

Part II



Writing Group Two: *Looking Closely at Classroom Practices*



“Seeing” Community: Visual Culture in College Composition

Sarah Robbins and Linda Stewart
Kennesaw State University

For the past several years, as participants on a grant-funded teacher inquiry team, the two of us have been researching Northwest Georgia’s regional culture and its connections with the formation of American community life. (See the Keeping and Creating American Communities website at <http://kcac.kennesaw.edu>). At the same time, we’ve been experimenting with approaches for introducing general education students to community studies approaches similar to those we’ve been using ourselves. This essay concentrates on experiences from one semester when we were teaching separate sections of freshman composition but meeting frequently to share ideas and experiences.

We work at Kennesaw State University, located about 25 miles north of downtown Atlanta and perched just beside the interstate highway that carries thousands of commuters from suburban homes to jobs in the city, then back again at night. Over the past decade, as the daily traffic along I-75 has become more and more congested, a host of other changes has marked the areas around the university. Farms have given way to subdivisions, and longtime suburban communities have seen their shrinking green spaces filled with shopping malls and apartment complexes. Conflicts rooted in the changes going on in our region are always in the forefront of students’ daily lives, so we have also placed these tensions at the heart of our curriculum, by inviting our classes to research the communities where they live.

One especially productive strategy emerging from this research has been to focus on visual culture. Accordingly, this essay will situate our developing goals for encouraging students to see the places they live within a larger context of community studies. We will also describe techniques we’re using to build visual culture into student writing, and we will outline some of the ways these experiences are shaping our own teaching.

What is the Role of "Visual Culture" in Community Studies?

Collaborating with our students throughout the term, we investigate communities which are not merely geographic, but are also social groups and sites shaped by shared languages, beliefs, value systems, rituals and activities. (See "Curricular Program," KCAC website.) We study communities by asking where they are (in both real and virtual spaces) and how they do cultural work. Practically speaking, we are exploring the local landscapes where our students live their daily lives. These landscapes—whether the overcrowded parking lots on campus or the interactive space linking the local living room with scenes on CNN—are all marked by visual evidence of communities-in-formation. Thus, the content of our research and our writing includes the multi-faceted visual texts around us—in malls, homes, and town squares; in newsletters, bulletin boards, and web sites; on subdivision signs, sculptures, graffiti, and yard art; through town meetings, protests, and parades.

Our work with visual texts in community studies rests on recent scholarship exploring the cultural power of social images. Richard Howells, for example, suggests that we and our students need "to pay remedial attention" to "visual communication today." In particular, he asserts: "If we are unable to read visual culture, we are at the mercy of those who write it on our behalf" (5, 4). Thus, we try to support our students' moves to understand visual elements in the culture all around them and, when appropriate, to resist (or at least to question) those messages. Along those lines, in an end-of-course reflection, one of our students described the process that moved her from careful reading of a discount store's advertisement for the Barbie "happy family" toys to an inquiry into how suburban families are represented, represent themselves, and are reproduced in material culture objects.

Although we encourage our students to think conceptually, we try to avoid overwhelming them with theory for its own sake. Instead of having our students read highly theoretical essays, we create instructional activities encouraging them to interpret and create rhetorically sophisticated visual texts themselves. For instance, we wanted to address a topic like the role of photography as a meaning-making process. As preparation, the two of us read John Tagg's theoretical analysis of photography as evidence that "rests not on a natural or existential fact, but on a social, semiotic process"—part of a "complex historical outcome" generating meaning "only with certain institutional practices and within particular historical relations" (qtd. in Jay 270). Then, to make such concepts accessible to our students, we presented Tagg's basic ideas in relation to actual visual images gathered from around our own communities. In other words, from our students' perspective, we

study visual culture in an experiential context. While as instructors we ground our teaching in theory, our students usually move to concepts about visual culture more inductively.

A truism of composition teaching at the college level (or at any level) is that good readers make good writers. So, when we took on the goal of teaching students to integrate effective visual elements into their writing, we knew we would also need to enhance their ability to read the visual environment. Below are two examples of the kinds of images we have used as a springboard for discussing community life and visual culture to prepare students for both kinds of intellectual work—reading and writing the visual—in their own compositions.

Introducing Students to Key Concepts and Practices: Using Video Clips in Class Discussion

As a starting point for visual culture analysis linked to community studies, we have found two approaches using film to be effective. First, we use discussion of the basic narrative content of individual films to introduce students to some themes and research questions associated with studies of community life. Along those lines, we have presented thematically similar segments from *The Simpsons*, *Sunshine State*, and *American Beauty*. Each of these video texts includes striking scenes about real estate's place in American life: for example, Marge's moral dilemma about becoming a realtor, the tensions between local Florida beachfront homeowners and out-of-state developers, and the Annette Benning character's various sales pitches to her diverse potential homebuyers. Particularly when we discuss them together in class, these films illuminate the complexities of the suburban landscape and the dynamic nature of community formation. By interpreting particular visual images together, students begin to understand that suburbia (like all community life) is *constructed*, as Kenneth Jackson suggests, "[as] a planning type and a state of mind based on imagery and symbolism" (4-5). Through guided class discussion, visual images in the films interact with students' own experience of place to prompt their exploration of communities, encouraging all of us to look closer at our particular neighborhoods, the larger community, and the artful representations of these spaces.

Our second approach involves more explicit consideration of specific visual images from film as a vehicle for representing and interpreting particular community issues. For example, on one occasion, we paired John Cusack's well-known dinner table riff in *Say Anything* (where he describes how he doesn't want to "manufacture anything processed, or process anything

manufactured”) with *The Graduate*'s opening scenes. Elements in the staging of the Cusack scene that students notice include the interaction at the dinner table (a variation on positive stereotypes of suburban family meals), the other characters' puzzled facial expressions in response to Cusack's brutally honest comments, and the image of the family's father abruptly leaving the table. When we juxtapose that scene's use of the family home landscape with Mike Nichols' 1960s' depiction of California suburban parents celebrating their son's graduation, our students “see” how visual imagery can literally “make visible” complex arguments about community life, and how naming such themes can authenticate our otherwise-inchoate ideas about where and how we live.

Using Material Culture Objects as a Focus for Discussion

Reading images in video clips helps prepare our students for their primary research on daily life in America. Acting as visual anthropologists, in a sense, the students begin to actively explore our region of northwest Georgia, especially the changing rural, suburban, and ex-urban areas around Kennesaw State. To encourage students to look carefully and closely, we often invite them to examine objects of material culture. If they choose to visit a historical site or a model home, for example, we ask them to pick up a brochure. If they're flipping through the newspaper, we prompt them to note the advertisements. In conjunction with observing material culture, we ask them to question how these products represent the history of a site, the communities of a city, or the mission of a corporation. To encourage this interrogation of the representational nature of material culture, we have introduced familiar objects into the classroom for critical analysis.

For instance, we've found that the ubiquitous Starbucks coffee cup illustrates the layers of meaning in material culture. Details we've noted include the graphic mermaid-queen encircled in green and white. “Starbuck's Coffee” is named three times on one side of the cup. The green logo repeats the franchise name in a bolder, block font. Below the logo, the website <starbucks.com> appears. In italics: *Grande*. In class discussion, students have noted the company has its own language. These observations yield conversations about corporate image, marketing, and culture. For the servers' convenience, check boxes on the side are labeled with ‘decaf’, ‘shots’, ‘syrup’, ‘milk’, ‘custom’, and ‘drink.’ But other language is clearly aimed at the consumer: “There is a hidden magic in Starbucks coffee; proper brewing releases the subtle bouquet of flavors stored in each bean.” These words float over the repeated tagline “We Proudly Brew Starbucks Coffee.” Last, we observe the warning “Careful! The beverage you are about to enjoy is extremely hot!” The advertising mantra, the company

statement, the logo, and the plea (framed to avoid lawsuits) suggest the multiple forces that combined to create the interrelated images on this paper cup. Clearly, as our students have come to “see” through examination of this single material object, coffee is a complicated business in modern suburbia.

From this seemingly simple activity, students begin to understand that observing their community involves not only looking carefully at images that surround them, but also questioning how material culture can lull us into internalizing certain cultural values that we should in fact interrogate. An exercise like this one can serve as one step in leading students to investigate their local region’s visual landscape. Along those lines, during an online class discussion, Laila, one of Linda’s students, pointed to messages embedded in the Atlanta skyline: “We are in constant motion to change because staying the same means we are falling behind somehow. Everything has to be bigger and better than it was before. One example... is the building of skyscrapers. There is always a challenge to build a taller building.”

Students Writing About Their Reading of Visual Culture

Once students have gotten comfortable analyzing visual culture texts collaboratively through class discussion, we move to the next step: asking them to write about their own interpretations. One of our most generative assignments has been the site visit. This research assignment asks students to begin to understand the complex nature of their communities by selecting, visiting, and observing a location of their choice. The purpose of this activity is to further their understanding of the power of place and access to space through images of their region—in our case, metro Atlanta. While this assignment reinforces the concept of looking closely—whether the “text” is a neighborhood creek, a laboratory, a soccer field, a manufacturing plant, or an historical landmark—it also makes students aware that they are immersed in images that shape their perceptions.

Lucy Lippard, when discussing the artist’s role in social experience in *The Lure of the Local*, states, “To affect perception itself, we need to apply ideas as well as forms to the ways in which people see and act within and on their surroundings” (286). By way of their site observation, framed through the lens of community studies, students begin to deepen their perceptions, understanding the complex nature of communities, how these communities create images, and how those images ultimately tell stories. Students have analyzed familiar surroundings with fresh eyes. They learn to critique the family history written on the walls of their homes, the competing agendas of mountain bikers and dog walkers, the social classes at their local discount

store, and the clustering of groups on the high school bleachers during a football game. Others explore sites previously unfamiliar to them: garage sales, a barn preserved by the historic society, or a truck stop. Students observe how these sites often reveal, preserve, or transmit embedded values within contemporary culture. The resulting compositions, combining on-site observation with academic inquiry, often result in student writing that is engaged, interactive, and perceptive.

As students' eyes become attuned to reading their visual landscape, student writing has been transformed. Their critical thinking, their research, and their audiences have changed in three ways. First, students' perceptions are deepened. Their reflections often state how they now see their landscape differently, thinking about manipulation by marketing images, questioning the gating of their subdivisions, or noticing diminishing farmland and the spread of asphalt. As they look at "what is there now," they question "what was there before"; thus, their essays include historical information, before-and-after photos, and commentary from long-time residents and recent immigrants to illustrate transformations the students are beginning to record. Second, as the students blend their primary research with secondary scholarship, they discover the conversations taking place about their chosen site and begin to situate themselves within that discussion. Often surprised that academic research is available on their topic, students begin to recognize the significance of their inquiry. One student, sure that no information would be available about golf courses, was surprised to discover reporting on both the previous use of the land and the complications involved in the current water rights. Third, perhaps the most important development is how, for many students, the audience has shifted from the classroom to many venues beyond it. Students' families, church members, townspeople, and employers have asked the students to share their writing. In some cases, people who began as interviewees have become active participants in the research and publication process, as when respondents to one student's investigation of a hiking trail's use encouraged her to post summaries of her findings about hiking/biking etiquette and safety along the trail.

A striking example of a student reaching public audiences was Erika, who lives in a small rural town in North Georgia. Her observational research initially focused on the only four public buildings in her town. When the townspeople became aware that she was writing an essay about their community, many contacted Erika to demonstrate their interest in her project, which prompted her to collect stories from each resident. The residents' letters, poems, historical anecdotes, and essays arrived in her mailbox for weeks. This town of 300 did not have an historian until Erika became the preserver of their stories. In addition,

students who have analyzed their workplaces have incorporated their essays and photos into brochures, demonstrations, and public notices. One student's final project was adapted as an introductory portfolio for potential clients of a child development center. A young woman's analysis of the children's section of her local library became part of a demonstration in that facility.

Students Composing with an Eye to Visual Culture

Besides encouraging our students to develop a more self-consciously critical stance toward their environment, the work of reading visual culture prepares them to create their own writing products incorporating multimedia elements—i.e., integrating the verbal and the visual.

Photography has proven to be an invaluable starting point. Students have created “before and after” visual records, for example, showing the rapid shift of farmlands, open fields, or tree-filled hills to parking lots. But students have also found ways to tell positive pictorial stories about suburban life—the playground in one neighborhood where moms and young children regularly gather; the “make more green space” project claiming a longtime farm for a park rather than a new strip mall; soccer players and their appreciative audience of parents from a host of countries, simultaneously embodying and resisting the stereotype of “soccer mom.”

Our initial work on using photos to present an argument asks students to do “pre-writing” or brainstorming about a single image they might produce—one photograph that could stand alone to tell a story and/or present an argument about the changing Atlanta suburbs. Students read “Learning to Trust the Last Picture on the Roll” from *The Subject is Research* to see how developing a strategic focus for a single photographic image can be analogous to narrowing down from subject to specific topic and then to an argument—whether in printed writing or visual narrative. At the same time, in class and in a course listserv, students can be discussing possible plans for taking and presenting their own single-photo story. For instance, when reading and responding to each others' planning, Sarah's spring 2003 composition students began to identify links between issues we had read about in scholarship on suburban life and visual imagery they had been encountering every day—but perhaps not yet interrogating critically. (See appendix for excerpts from online conversations.)

Students' formal presentations on such images have convinced us of photography's power to tell community stories, and also of students' abilities to use verbal text (oral and written) to interpret those stories with great sophistication. An even more important goal, however, has been to have

our students combine images with print text—both writing they produce themselves and text selected strategically from a range of sources. In that vein, we agree with Howells that “we should not abandon verbal or literary analysis in favour of the visual” (4). In asking students to integrate print text with visual images, we are signaling our belief that both types are important and that they can work in complementary ways. To address this point instructionally, we begin with a relatively straightforward assignment asking students to juxtapose a single image or small group of images with an excerpt from a secondary reading. (See appendix for a copy of the assignment.) After these “starter” products, we are ready to move toward the composition of a multigenre writing project that integrates inscribed texts with images to present an argument about community life. (See Romano.)

By the time students are preparing their multigenre projects on community life, they have become thoroughly familiar with concepts from visual culture studies. At this point, in fact, most of them find that their drafting and revising processes can be facilitated by critiquing particular examples of hybrid compositions that make especially effective use of images (e.g., television news stories, *National Geographic* articles, and nonfiction books blending photos and illustrations with reporting and creative writing). Reading like writers, students identify strategies for setting up productive rhetorical relationships between verbal and visual texts, then apply those techniques in their own products. Some even choose to read theoretical discussions of visual culture, such as Richard Howells’ analysis of websites as rhetorical spaces capitalizing on “integration, interaction, and impermanence” (232), his suggestions for unpacking ideological strands in new media texts (244), or his questions about documentary representation versus artistry in photographic images (160–64). Along the way, our discussions—whether by the whole class or in writing groups—continue to focus on students’ daily encounters with visual culture—e.g., the new cars just bought on one student’s street, the historic home being torn down for a parking lot, the flyers promoting course registration, even the buildings going up on campus. Meanwhile, students are creating their own hybrid compositions to present a forceful argument about community life: they are integrating printed verbal material with image-rich visual components and oral presentation. Their research and their arguments have been steeped in analysis of visual culture—whether arguing (via photos) that the playground space created for one new subdivision tells the story of its anticipated residents’ aspirations, or that a two-mile stretch of road linking a town’s restored Main Street with new chain stores embodies the tension between heritage and change. Taken together, their diverse multigenre projects show how far our students have come, both

in their understanding of community as a socially constructed space and in their ability to see visual culture as contributing to that construction process. For instance, one student created a “sixth-grade student book bag” as a final project. The contents of this multigenre text illustrated the stressors and supports in the fictional middle schooler’s life. The bag included a newsletter from a guidance counselor’s office, a report card, a personal journal, and photos of family members. To challenge censorship trends emerging in response to a theater group’s productions, one student created a hybrid text combining multiple visual and verbal elements: a playbill, a storyboard, a script, letters to the town newspaper, and a statement by the director of a play that had sparked local controversy.

Interpreting Classroom “Snapshots” and Planning Curriculum

While our students are busy using visual culture analysis to interpret community life, more and more we find ourselves calling on similar strategies to examine the classroom itself as a visible social environment. Especially when we meet to share stories about what we’ve been doing—both informally by the photocopying machine and more formally as when writing this essay together—we are often painting verbal snapshot moments of our classrooms. We describe such visual community moments as how students arranged their chairs for a discussion or how they interacted during oral presentations. These conversations, in turn, have led the two of us to brainstorm together about ways of bringing visual culture even more to the forefront in our course planning. We see an analogy, in fact, between our talk-through re-visiting of classroom snapshot moments—especially our shared speculations about how we might re-sequence and re-focus a particular instructional sequence next time—and the processes many of our students are using as they planned their multi-genre projects. (Students often described themselves as “laying out” the various visual elements of their papers at home and then re-vising.) Now we are trying to consider ways that we might make our ongoing reflections on social interactions in the classroom more visible to our students, so that they can join our efforts to use visual culture analysis as a way of improving our shared learning spaces.

In that spirit, at our invitation, our students made very helpful contributions to the specific work of this essay. Several students in Sarah’s composition course (English 1102, honors) read a draft and provided both global and detailed responses. In addition, both of us benefited from students’ discussions of course content as we were drafting and revising the essay. One set of students for each of us agreed to be videotaped during a class session to

provide additional data about connections between visual culture studies and their writing of multigenre papers.

By combining community studies with analysis of visual culture, we can see that every time students gather chairs around a table for discussion or list revision notes for each other on a white board, they are composing more than papers for a course grade: they are helping to construct their own learning community. They are developing habits of mind that promote civic participation toward re-envisioning communities beyond the classroom.

Reflection

The collaborative experience of composing this essay within an inquiry community yielded important benefits for our teaching and our work as scholars. Our collaboration was multi-faceted—as a two-person writing team, within a small peer response group (with Renee Kaplan) and as part of a community of practice sponsored by our National Writing Project site. These multiple layers of collaboration all contributed simultaneously to our writing process and what we learned from it.

In the beginning, George Seaman's assembling teachers to reflect on professional practices encouraged us to think about possible topics we might write about together. We had been part of Keeping and Creating American Communities, another team of about two dozen educators developing interdisciplinary writing curricula grounded in the study of community life. Since collaboration had been such a productive part of the KCAC program, it seemed as if writing a collaborative essay about our teaching would be a logical next step.

The specific topic for the essay grew out of a presentation we did together for a regional conference on college-level teaching. In that presentation, we shared examples of how our students were learning to critique visual representations of New South culture and incorporating visual imagery into their compositions. While audience members seemed excited about the particular classroom strategies we shared, once we began to “translate” the presentation into an essay, we discovered many gaps in our thinking. Writing the essay together—especially with ongoing feedback and questions from our writing group member Renee—forced us to think more critically about the relationship between visual culture analysis and the conceptual framework for community studies that was evolving in KCAC classrooms.

Given that the essay began as an oral presentation, it may not be surprising that the first step in our writing process was to talk through the outline of that conference session. However, talk stayed at the center of our composing process throughout, more than we initially expected. We regularly got together with the plan of working on the essay, and then we would wind up talking throughout the

meeting, rarely typing anything out, but instead discussing specific scenes from our classrooms and analyzing them in conversation. These discussions often led us to revise our essay's structure and content, at the same time as we theorized our teaching practices more explicitly. We left these sessions with rough notes for various segments of the essay, with each of us agreeing to draft certain portions. We would email those drafts to each other, gradually building the essay from pieces into which we both inserted prose.

After we had some rough draft material, we devoted one entire meeting time to typing out the introductory paragraphs of the essay in a "we" voice. That voice seemed so authentic a representation of what we were both doing in our two separate classrooms that we decided to convert the whole essay into first person plural, even though we had started out with each of us drafting sections in an "I" voice focused on our individual classrooms. Interestingly, Renee later told us that she thought, upon reading our first full draft, that we were team-teaching—working every day together in the same classroom. Actually, the scenes in our essay are a synthesis of events and practices that we carried out in separate classes, but with a compatible vision. Eventually, neither one of us could tell who wrote which sections, who polished which sentences. And individual teaching practices had migrated across our classrooms to a greater extent too.

During this drafting stage, we noticed that we each had different writing strengths, so we tried to capitalize on those differences. Linda was great at recalling details, for example, while Sarah liked to think about the organizational plan for the essay. As we negotiated specific points like word choice, the interaction made both of us more conscious of style.

Meanwhile, Renee's questions—most often delivered in online responses to our drafts—were crucial to our revision. When she signaled that a particular teaching technique wasn't clear to her, we re-worded our descriptive designation for it and/or added examples. Later on in our revision phase, we were also reading essays by two other members of the larger inquiry group—Dede Yow and Vicki Walker. This reading across other groups led us to begin seeing ourselves as part of a broader community of scholarship. On a practical level, we drew specific ideas for re-organizing and polishing our narrative from those essays. Vicki's emphasis on the stages of her own classroom project on visual culture helped us re-organize our transitions to emphasize the sequence of learning in our courses. Dede's passion for our topic led us to work on emphasizing the rationale behind our decisions. Reading their texts, in other words, added new, improved material to ours.

In a more ongoing way, we have changed the way we read others' writing about teaching. We still look for particular strategies that we can use in our classrooms, but now we also interrogate other authors' research approaches, try to un-pack their writing processes, connect their findings to other publications, and

consider the implications of their work for our own future scholarship. Equally important, reading other essays while we were revising, and reading others' responses to our drafts, encouraged us to clarify and more self-consciously enact the principles behind our teaching practices. For one thing, since we had become so convinced of the value of "talk time" for our own writing, we realized our students could benefit from similar opportunities. We started to devote more class time to discussion of research planning and brainstorming of topics. We also began to use activities such as whole-group status checks on our students' writing processes; classroom "talk time" became more focused and deliberate. Another benefit this essay writing brought to our teaching was an effort to make our own decision-making processes and guiding philosophies clearer to our students. We moved from having a hodge-podge of techniques for linking visual culture with community studies to a conceptual framework with a purposeful sequence of learning activities. More specifically, we can now identify, with our students, the ways in which culture is imbedded in the material world—things we see (or fail to see fully) every day. And we plan purposeful sequences of activities to carry students from observing to analyzing to writing culture themselves. Perhaps most important, our work on this essay has enhanced our commitment to collaborative authorship in the classroom. We've both become more committed to our students' collaborating at all stages of their research and composing processes.

Appendix

Online Discussions by Students Planning Their Initial Photo Assignment

From Ashlee

I am planning to take pictures at the site for a planned city. The project is known as Canyon at Overlook and is a major development plan. . . . Most of you are looking to the past, but a major part of the Cartersville area has yet to be developed. If you would like to see pictures and more info, see this website: <http://www.canyonatoverlook.com/>

From Matt

While driving to a place I play paintball at (up past Woodstock, GA) I drive down a little road that still has farms and older buildings and even a little old outpost. I was thinking of taking pictures of this rundown outpost because it shows what Georgia used to be like....The other place I wanted to take pictures of is the subdivision next to my friend's house. There is a

lot of land that has been plowed and started to be worked on to make a big community, and it's located right next to a new Golf Course and Subdivision. It shows that we are constantly building and it also compares the older houses to the newer ones being built....I could visit it twice a month and keep taking photographs of the progress the workers are making.

From Anthony

I'd like to take a picture of the tennis courts . . . in my neighborhood. What is a better expression of suburban culture than a sporting universe next door? However, I also thought of taking pictures of cars. After all, in most people's minds, suburbia = wealth = nice cars. I think I'd like to wrestle with the whole mental image of the rich white guy in his 50s driving a Benz or a Lexus.

Directions for "Suburban Images" Assignment

The goal of this assignment is for you to select an image of something you see as a part of your everyday life and turn it into part of an argument within a meaningful rhetorical context. Your argument should relate to your reading from *Crabgrass Frontier* by Kenneth Jackson, "Urban Sprawl" by John Mitchell, *Bowling Alone* by Robert Putnam, and/or "No Place Like Home" by David Guterson. It might reinforce one of those writers' ideas, resist something they said, synthesize several key points, or present an alternative, more complex view of one of the issues explored in those readings. Your argument will be constructed through a combination of visual image and verbal text. In other words, you will write interpretive material to go along with your image. Your interpretive material should be partially **explanatory**: it should identify where you found the image and what is "going on" there in literal terms (i.e., provide a kind of when, where, how, and why for the image). Your interpretive material should also include a component that is **creative and dialogic**—that speaks *to, about, against, into* or *out of* the image using a *different genre of writing than explanation or description*. You might, for instance, find or write a poem that illuminates the image. You might append a short oral history from someone who appears in the image. You might tell a brief "imaginary" (or historical) story about the image. Finally, as suggested above, you should have a piece of text that is **relational**—that sets your image and writing in conversation with one of our secondary readings somehow. You might blend this piece into your explanation—for instance, by summarizing a key point from a secondary reading and then responding to it, or even by quoting a passage you want to affirm or resist with your image.

Besides thinking about what you want to include for each element in this hybrid presentation of visual and verbal material, you should think about your COMPOSITION choices—about *what goes where* and *why* in your presentation display. Medium of presentation should be another purposeful decision. You might want to set this up as a “word document” with the image imbedded in it. You might want to create a series of PowerPoint slides. You might want to create a web page or pages. Select a medium you are fairly confident using and one that seems to fit your subject and material well.

Most important of all: have fun doing the assignment and find a way to say something provocative, useful, entertaining, informative, or exciting about the Atlanta suburbs today.

Rubric

Possible points	Points earned
(10) 1. appropriate subject for image and high quality image	_____
(10) 2. detail and style of explanatory information about image	_____
(20) 3. apt reference/relating to topic/issue from secondary reading(s)	_____
(20) 4. striking and content-effective “creative” verbal element(s)	_____
(20) 5. overall design of presentation/display	_____
(20) 6. unity and effectiveness of total package’s argument	_____
_____ TOTAL	_____

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