Figure 14.10 *Emma*, dir. Douglas McGrath, perf. Gwyneth
Paltrow, Toni Colette, Alan Cumming, and Jeremy
Northam (Miramax, 1996; film)

Maps. Maps are used to show geographical areas, lay out the spatial relation-
ships of objects, or make a historical or political point. Figure 14.11 identifies
World War II–era War Relocation Authority (WRA) Centers and states that had
a high Japanese American population during World War II. The map reveals that

Figure 14.11 War Relocation Authority (WRA) Centers,
1942–1947

cerebral hemisphere
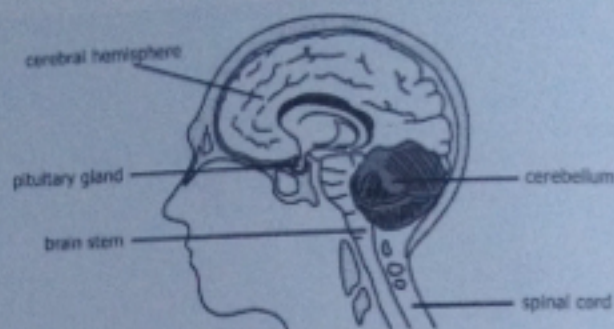
pituitary gland

brain stem

cerebellum

spinal cord

Figure 14.8 A Cross-Section of the Human Brain

- *Diagrams.* A diagram depicts an item or its properties, often using symbols. It is typically used to show relationships or how things function. (See Figure 14.8.)
- *Drawings and cartoons.* A drawing shows a simplified version or an artist's interpretation of an object or situation. Cartoons, like the one in Figure 14.9, are drawings typically used to make an argumentative point, usually in a humorous way.
- *Photographs.* Photographs are used when an author wants to represent a real and specific object, place, or person, often for its emotional impact. For instance, a student selected Figure 14.10, a still from the movie *Emma,* in an essay comparing that film with *Clueless.* Although photographic images are generally assumed to duplicate what the eye sees, a photograph may, in fact, be manipulated in a variety of ways for special effects. Photographs that have been altered should be so identified.

BUT I'M HONORING YOU, DUDE!

LALO ALCARAZ ©2002

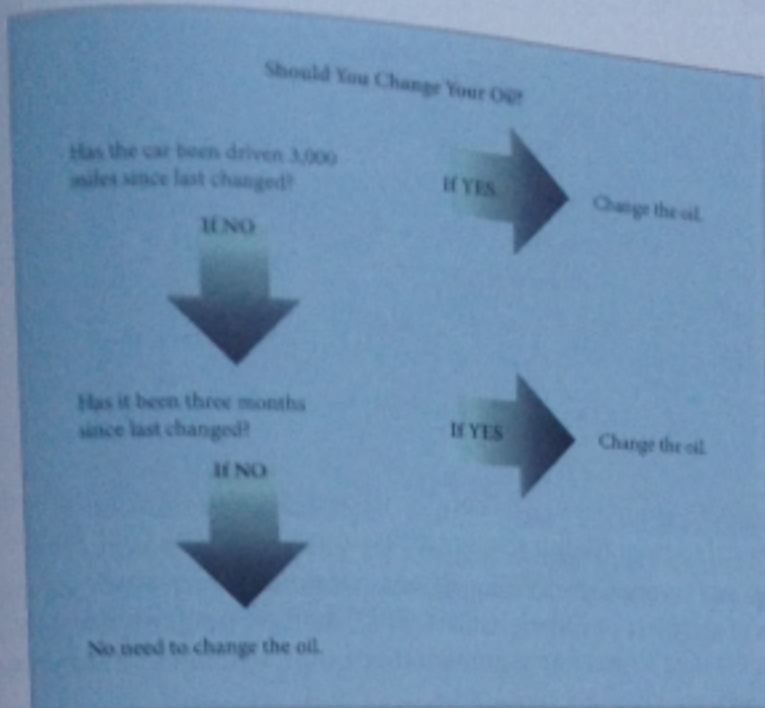Figure 14.9 A Cartoon That Makes an Argument about Using Native American Names for Sports Teams

Figure 14.6 Oil-Changing Decision Process

Organization charts. An organization chart does what its name suggests — it creates a map of lines of authority within an organization, such as a company. Typically, the most important person — the person to whom most employees report — appears at the top of the chart, as seen in Figure 14.7, where the managing editor, who oversees the entire daily newspaper, appears at the top.
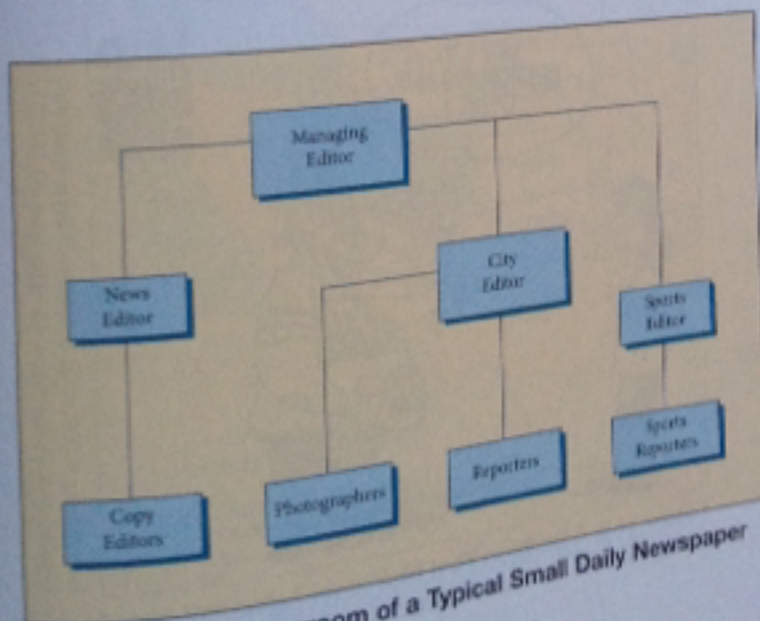
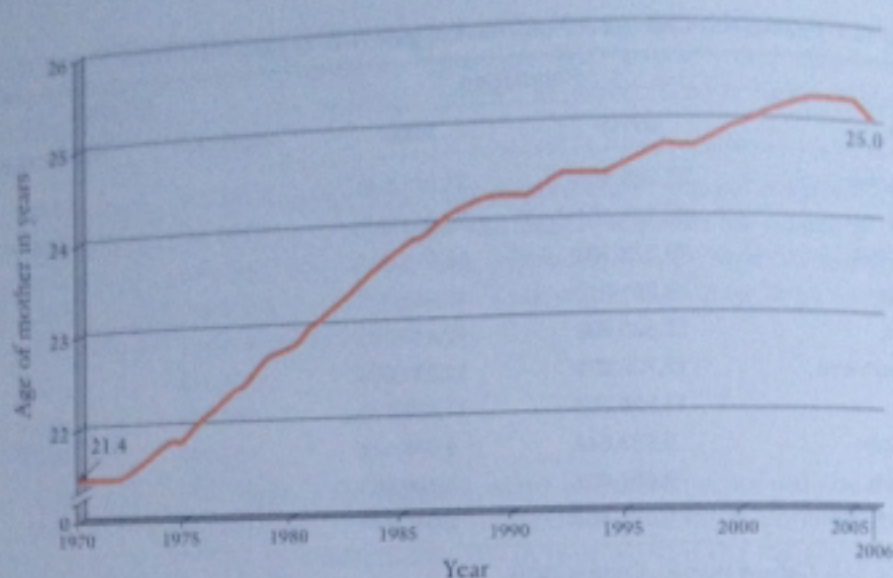Figure 14.7 The Newsroom of a Typical Small Daily Newspaper

Figure 14.4 Average Age of Mothers at First Birth: United States, 1970–2006

Source: CDC/NCHS, National Vital Statistic System.

- **Pie charts.** A pie chart shows the relative sizes of parts making up a whole. For instance, the whole (100 percent) in the chart shown in Figure 14.5 is the U.S. Department of Energy's 2010 estimated budget for wind power; the parts are specific expenditures, such as systems integration (30 percent) and technology acceptance (13 percent).
- **Flowcharts.** A flowchart shows a process broken down into parts or stages. Flowcharts are particularly helpful for explaining a process or facilitating a decision based on a set of circumstances, as shown, for instance, in Figure 14.6.

Wind Power Activities
$54.37 (figures in millions)

- Systems Integration **$16.00**
- Technology Acceptance **$7.00**
- Low Wind Speed Technology **$4.52**
- Distributed Wind Technology **$3.50**
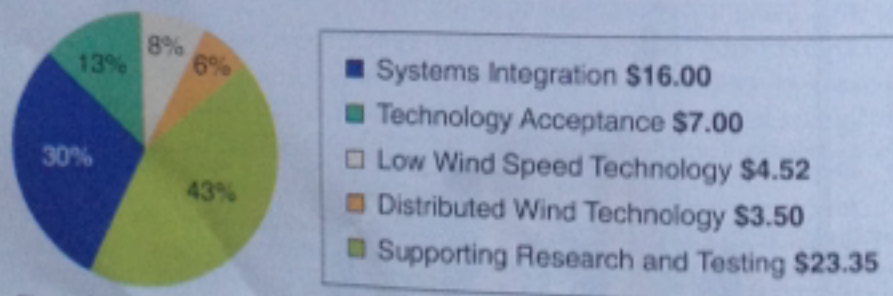- Supporting Research and Testing **$23.35**

Figure 14.5 Fiscal Year 2010 Wind Power Program Estimated Budget

Note: Figures in millions rounded down to nearest $10,000.

Source: U.S. Department of Energy.

Table 14.1 Population Change for the Ten Largest U.S. States, 2000–2010

State	Population		Change	
	2010	2000	Number	Percentage
California	37,253,956	33,871,648	3,382,308	10.0
Texas	25,145,561	20,851,820	4,293,741	20.6
New York	19,378,102	18,976,457	401,645	2.1
Florida	18,801,310	15,982,378	2,818,932	17.6
Illinois	12,830,632	12,419,293	411,339	3.3
Pennsylvania	12,702,379	12,281,054	421,325	3.4
Ohio	11,536,504	11,353,140	183,364	1.6
Michigan	9,883,640	9,938,444	−54,804	−0.6
Georgia	9,687,653	8,186,453	1,501,200	18.3
North Carolina	9,535,483	8,049,313	1,486,170	18.5

Source: U.S. Census Bureau, Census 2010.

- **Bar graphs.** A bar graph typically compares numerical differences for one or more items. For example, Figure 14.3 charts how fifth graders' ability to watch what they want on television varies according to their place in sibling order.

- **Line graphs.** A line graph charts change over time, typically with only one variable represented (unlike in Figure 14.3, where the bar chart data are organized into four variables). For example, Figure 14.4 shows the average age of mothers at first birth between 1970 and 2006.
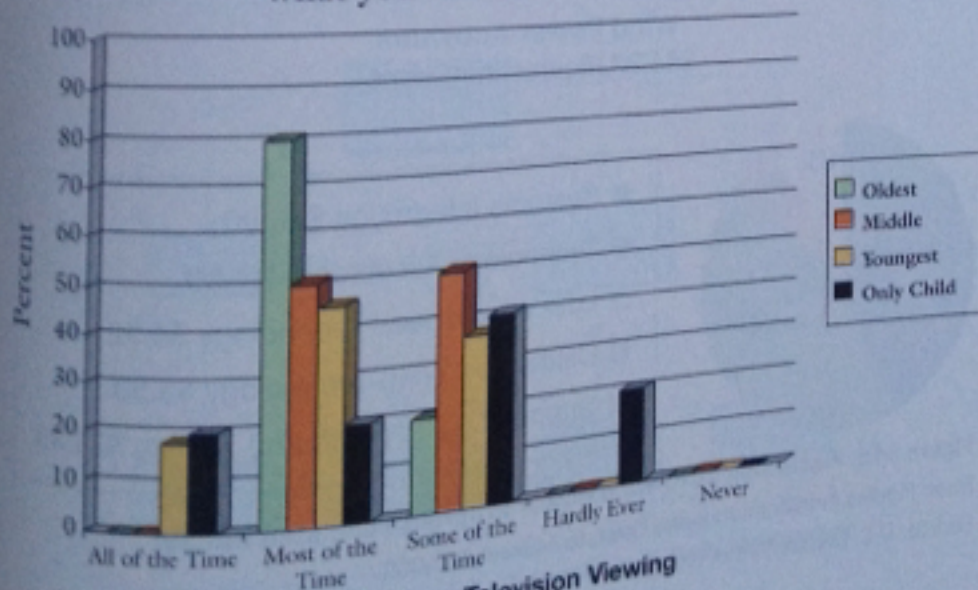

Figure 14.3 Results from Survey on Television Viewing

referred to as **block style**, is often used in memos, letters, and electronic documents. When creating electronic documents, especially Web pages, you might consider chunking your material into separate "pages" or screens, with links connecting the chunks.

Margins. Adequate margins are an important component of general readability. If the margins are too small, your page will seem cluttered. Generally, for academic essays, use one-inch margins on all sides unless your instructor (or the style manual you are following) advises differently. Some instructors ask students to leave large margins to accommodate marginal comments.

Visuals

Tables, graphs, charts, diagrams, photographs, maps, and screen shots add visual interest and are often more effective in conveying information than prose alone. Be certain, however, that each visual has a valid role to play in your work; if the visual is merely a decoration, leave it out or replace it with a visual that is more appropriate.

You can create visuals on a computer, using the drawing tools of a word processing program, the charting tools of a spreadsheet program, or software specifically designed for creating visuals. You can also download visuals from the Internet or photocopy or scan visuals from print materials. If your essay is going to be posted on the Web on a site that is not password-protected and a visual you want to use is from a source that is copyrighted, you should request written permission from the copyright holder (such as the photographer, publisher, or site sponsor). For any visual that you borrow from or create based on data from a source, be sure to cite the source in the caption, your bibliography, or both, according to the guidelines of the documentation system you are using.

Choose Appropriate Visuals and Design Them with Their Final Use in Mind

Select the types of visuals that will best suit your purpose. The following list identifies various types, explains what they are best used for, and provides examples. If you plan to incorporate a visual into a computer-projected display, try to envision the original version as it would appear enlarged on a screen. Similarly, if you intend the visual for use on a Web page, consider how it will appear when displayed on a computer screen.

- *Tables.* A table is used to display numerical or textual data that is organized into columns and rows to make it easy to understand. A table usually includes several items as well as variables for each item. For example, the first column of Table 14.1 includes states; the next two columns show the state population in 2000 and in 2010; and the final two columns show the change in population from 2000 to 2010 in number and percentage.

Table 14.1 Popula...

State
California
Texas
New York
Florida
Illinois
Pennsylvania
Ohio
Michigan
Georgia
North Carolina

Source: U.S. Cens...

- *Bar graphs.* ...
  items. For e...
  want on tel...

- *Line graph:* ...
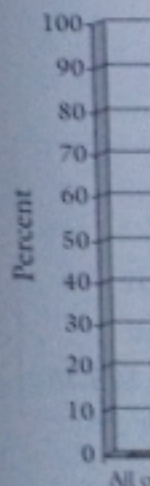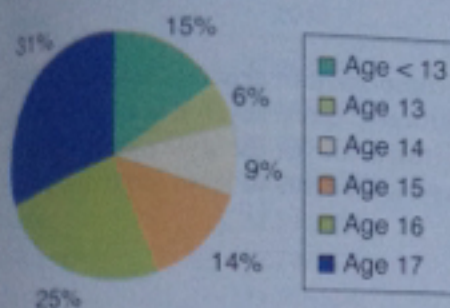 represented ...
  four variab ...
  birth betwe ...

Figure 14.3

Number and Distribution of Fatal
Occupational Injuries by Age among
Young Workers, 1992–2002 (N = 644)

Number and Distribution of Fatal
Occupational Injuries by Age among
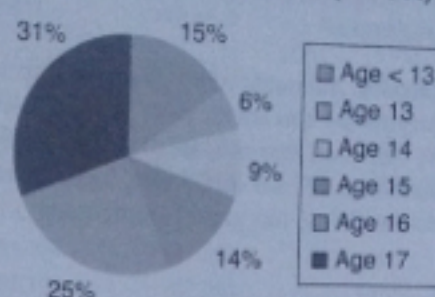Young Workers, 1992–2002 (N = 644)

Figure 14.2 A Pie Chart That Requires a Color Printer to Be Understandable

Source: National Institute for Occupational Safety and Health, "Data on Young Worker Injuries and Illnesses in Worker Health" (2004).

however, is how the colors would look when printed out on a black-and-white printer. It is nearly impossible to associate the labels with the slices of the pie and thus to read the chart.

Also consider the meanings associated with different colors. For example, in the United States and other Western cultures, white typically is associated with goodness and purity; in China, however, white represents grief and mourning. Although your use of color in an essay, a Web page, or a slideshow presentation might not carry such deep meaning, bear in mind that most people have emotional or psychological responses to colors and color combinations.

White Space

Another basic element of document design, white space, is the open, or blank, space usually used between a heading, for instance, and surrounding the text. White space is usually used between a heading, for instance, and the paragraph that follows the heading. You also use white space when you set the margins on the page, and even when you double-space between lines of text. In all of these cases, the space makes your document easier to read. When used generously, white space facilitates reading by keeping the pages of a document uncluttered and by helping the eye find and follow the text.

Chunking. Chunking, the breaking up of text into smaller units, also facilitates reading. Paragraphing is a form of chunking that divides text into units of closely related information. In most academic essays and reports, text is double-spaced, and paragraphs are distinguished by indenting the first line one-half inch.

In single-spaced text, you may want to make reading easier by adding extra space between paragraphs, rather than indenting the first lines of paragraphs. This format,

Numbered and Bulleted Lists

Lists are often an effective way to present information in a logical and visually coherent way. Use a **numbered list** (1, 2, 3) to present the steps in a process or to list items that readers will need to refer back to easily (for instance, see the sample e-mail message on p. 436). Use a **bulleted list** (marking each new item with a "bullet" — a dash, circle, or box) to highlight key points when the order of the items is not significant (for instance, see the sample memo on p. 433). Written instructions, such as recipes, are typically formatted using numbered lists, whereas a list of supplies, for example, is more often presented in the form of a bulleted list.

Colors

Color printers, photocopiers, and online technology facilitate the use of color, but color does not necessarily make text easier to read. In most academic print documents, the only color you should use is black. While color is typically used more freely in academic writing produced in other media (for example, Web pages or slideshow presentations), it should still be used in moderation and always with the aim of increasing your readers' understanding of what you have to say. Always consider, too, whether your readers might be color-blind and whether they will have access to a full-color version of the document.

Although the slideshow design in Figure 14.1 is visually interesting and the heading is readable, the bulleted text is very hard to read because there is too little contrast between the text color and the background color.

In Figure 14.2, it is clear that the person who created the pie chart carefully chose the colors to represent the different data. What the person did not consider,

Figure 14.1 A Document with Too Little Color Contrast

Headings and Body Text

Titles and headings are often distinguished from body text by boldface, italics, or font size. Headings are helpful in calling attention to certain parts or sections of a piece of writing and in offering readers visual cues to its overall organization. Always check with your instructor about the conventions for using (or not using) these elements in the particular discipline you are studying.

Distinguishing between Headings and Subheadings. Typically, headings for major sections (level-one headings) must have more visual impact than those subdividing these sections (level-two headings), which should be more prominent than headings within the subdivisions (level-three headings). The typography should reflect this hierarchy of headings. Here is one possible system for distinguishing among three levels of headings:

LEVEL-ONE HEADING
Level-Two Heading
Level-Three Heading

Notice that the level-one and level-two headings are given the greatest prominence by the use of boldface and that they are distinguished from one another by the use of all capital letters for the major heading versus capital and lowercase letters for the sub-heading. The third-level heading, italicized but not boldfaced, is less prominent than the other two headings but can still be readily distinguished from body text. Whatever system you use to distinguish headings and subheadings, be sure to apply it consistently throughout your document.

For more on selecting appropriate headings and subheadings, see Chapter 10, pp. 366–67.

Positioning Headings Consistently. In addition to keeping track of the font size and style of headings, you need to position headings in the same way throughout a piece of writing. You will want to consider the spacing above and below headings and determine whether the headings should be aligned with the left margin, indented a fixed amount of space, or centered. In this book, headings like the one that begins this paragraph — **Positioning Headings Consistently** — are aligned with the left margin and followed by a period and a fixed amount of space.

Using Type Size to Differentiate Headings from Text. In documents that do not need to observe the MLA or APA styles, which have specific rules about formatting, you may wish to use font size to help make headings visually distinct from the body of the text. If you do so, avoid making the headings too large. To accompany 12-point body text, for instance, a 14-point heading will do. The default settings for heading and body text styles on most word processing and desktop publishing programs are effective, and you may want to use them to autoformat your heading and text styles.

use, and they are hard to read in extended passages. Font style, font size, and combinations of style and size are features that can add to or detract from readability.

Considering Font Style. For most academic and business writing, you will probably want to choose a traditional font that is easy to read, such as Arial or Times New Roman. This book is set in Minion. Sentences and paragraphs printed in fonts that imitate *calligraphy* (typically called script fonts) or those that mimic *handwriting* are not only difficult to read but also too informal in appearance for most academic and business purposes.

Some Fonts Appropriate for Academic and Business Writing

Arial

Georgia

Tahoma

Times New Roman

Verdana

Considering Font Size. To ensure that your documents can be read easily, you also need to choose an appropriate font size (traditionally measured in units called **points**). For most types of academic writing, a 12-point font is standard for the main (body) text. For Web pages, however, you should consider using a slightly larger font to compensate for the difficulty of reading from a computer monitor. For computer-projected displays, you should use an even larger font size (such as 32-point, and typically no smaller than 18-point) to ensure that the text can be read from a distance.

Combining Font Styles and Sizes. Although computers now make hundreds of font styles and sizes available to writers, you should avoid confusing readers with too many different fonts in one document. Limit the fonts in a document to one or two that complement each other well. A common practice, for instance, is to choose one font for all titles and headings (such as Arial, 14-pt, boldface) and another for the body text (such as Times New Roman, 12-pt), as shown in the example here.

> ## This Is an Example Heading
>
> This is body text. This is body text.
> This is body text. This is body text.
> This is body text. This is body text.
>
> ## This Is an Example Heading
>
> This is body text. This is body text.
> This is body text. This is body text.
> This is body text. This is body text.

Headings

Titles and he
size. Heading
writing and
with your in
the particula

Distinguishi
sections (lev
these section
within the s
erarchy of h
of headings:

LEVEL-ON
Level-Two
Level-Three

Notice that
the use of b
capital lette
heading. Th
the other tw
system you
tently throu

For more on s

Positioning
and style o
piece of wr
determine
fixed amou
paragraph
and followe

Using Typ
need to ob
ting, you n
body of th
12-point b
for headin
Programs
and text st

"Less is more" still applies, however, in principle. Good design gives priority to clarity: whatever the project, you should use design not for its own sake, but only in order to make your points as clearly, effectively, and efficiently as possible.

Of course, the same principle of clarity applies to most *nonacademic* documents you will write. In writing for nonacademic audiences, however, you cannot necessarily expect all readers to read your writing closely. Some readers may skim through your blog entries looking for interesting points; others might scan a report or memo for information important specifically to them. Design elements such as headings, bullets, and chunking will help these readers find the information of most interest to them.

Frequently, too, your document design decisions will be predetermined by the kind of document you are preparing. Business letters and memos, for example, traditionally follow specific formats. Because your readers will bring certain expectations to these kinds of documents, altering an established format can cause confusion and should therefore be avoided.

To analyze the context in which a document is read or used, ask yourself the following questions:

- **Where will my document be read?** *Will the document be read on paper in a well-lighted, quiet room, or in another context — perhaps on a laptop in a noisy, dimly lit coffee shop?*
- **Do my readers have specific expectations for this kind of document?** *Am I writing a memo, letter, or report that requires certain design conventions? Does my instructor expect me to follow MLA style, APA style, or another system?*
- **How will the information be used?** *Are my readers reading to learn or to be entertained? Do I expect them to skim the document or to read it carefully?*

Elements of Document Design

Readable fonts, informative headings, bulleted or numbered lists, and appropriate use of color, white space, and visuals like photographs, charts, and diagrams all help readers learn from your document.

Font Style and Size

Typography is a design term for the letters and symbols that make up the print on a page or a screen. You are already using important aspects of typography when you use capital letters, italics, boldface, or different sizes of type to signal a new sentence, identify the title of a book, or distinguish a heading from body text.

Word processing programs enable you to use dozens of different fonts, or typefaces; bold and italic versions of these fonts; and a range of font sizes. Fortunately, you can rely on some simple design principles to make good typographic choices for your documents.

Perhaps the most important advice for working with typography is to choose fonts that are easy to read. Some fonts are meant for decorative or otherwise very minimal

The words in each rendering are the same, but the different uses of fonts, colors, and white space encourage us to read them very differently. The first message is vaguely unsettling (is that a ransom note? a message from a stalker?); the second seems conventionally sweet; the third carries no emotional or context clues, but the spacing makes it irritatingly difficult to read; and the fourth offers no tone or context clues at all (though this in itself might strike us as odd, given the meaning of the words). Thus design does far more than add visual interest: It actually directs how we read and to a certain extent determines the meaning we derive from texts.

The freedom you have in terms of using design elements and visuals in your college writing projects will vary quite a bit, depending on your instructors' preferences and the nature of the projects. As you write, however, you should always remain aware of the impact document design can have on your reader. And anytime you read a document — whether it is a textbook, a blog, or even an ad on the subway — you should stop to think about how that document was designed and how that design affects your reading of it.

Considering Context, Audience, and Purpose

Context, audience, and purpose are the key components to consider in designing any document. For instance, if you are writing an essay for a college course, you can expect that your instructor and/or your classmates will read it carefully. Your design decisions should therefore make sustained reading as easy as possible; fonts that are too small to read easily or print that is too light to see clearly will make the reader's job unnecessarily difficult. Additionally, instructors usually ask students to submit hard-copy work that is double-spaced text with one-inch margins to give the instructor and/or a classmate room to write comments on the page.*

In most college courses, guidelines on design have traditionally followed a "less is more" rule — written assignments were generally expected to be printed on white, 8.5 × 11-inch paper, and the use of colors, extravagant fonts, sheerly decorative visuals, and the like was in most cases discouraged. However, in many college classrooms, what constitutes an acceptable course "paper" or project is in transition; many instructors now allow or in some cases require the creation of multimodal projects — Web sites, video, PowerPoint presentations, playlists, and the like — in place of traditional papers.

Developments like these, driven largely by advances in technology, have obviously required some adjustments to traditional notions of acceptable design for college writing.

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*It is important to note that MLA, APA, and other style systems have specific rules regarding such things as spacing, margins, and heading formats. Be sure to ask your instructor whether you will be expected to adhere closely to these rules; if so, your choices regarding document design will be limited. For more on MLA and APA styles, see pp. 497–516.

Designing Documents

The way a document is designed — the arrangement of text, visuals, and white space on a page — has a major impact on the readability of the document and may influence the reader's attitude toward it. This chapter introduces basic components of document design, offers guidelines for designing effective documents, and discusses some common formats for documents you may be asked to create in your college courses or in the workplace.

The Impact of Document Design

When we read a well-designed document, part of the meaning we take away from it is attributable to design. When we read a poorly designed document, however, it may be difficult to discern its meaning at all. We can probably all agree that effectively written documents are easy to navigate and that their meanings are accessible to the intended audience. Good design should accordingly make readability easier and make the intended meaning clearer and more vivid.

The ways in which design affects the way we read documents can be illustrated fairly simply. Consider the following familiar phrase, rendered in four different ways:
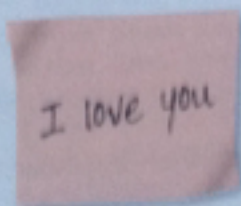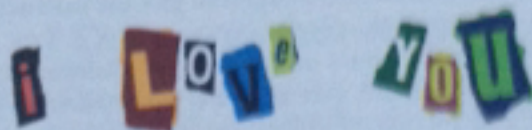
I LOVE YOU

I love you

I   l   o   v   e   y   o   u

I love you

ask questions about the content of your paper. For this course, you are required to attend two one-on-one Writing Center appointments. I strongly recommend that you do so early in the semester, as the available appointment times become limited later on.

Journals:

In order to build a strong writing habit and contribute to your personal development with regards to self-reflection and analytical ability, we will begin class every day by spending 5-10 minutes reflecting in writing on a question or idea. You will write these reflections in a Blue or Green Book, and these will be collected at the end of each week for credit. Bring your journals to each class.

Reading Responses (RR):

Throughout the course, you will be assigned weekly readings, which you are expected to complete and respond to. These readings will come from both the assigned textbook and handouts given to you in class. On some weeks you will be asked to respond to the texts with your own thoughts and criticisms, while on other weeks you will be instructed to respond to a more specific prompt. While you may *briefly* summarize what you have read, I will be looking for a deeper level of analysis, demonstrating you have thought about the assigned readings. If

you feel stuck, you may want to consider some or all of the following questions to get you started: What did you already know about the subject? What was new information? What words, phrases, or ideas stood out to you? What questions came up as you read? These responses need to be in MLA format—at least one page in length and written in Times New Roman 12-point font.

Grammar Presentations:

During the second week of class, you will sign up for a grammar presentation. Everyone will choose a topic from the sign-up list and informally present their topic to the class. More information will be given about the presentations in class.

Essays:

Throughout the semester, you will write a total of 5 essays—3 out-of-class essays, 1 in-class essay (final exam), and 1 revision essay (zine project). Each out-of-class essay must follow standard MLA format and be typed (double spaced) in 12-point Times New Roman font. All out-of-class essays are required to be 4-6 pages in length (except Essay # 1). Essays will be turned in at the *beginning* of class on the day that they are due, along with all prewriting assignments, rough drafts, and peer reviews.

google.com

Zine Revision Project:

I am a strong believer in revision as an integral part of the writing process, as well as the aesthetics of presenting a project. From the out-of-class essays you have written, you will select one graded essay to revise as a way to demonstrate the revision and editing skills you have acquired. It will also give you the opportunity to present your writing in a creative, original format. This revision grade will not replace an essay grade; rather, it is worth a grade of its own. The assignment includes a cover letter, in which you will explain why you selected the particular essay that you did. More details will be provided in class.

Peer Reviews:

Attendance at peer reviews is mandatory. If you miss a peer review session, you will lose the 20 points for completing the review as well as the attendance points. You will need two hard copies of your essay draft for each peer review session.