

## Rhetorical Write-Ups

Most, if not all, of your assignments in this class will be accompanied by a rhetorical write-up. In essence, you are providing a rhetorical analysis of your finished project.

As we discussed in class, a rhetorical analysis seeks to go beyond what a text is about. You will often point out the meaning in a rhetorical analysis, but you should be more concerned with exploring HOW the text makes that meaning. A key difference in analyzing something you made is that, as the author, you know your intentions. The only trick here sometimes is to make sure you have intentions and purposes while you're composing.

There are a number of ways to do that, and your tactics will grow as we move through the semester. As we work through different assignments, our classroom discussions will focus on new concepts and terminology that will help you explain how your texts attempt to create meaning.

For Project #1, your rhetorical write-ups will be focusing on your composing choices. Your juxtaposition should create a new and interesting meaning (potentially multiple meanings if it's complex enough to offer multiple interpretations). As the assignment prompt asks, everything in your juxtaposition should try and contribute to that meaning: font choice, font size, font color, placement of the word, shape of the word, added punctuation, and more.

You want to articulate why you made these choices and be specific as possible. As we've learned in class days, these choices have meaning based on a potential audience's cultural and social contexts. Keeping this in mind will help you phrase your analysis.

### General Tips:

1. This is not an essay. In this case (unlike your projects), I really am the only audience. So I don't need an intro, conclusion, or set-up phrases: "Here I will analyze my pic in order to explain how . . ." No. Just do it.
2. We learn and talk about new terminology in class and outside readings for a purpose. This terminology helps us put into words what we previously might only have a sense or a feeling for.
3. Don't assume the intent of something is so obvious that you don't need to mention it. Tell me anyways, and you might end of revealing some complexity.
4. If you're struggling to think of what to write, the problem might be at the time of your composition itself. In other words, you can't articulate the thought behind something that was not done with thought.

With that, below is a sample based on a pic from a previous class.



In this juxtaposition I wanted to make a statement about our culture's questionable standard of beauty. I would hope nobody looking at this poor woman would think she was beautiful. But why would she let herself get this thin if some outside forces weren't pressing her to think that maybe this is beautiful? And when I look at models in the fashion industry, many of them look pretty close to this. Beauty is, as they say, "in the eye of the beholder" and that's nice to think but our eye is trained by the culture we live in and the examples we see.

I placed the word itself in the lower right hand corner to intensify the shock. Since American readers scan a page or image from the top left down to the bottom right, I believe the pic will be seen before the word. In this way, the viewer sees the image, has a moment to be effected by it, and is then forced to reconcile it with the word. If the word came first, I think it might be lost that I'm trying to make them question something. The word is in Palatino font which has a thin weight and sharply protruding serifs. In this way, the word is made to look thin and bony like the model. I also colored the word grey and lowered the saturation to make it appear sickly and weak- again matching the theme of the image. I wanted to make the word large enough to read, but also small enough to be slightly understated. If the word were too large, it would threaten to overshadow the image, but too small and the question I'm asking the viewer to ponder might not come off as important.