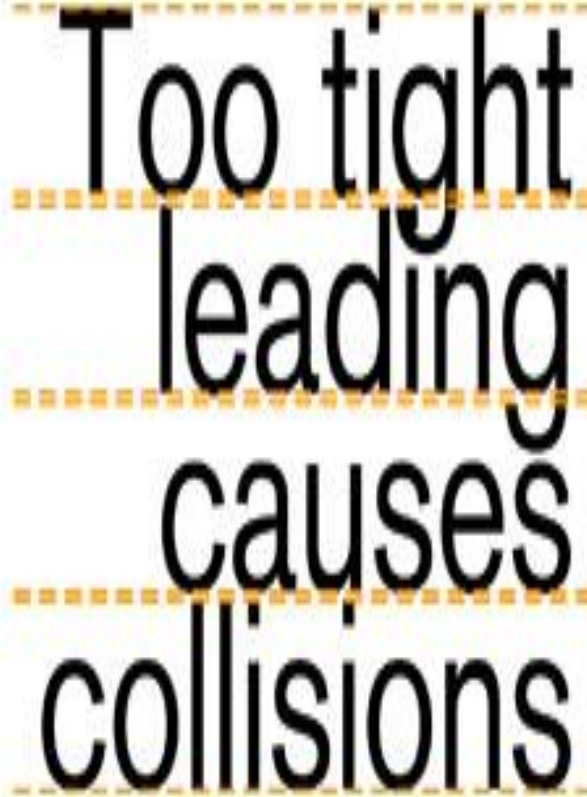
Typography - Leading

Leading describes the amount of space between lines of text, generally the distance between two baselines.

- Leading can affect text blocks in different ways. A short block of text (such as a tagline/slogan) versus a long block of text (such as a paragraph or news column) will be affected by leading in its own way.
- The more words you have in a line, the more leading you will need to maintain a pleasurable reading experience.
- If you increase **word-spacing** (the space between each word), you'll have to increase leading to improve the readability of the text block.

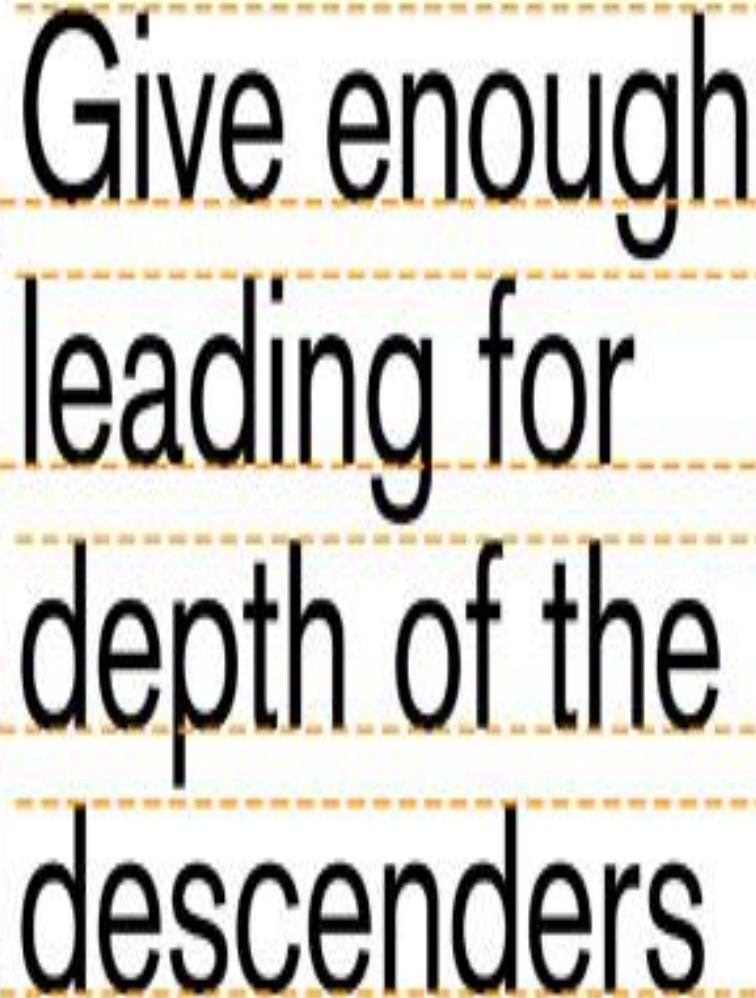
Typography - Leading

Too tight
leading
causes
collisions

A diagram illustrating poor leading. The text "Too tight leading causes collisions" is arranged in four lines. Each line is bounded by two horizontal dashed lines. The space between these lines is very narrow, causing the letters of adjacent lines to overlap and touch, which is described as "collisions".

Leading is the distance
between baselines

Give enough
leading for
depth of the
descenders

A diagram illustrating good leading. The text "Give enough leading for depth of the descenders" is arranged in four lines. Each line is bounded by two horizontal dashed lines. The space between these lines is significantly larger than in the first diagram, providing ample room for the letters and their descenders. A vertical double-headed arrow on the left side of the diagram indicates the distance between the dashed lines, which is labeled as "Leading is the distance between baselines".

Typography - Tracking

Tracking (or **letter-spacing**) is the space between groups of characters.

- Tracking can be described as *loose* or *tight*. Loose tracking is when the letters have a larger distance between them. Tight tracking is when the letters are closer.
- The longer your line (or *measure* as it's often called) the more loose your tracking needs to be. Variables such as typeface choice, background color, number of columns and the surrounding design elements can also influence the readability of a block of text. Each time you set type, you should be looking at the overall picture.

Typography - Leading

THE COW JUMPED OVER THE MOON

Tracking set to 0

THE COW JUMPED OVER THE MOON

Tracking set to -50

THE COW JUMPED OVER THE MOON

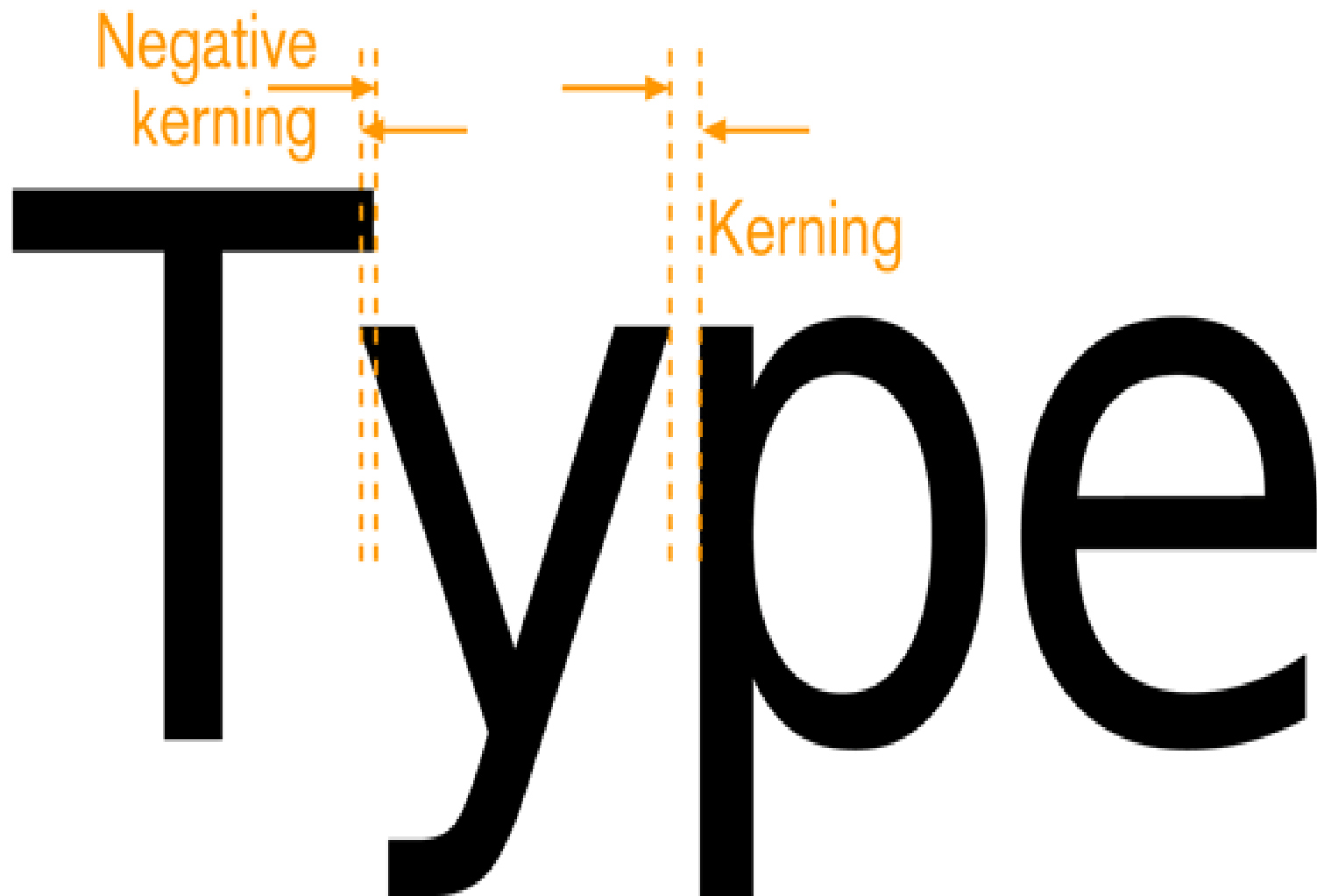
Tracking set to 100

Typography - Kerning

Kerning describes the amount of space between two characters.

- While tracking is a global setting that affects how close all the characters are, kerning is more the microscopic view of the space between two letters. Some character combinations might require more kerning than others to avoid collisions (e.g., compare *KX* versus *ll*).
- Certain characters sit together in a manner that creates and minimizes space.

Typography - Kerning



Typography - Alignment

The decision of alignment should be made with your design theme in mind, and, of course, readability and legibility.

- Flush Left (or Ragged Right): Text is aligned to the left. This alignment complements the natural way we read text in western culture.
- Flush Right (or Ragged Left): Text is aligned to the right. If we read from left to right, flush right can hamper the natural flow of the text. Use it as a contrast to the main body of text to highlight complementary copy.
- Justified: The start and end of text lines are both aligned to the left and right. While justified alignment looks clean because it fits neatly into a box, it can also be hard to read because there is less visual cue between the termination of a text line.
- Centered: Text is aligned to the center of the text area, rather than the edges. Centered text looks best when there are only a few lines of text (2-3 lines).

Typography - Alignment

Flush Left

Maecenas interdum ipsum quis urna aliquam ac sodales magna vestibulum. Etiam sollicitudin arcu vel justo facilisis laoreet quis eget ante. In in turpis ac nulla rutrum facilisis a in nulla. Aliquam a arcu lectus. Nam non semper enim. Quisque tincidunt venenatis lorem non sagittis. Integer id nisl justo. Cras nibh ipsum, ultricies tempus egestas ac, egestas vel velit. Aenean elementum porta auctor. Phasellus congue quam a orci dignissim eu placerat nisl imperdiet. Mauris rutrum turpis eu purus cursus id ornare eros egestas.

Flush Right

Maecenas interdum ipsum quis urna aliquam ac sodales magna vestibulum. Etiam sollicitudin arcu vel justo facilisis laoreet quis eget ante. In in turpis ac nulla rutrum facilisis a in nulla. Aliquam a arcu lectus. Nam non semper enim. Quisque tincidunt venenatis lorem non sagittis. Integer id nisl justo. Cras nibh ipsum, ultricies tempus egestas ac, egestas vel velit. Aenean elementum porta auctor. Phasellus congue quam a orci dignissim eu placerat nisl imperdiet. Mauris rutrum turpis eu purus cursus id ornare eros egestas.

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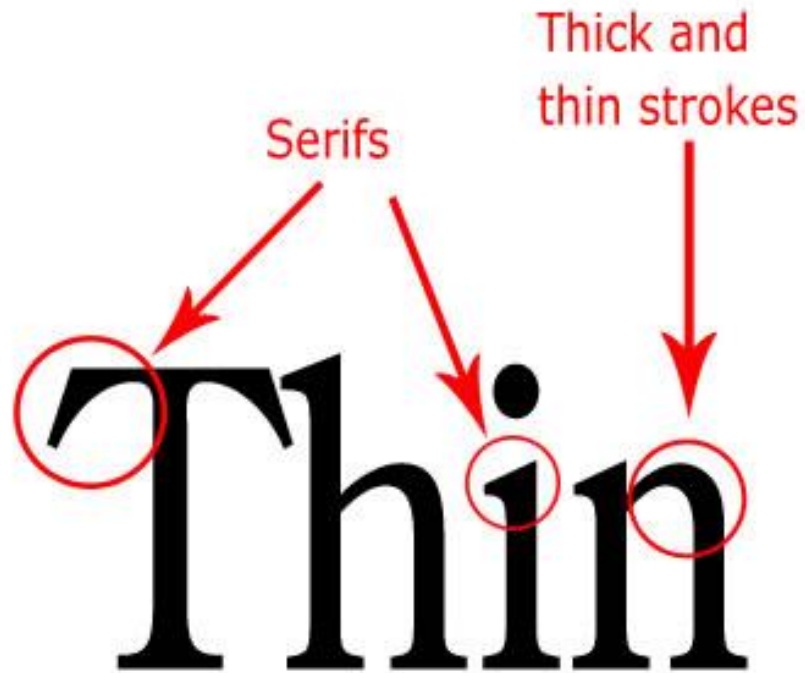
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Center Aligned

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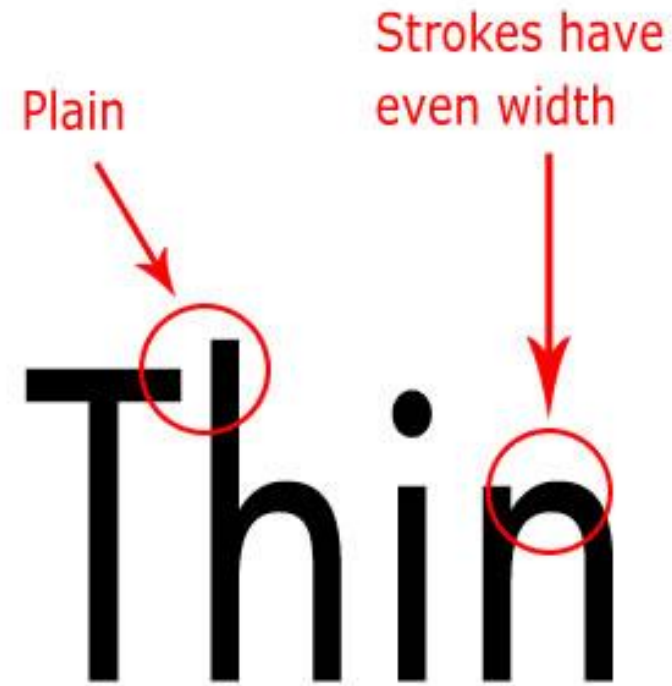
Typography - Serif vs. San Serif

Serif Font



Century Old Style

Sans Serif Font



Futura Book

Typography - Serif vs. San Serif

Typical Serif/Sans Serif Claims (Myths):

- Serifs guide the horizontal “flow”
- Serifs increase spacing, thus increasing legibility
- Serifs increase contrast, improving identification of letters
- Serifs bind characters into cohesive “word wholes”
- Serifs used in body text because sans serif causes eye fatigue
- Sans serif is better for children learning to read
- Headlines should use sans serif
- Body text should use serif
- Use serif for printed work and sans serif for the web

This advice grows out of resolution and readability: Printed work generally has a resolution of 1000 dots per inch, while even the best computer screens only have 300 dpi; thereby serifs may appear blurry on the screen.

Best Advice:

Choose exactly 2 fonts and stick with them: one font type for headers and the other for body text


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1. Finding
2. Using
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These common features serve as the baseline.

Review: Visual Basics

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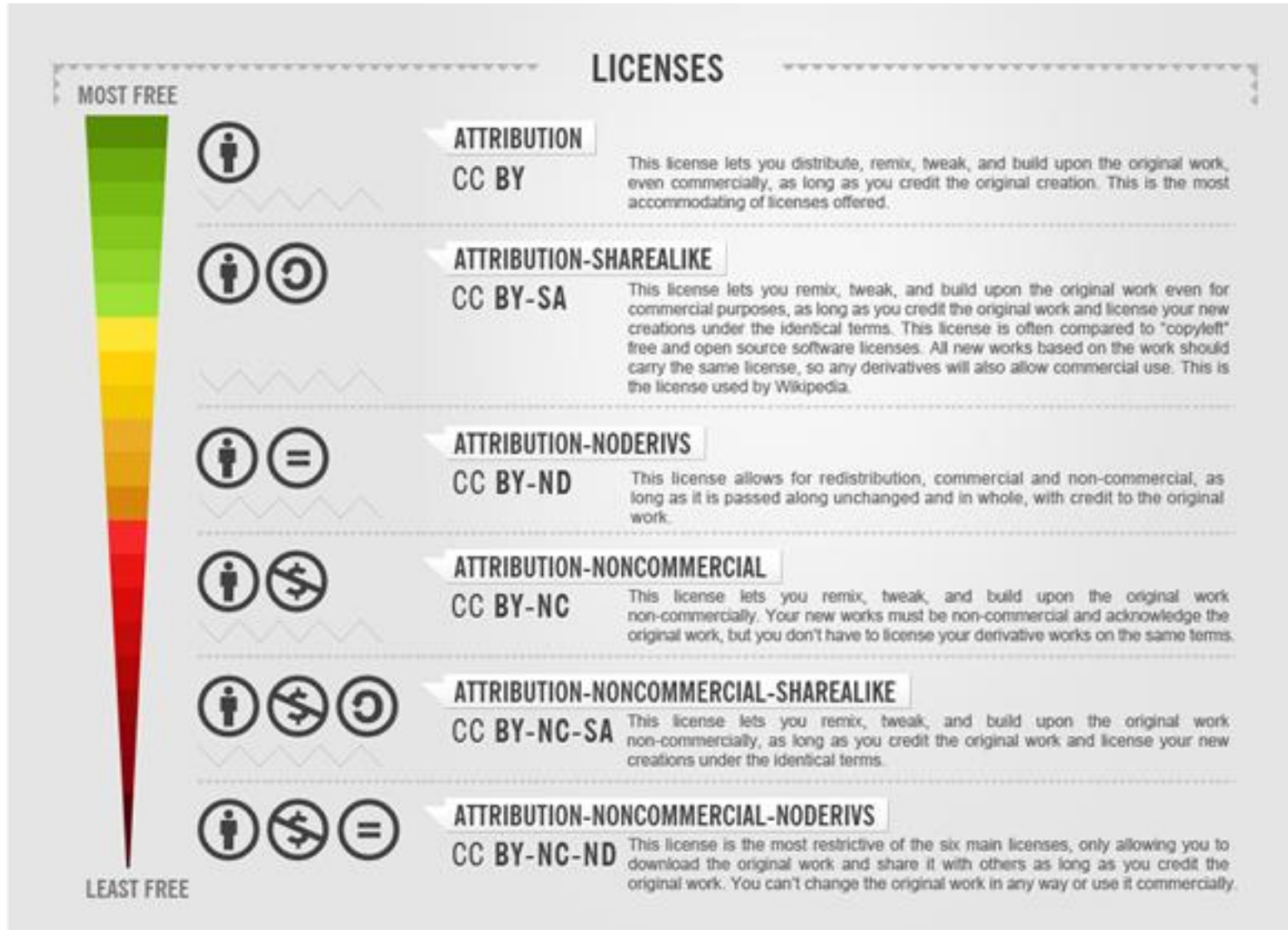


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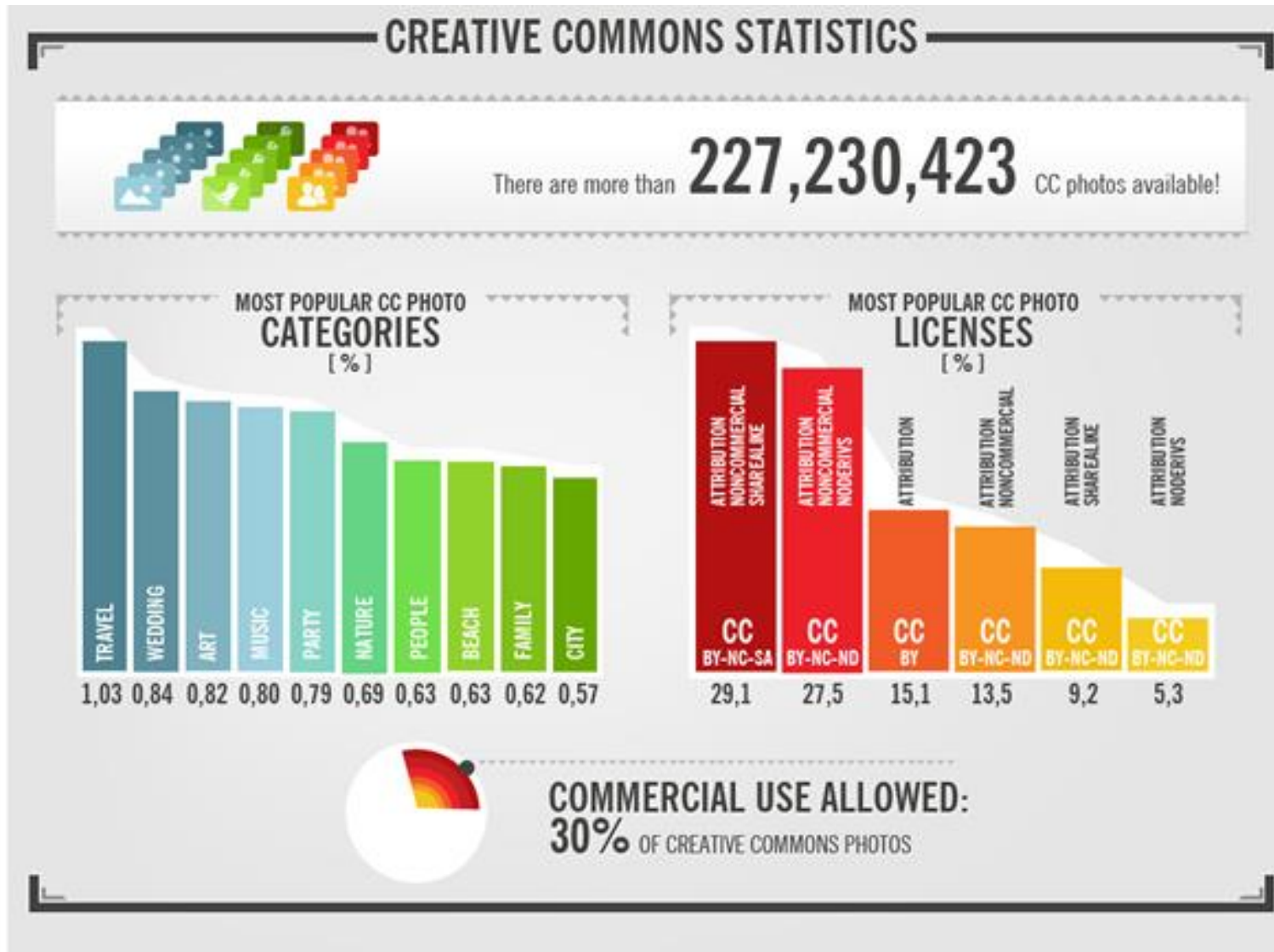
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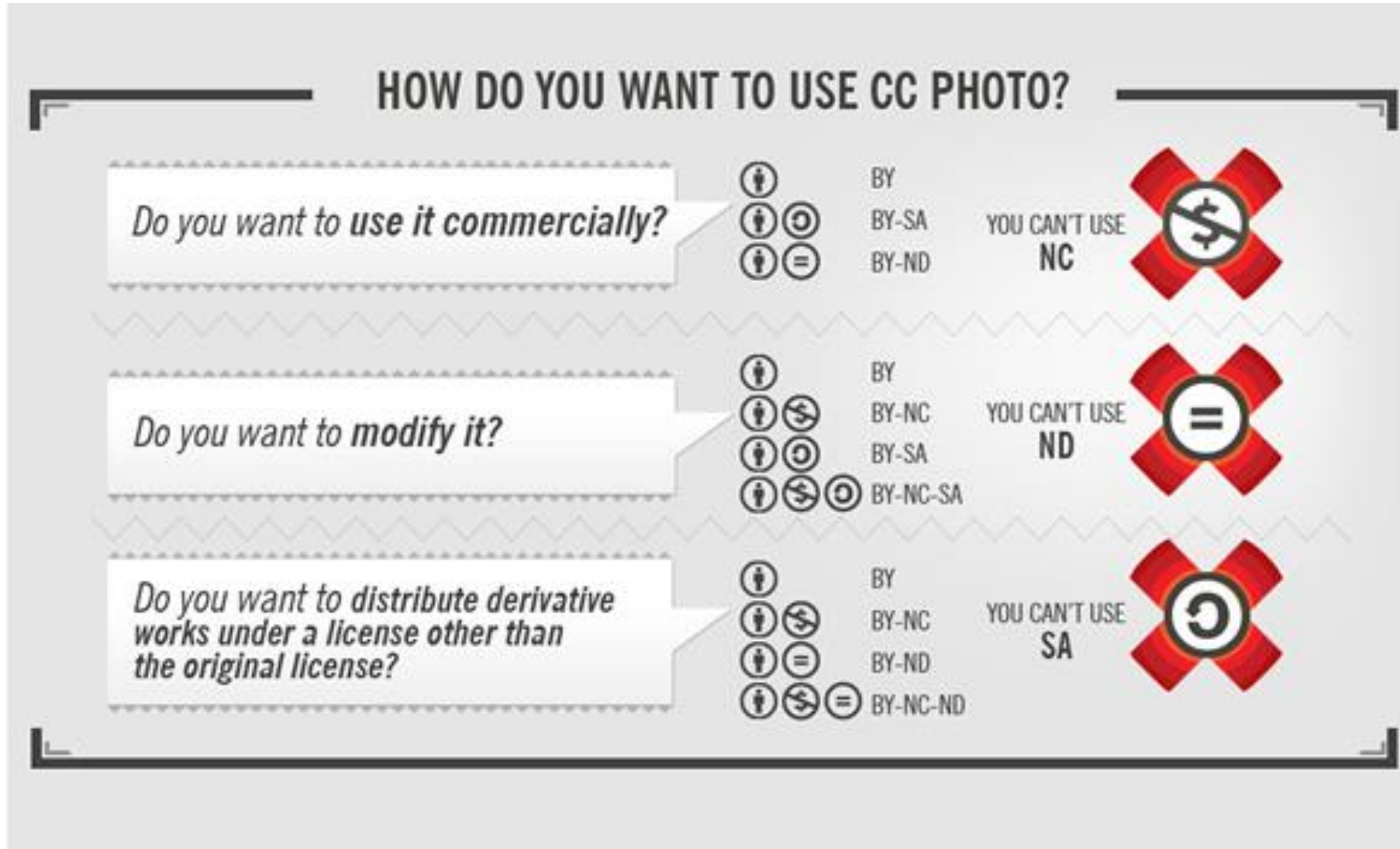


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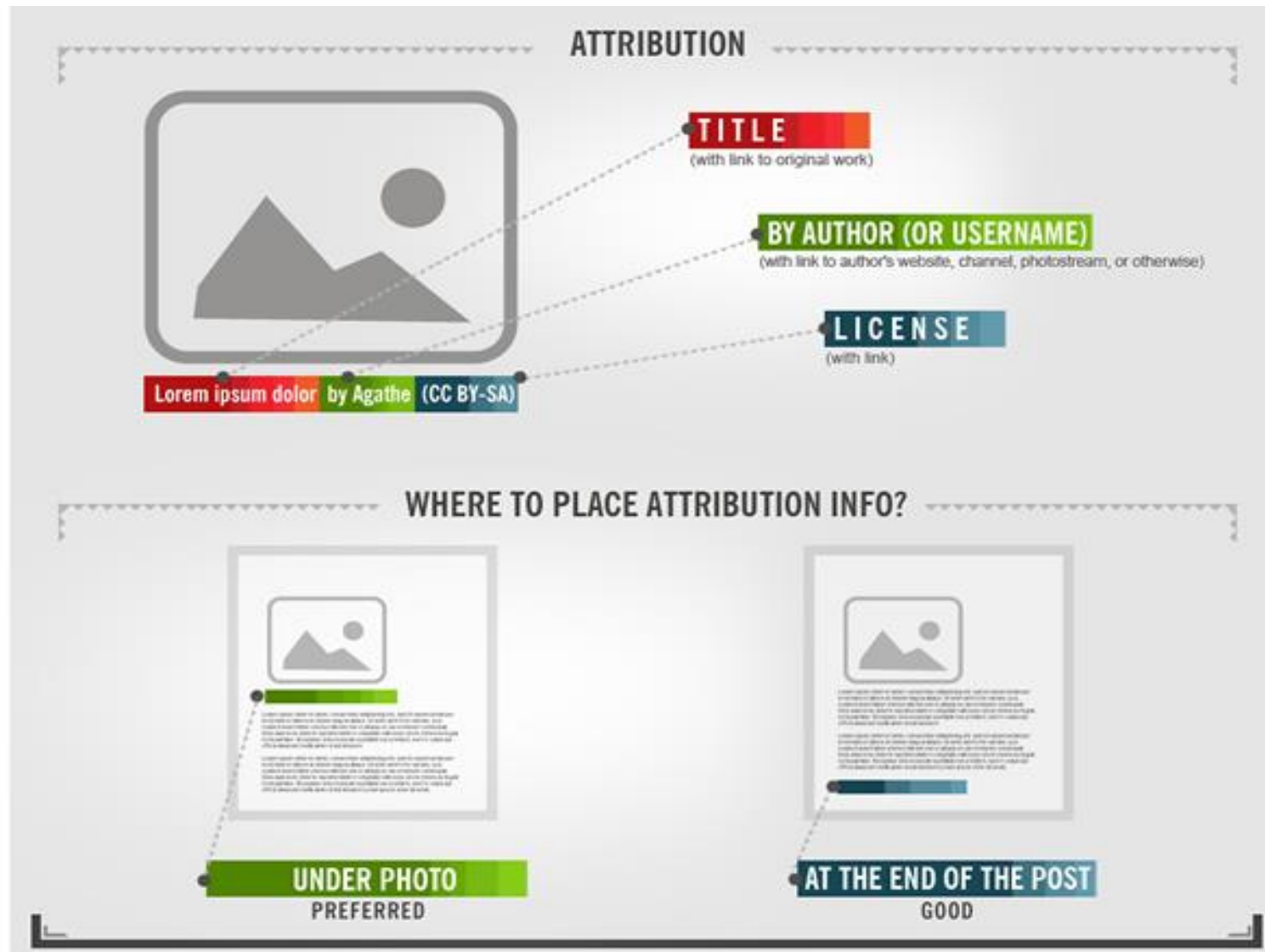
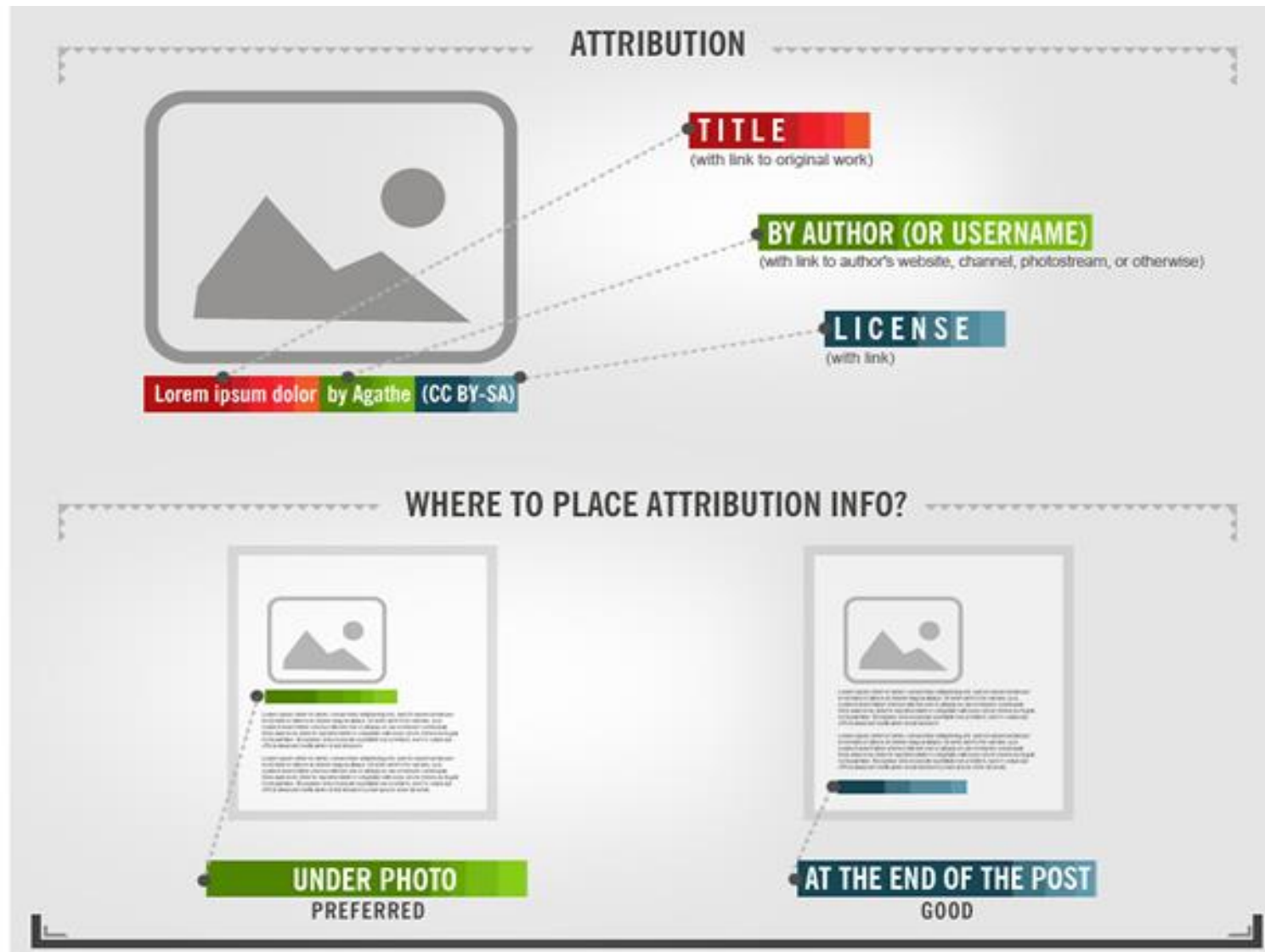


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