



READINGS FOR CM220: COLLEGE COMPOSITION TWO

UNIT 9

PART 1. VISUAL AND SPATIAL RHETORIC: ANALYZING IMAGES

PART 2. USING AND CITING GRAPHICS AND VISUALS

PART 3. CREATING A PUBLIC SERVICE ANNOUNCEMENT

PART 4. CREATING EFFECTIVE POWERPOINTS



VISUAL AND SPACIAL RHETORIC: ANALYZING IMAGES

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VISUAL RHETORIC DEFINED

Most texts are more than words on a page. Photographs, works of art, graphic novels, political cartoons, computer or video game screens, television or magazine advertisements, webpages, billboards, and more are all texts composed and designed to communicate ideas.

The texts you encounter in college also have visual or spatial components—an author’s profile picture on a publisher’s website, a reporter’s blog with hyperlinks to recommended websites, embedded videos and podcasts, a scientist’s precise figures and tables within a cutting-edge scientific journal, a business person’s PowerPoint presentation to prospective investors, or the photographic forensic evidence a police detective collects during a routine crime scene investigation.

Whatever discipline you study, chances are you’ll come into contact with images, illustrations, and designs that require a sophisticated and close reading, so you may draw conclusions about the text’s rhetorical significance—its argument—that which the text makes the reader understand or believe.

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AUDIENCE, CONTEXT, SUBJECT, AND PURPOSE

Analyzing a text’s rhetorical significance begins with determining the rhetorical situation—how the communication format, whether it is visual, written, aural, or any other multimodal form, situates itself on four main concepts: the audience, context, subject, and purpose:

Audience: Who is the intended audience for the text, and how do you know?

Context: What historical, sociological, cultural, political, ideological, or genre situations influence the text? What was happening during the time this text was being created?

Subject and Purpose: What is the author expressing? Why do you think he or she is communicating about this particular idea, issue, or concept?

Example:





Figure 1. From "Cake Batter with Eggs." Photography © Clipart.com

Subject: What the author wants the audience to explore.

- Homemade cake batter with fresh eggs.

Purpose: Why is the author creating this text?

- Perhaps the photographer wanted to document kitchen adventures or she or he may love to bake.

Audience: Who is the author trying to reach?

- Possibly food lovers who like to see how ingredients morph into baked goods.

Context: What historical or value-based situation surrounds this text?

- A personal food blog? Perhaps a cooking website? Something fairly contemporary and American given the style of cooking instruments being used (plastic bowl, spatula, and measuring cups (in cups rather than pints or liters used outside the US)).

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WHAT TO LOOK FOR IN A VISUAL TEXT

Next, you'll want to look at the grounding, color scheme, medium, and typography of the text.

Grounding: What is the most or least prominent element in the placement of images within a text? The first place the eye focuses may seem the most important, but the background may be influencing your understanding of the text as well.

Color scheme: Blues and greys are associated with water and stone, so they suggest a cooling and calming mood; greens remind people of living plants as well as money, so they can suggest both health and wealth; yellows are commonly used on hospital walls to evoke a softness (in an otherwise noisy environment); and reds express passion as well as anger, creating feelings of energy and excitement.

Medium: A painter may use watercolor or oil; a sculptor may choose clay, copper, bronze, or iron; a cartoonist may use pencils on paper; and a writer may use a digital medium. The materials or medium can suggest the intended audience as well as the purpose of the communication.



Typography: Fonts also create a mood. Heading fonts may be different than body text fonts for the purpose of readability. Depending on the intended reader and purpose, fonts may be chosen to express **formality** or **playfulness** or to express a particular cultural or historical context (Figure 2).



Figure 2. Typography on a bakery window.
(c) Clipart.com

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COLOR THEORY

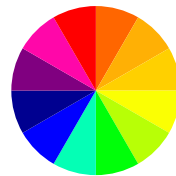


Figure 3. Color wheel

Color theory looks at how colors work together to create effective and appealing designs. Certain colors also act symbolically to affect us emotionally. The color wheel, first developed by Sir Issac Newton, provides a framework for understanding color harmony. The color wheel depicts the primary colors, red, blue, and yellow and the secondary colors (green, orange, and purple), which are formed from mixing the primary colors. The tertiary colors are formed when primary and secondary colors are mixed. The tertiary colors include red-orange, yellow-orange, red-violet, blue-violet, blue-green, and yellow-green.

Color harmony suggests that certain colors together create palates that are pleasing to the eye. These color combinations include analogous colors, or any set of three colors that appear next to each other on the color wheel such as blue, blue-green, and green.

Another formula for pleasing color arrangements is to choose complementary colors, or two colors which appear directly opposite each other on the color wheel such as purple and yellow. Finally, a designer may choose to mimic a combination found in nature such as the yellow, red, orange, and brown colors found in autumn foliage.

Color theory also includes the emotional effect of certain colors through natural association and symbolism.

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ANALYZING PICTURES

When analyzing the rhetorical significance of a photograph, the goal is to uncover its argument. Does the photograph say something about love? Family? Patriotism? Wellness? Success? Happiness? In determining the argument, the first elements to analyze are the audience, context, subject, and purpose. Additionally, you'll want to consider the following:

Material Context: Where was the picture published? Where is it displayed? Is it the original version or a reproduction (as might be the case for artwork and paintings)?

Rhetorical Stance: What is the point-of-view of the photographer? Is the photographer a participant in the activity or scene being depicted, or is the photographer an observer? Are the subjects in the picture aware that their photo is being taken? Where is the focus of the image?

Reality or Abstraction: Is the photograph of a realistic scene, or has it been edited into an abstract piece of art? How do the modifications (if any) affect the meaning of the image? Does the editing serve the purpose of making the people in the picture look younger or more attractive than they might be otherwise?

Caption and Accompanying Text: Does the photo have a title and/or a caption? Does it accompany written text such as on a website, in a newspaper, or in a magazine? How does the photograph support or illustrate the text? How does the text affect the meaning of the picture? The next section of this resource covers images with text in more detail.

Example



Figure 4. From "Raising the Flag on Iwo Jima" by Joe Rosenthal, 1945. Public domain photograph from the National Archives.

Subject or Content: The scene or people the photo is depicting.

- Five marines and a Navy hospital corpsman raising an American flag on top of Mt. Surabachi, Iwo Jima during World War II.



Purpose: Why is the author creating this text?

- The photographer was from the Associated Press. He was documenting the battle of Iwo Jima during WWII.

Audience: Who is the author trying to reach?

- The photographer likely intended to reach the American public who revere the American Flag as a symbol of pride and patriotism and who were awaiting news about the progress of the war.

Cultural Context: What is the cultural or historical context of the photograph, and how does that context affect the photograph's meaning and importance?

- This photo was taken during the bloodiest battle of WWII when the American public needed reassurance that they were doing the right thing. The photograph was immediately popular and widely reproduced as a message to support the war.

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IMAGES AND TEXT

Authors and designers carefully consider the inclusion and interplay of visual images with text. For example, consider this picture quote adapted from the Purdue Global Facebook page:



Figure 5. Adapted from a picture quote on the Purdue Global Facebook page by Purdue Global.

In this example, the image of the children holding hands sharing an umbrella interacts with the quote from Tomas Carlyle (1795-1891): “A loving heart is the beginning of all knowledge.” The text expresses a possible idea behind the image of the children who appear loving. And since Purdue Global is an educational institution, the connection to knowledge fits with the context of the webpage.



Consider how your reaction to this picture would be different if the text were removed? What about if the image were removed? Or if the image were changed? These questions are valuable when analyzing and discussing the visual rhetoric of print advertisements, television commercials, websites, and cartoons too.

Visual and spatial texts make arguments, and readers will have different understandings and beliefs about them. Analyzing a text's subject, purpose, audience, and context, taking into consideration the colors, design, perspective, and the interplay of visuals and language is critical when it comes to developing your own understandings and beliefs and then communicating your own arguments about them.

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USING AND CITING GRAPHICS AND VISUALS

Sometimes writers find that a picture is, indeed, worth a thousand words. Statistics and laboratory results, for instance, are often best presented in the form of a table, and a well-designed chart or graph can sum up pages of text. The American Psychological Association (APA) distinguishes between two types of graphics or visuals: tables and figures. This tutorial explains using, citing, and providing copyright statements for tables and figures in APA style.

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USING GRAPHICS AND VISUALS

When using graphics and visuals, writers should address the following:

- Be certain the visual is essential to the meaning of the text.
- You may want to analyze or further discuss the visual in your text, but avoid repeating the same information provided by the visual.
- All graphics should be clearly labeled and easy to understand.
- Readers expect consistency throughout a paper, and this also applies to visuals (figures and tables). Figures and tables of equal importance should be similar in size, numbered consecutively, and use the same font.
- Readers should be able to interpret the figure or table without the text, so all abbreviations and symbols should be consistent as well as defined or explained in the table notes or figure captions.

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TABLES

Tables often compare data and are organized in a row and column format. Tables are numbered as in “Table 1,” titled according to the table content, and captioned with a note below the table that explains any abbreviations or symbols and provides source and copyright information. Table 1, a “Quick Table” template in Microsoft Word 2007, illustrates basic table design with rows and columns, a title, headings, and a note below the table.



Table 1

Enrollment in Local Colleges, 2005

College	New students	Graduating students	Change
<i>Undergraduate</i>			
Cedar University	110	103	+7
Elm College	223	214	+9
Maple Academy	197	120	+77
Pine College	134	121	+13
Oak Institute	202	210	-8
<i>Graduate</i>			
Cedar University	24	20	+4
Elm College	43	53	-10
Maple Academy	3	11	-8
Pine College	9	4	+5
Oak Institute	53	52	+1
Total	998	908	90

Note. + = more students enrolled than graduated; - = more students graduated than enrolled. From "Quick Tables," by Microsoft Word, 2007. Copyright 2007 by Microsoft Word.

The following guidelines apply to tables in APA style.

- Tables with fewer than two rows or columns are not needed. The information or data should be presented in the text only with appropriate in-text and reference citations.
- Refer to each table in the text and describe its contents: "Table 1 shows these results" or "As illustrated in Table 2, . . ."
- Number tables consecutively in the order they appear in the text.
- Create a title that offers a brief explanation of the table.
- Capitalize only the first word of the title and words normally capitalized in sentences.
- Provide a heading for each row and column, even the first column.
- Separate rows with horizontal lines, but do not use vertical lines to separate columns.
- Place notes directly below the table.
- Double space tables; however, to fit on the page or make a table easier to read, single or one-and-a-half line spacing is acceptable (APA, 2016b).
- Use Times New Roman, 12-point font.
- There can be up to three notes, ordered by type: general information about the table, specific information about individual columns or rows, and probability explanations, which explain any asterisks or symbols used in data from statistical testing.

Probability Notes are used in statistical hypothesis testing that rules out something occurring due to chance alone. In statistical testing, researchers use a **probability level** between 0 to 1 to describe the chance of an event occurring, with 0 meaning the event will never occur and 1 meaning the event will always occur.



In a table or figure, **probability levels** are assigned asterisks to indicate a range in probability such as $*p < .05$ and $**p < .01$, and $***p < .001$ (APA, 2010). The fewest number of asterisks indicates the largest probability and the most asterisks indicate the smallest probability level.

Plus (+) and minus (-) signs are also used in probability notes to show **confidence intervals**. For example, the results of an opinion poll may show 56% of the respondents prefer candidate A. If the confidence interval is ± 3 , then 53%-59% of the population agrees with those sampled.

Probability notes may also provide **confidence levels** to indicate how certain the researcher is that the general population will agree with the poll respondents. For example, if the confidence level is 95%, then there is a 95% certainty that 53% to 59% of the population agrees with those polled. Researchers typically use a 95% confidence level.

Example of a Probability Note

Note. The poll revealed that respondents prefer . . . $YA =$ ages 18-30. $A =$ ages 31-43. Adapted from "Title of Article," by A. Author, Year, Copyright Year by Copyright Holder.

Data are for all genders.

$*p < .05$. $**p < .01$.

In this example, the first note provides general information about the content in the table such as definitions and the copyright information; the second note, on a separate line, provides more specific information about the data in the rows or columns; and the final note, on another new line, provides the probability (p) levels.

Table Checklist

- Is the table necessary?
- Is the table referred to in the text?
- Is the table inserted as close to where it is mentioned in the text as possible?
- Is the title brief but explanatory?
- Does every column have a heading?
- Are all abbreviations, symbols, and special uses of dashes, italics, or boldface explained?
- Are the notes in the following order: general note, specific note, probability note?
- Are all vertical lines eliminated?
- If the table is for statistical testing, are [probability levels](#) identified? If more than one table is used, are probability level asterisks consistent from table to table? With statistical testing data, are confidence intervals reported and consistent for all tables in the paper?
- If all or part of a copyrighted table is reproduced or adapted, do the table notes give full credit to the copyright owner?

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FIGURES

All visuals that are not tables are figures. Figures include charts, as shown in Figure 1, graphs, pictures, maps, and more.



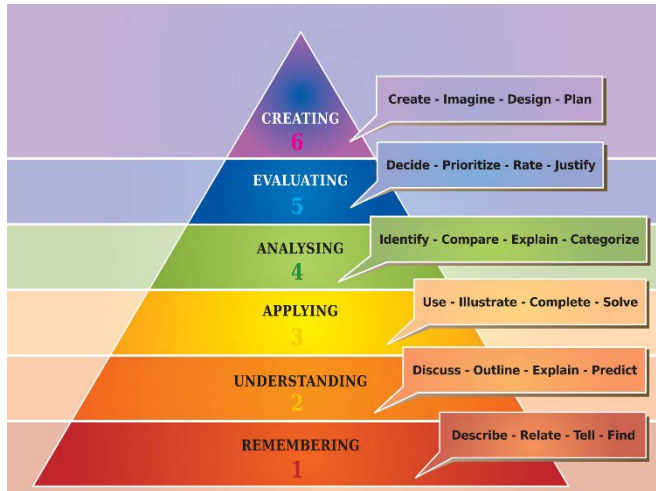


Figure 1. Chart of Bloom's taxonomy for the ways of learning. Charts and graphics such as this are "figures." Writers can create and insert graphics and illustrations similar to this pyramid with the Microsoft Word SmartArt tool.

Below are some APA 6th edition (2010) guidelines specific to figures:

- Number figures consecutively (*Figure 1, Figure 2, Figure 3...*).
- Always refer to the figure within the text (Figure 1 illustrates . . . ; Figure 2 demonstrates . . .).
- Figure titles and a caption providing a short explanation go below the figure.
- Captions should be descriptive and specific.
- In the caption, capitalize the first word and any words normally capitalized in sentences.

Figure Checklist

- Is the figure necessary?
- Is the figure inserted as close to where it is mentioned in the text as possible?
- Does the figure title describe the figure content?
- Are all elements of the figure clearly labeled?
- Are all figures numbered consecutively?
- Is the figure mentioned in the text?
- Is proper credit given to the source of the figure in the figure caption?
- If copied and pasted into the text, is the resolution clear enough to be understood?
- Does the text explain how the figure is relevant to the discussion in the paper without repeating all the information from the figure in the text?

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CREATING VISUALS

[Microsoft Word](#) and [Microsoft PowerPoint](#) allow writers to create tables and charts and insert them directly into their documents and presentations. The types of charts and graphs available include column, bar, pie, scatter, line, area, bubble, radar, stock, surface, and doughnut. With so many types of visuals to choose from, writers should carefully consider which type will best present the information. For example,



- a column chart displays categories of variables;
- a bar chart demonstrates comparisons between single items;
- a pie chart shows percentages;
- a scatter plot illustrates correlations; and
- a line graph demonstrates relationships.

The [Microsoft Office Support](#) webpage provides examples of these types of charts and more. Some of those examples are pasted below with APA style captions for graphics or images from a website.

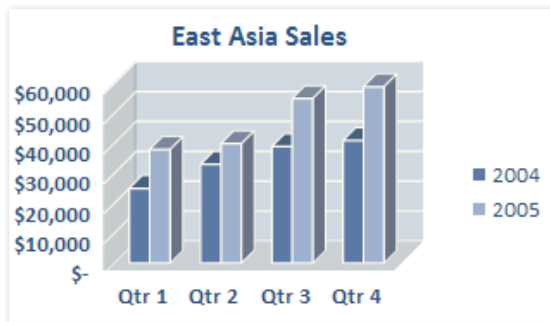


Figure 2. Clustered column chart. From “Available Chart Types,” by Microsoft Office Support, 2016 (<http://bit.ly/29NFxZv>). Copyright 2016 by Microsoft. Used with permission from Microsoft.

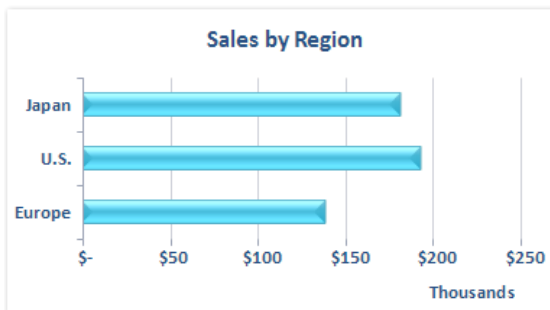


Figure 3. Bar chart in 3-D. From “Available Chart Types,” by Microsoft Office Support, 2016 (<http://bit.ly/2aaEx6p>). Copyright 2016 by Microsoft. Used with permission from Microsoft.

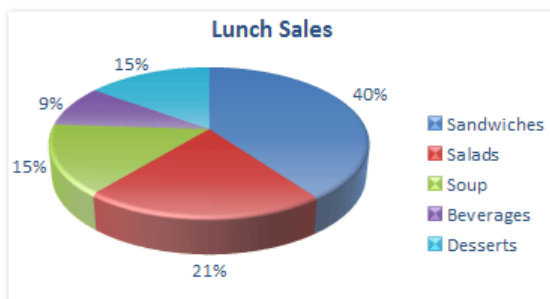


Figure 4. Pie chart in 3-D. From “Available Chart Types,” by Microsoft Office Support, 2016 (<http://bit.ly/29USa4l>). Copyright 2016 by Microsoft. Used with permission from Microsoft.



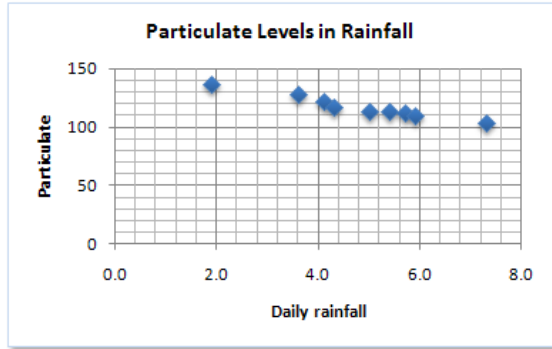


Figure 5. XY (scatter) chart. From “Available Chart Types,” by Microsoft Office Support, 2016 (<http://bit.ly/29N8R2h>). Copyright 2016 by Microsoft. Used with permission from Microsoft.

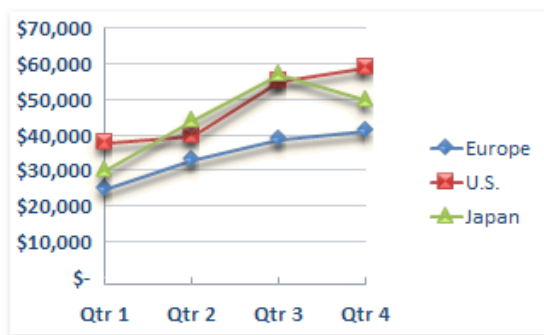


Figure 6. Line chart with markers. From “Available Chart Types,” by Microsoft Office Support, 2016 (<http://bit.ly/2a8DtNj>). Copyright 2016 by Microsoft. Used with permission from Microsoft.

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CREATING VISUALS WITH COMPILED DATA

If you are creating an original figure or table from data you have compiled from a source as shown in Figure 7, in addition to a caption under the visual that credits the source, you need to cite the source in-text where you refer to the visual **and** in corresponding reference list citation. The caption for Figure 9 provides the copyright statement for a source that is a webpage.

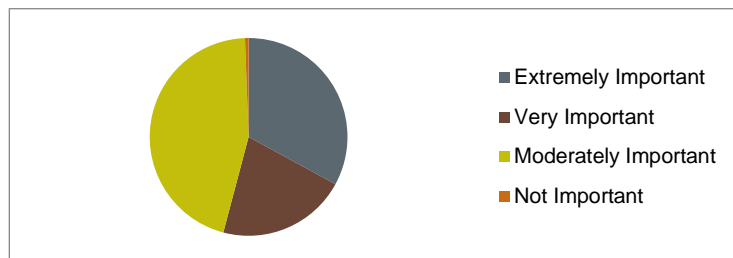


Figure 7. The importance of the congress vote on economy. Adapted from “CNN Opinion Research Poll” by CNN Opinion Research Corporation 11, 2010 (<http://i2.cdn.turner.com/cnn/2010/images/08/16/rel11e.pdf>). Copyright 2010 by CNN Opinion Research Corporation 11.



Use the following template for the copyright note if the compiled data came from a journal or book:

Journal: Adapted from "Title of Article" by A. A. Author, year, *Journal Title*, Volume, p. xx. Copyright year by Copyright Holder. Reprinted [or Adapted] with permission.

Book: Adapted from *Title of Book* (p. xxx), by A. A. Author, year, Place of Publication: Publisher. Copyright year by Copyright Holder. Reprinted [or Adapted] with permission.

Sample in-text citations for the source of data compiled into a table or figure:

The pie chart in Figure 9 illustrates that . . . (CNN Opinion Research Corporation 11, 2010).

The results from the CNN Opinion Research Corporation 11 (2010) poll in Figure 9 show . . .

Sample reference citation for the information in Figure 7 that came from a webpage:

CNN Opinion Research Corporation 11. (2010, August 6-10). CNN opinion research poll. Retrieved from <http://i2.cdn.turner.com/cnn/2010/images/08/16/rel11e.pdf>

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CITING PHOTOGRAPHS

If you use your own photography in your paper or you own the copyright license, you will not need to cite the photographs or provide a copyright notice. However, borrowed images must be cited in a caption with a copyright statement and in a corresponding reference citation (APA, 2016a). In APA style, photographs are [figures](#), so the copyright statement follows a figure number. The APA Style Blog provides citation examples for image from various sources such as books, journals, or webpages here: <http://blog.apastyle.org/apastyle/2016/01/navigating-copyright-part-4.html>. The following examples show how to cite photos from some commonly used image sources according to APA style.

Example 1. Unpublished photo used with permission of the photographer.

- **Template for Caption Under Image:** *Figure #.* From [or adapted from (if it's only part of an image)] "Title of Image," by Name of Photographer, year. Copyright XXXX[year] by Name of Copyright Holder. Reprinted with permission.



Figure 8. From "Water Lily" by S. Carlson, 2009. Copyright 2009 by S. Carlson. Reprinted with permission.

- **Sample reference citation for an unpublished photograph from a photographer:**
Carlson, S. (Photographer) (2009). Water lily [Photograph]. Retrieved from the photographer.

Example 2. Photograph with Creative Commons License permitting reproduction and use:

- **Template for Caption Under Image:** *Figure #.* From [or adapted from (if it's only part of an image)] "Title of Image," by Name of Photographer, year. Create commons license abbreviation.





Figure 9. From “Lilies After Rain” by C. Cairns, 2015. CC BY 2.0

- **Sample reference citation for photograph published online with a [creative commons license](#).**

Cairns, C. (Photographer) (2015, July 6). Lilies after rain [Online Image]. Retrieved from <https://flic.kr/p/vDHife>

Example 3. Photograph in the Public Domain (may be reproduced and used without permission)

Figure 10 is artwork, digitally reproduced online and found in the “public domain.” An image in the [public domain](#) with an expired copyright, such as an image created before 1923, will still need a credit to the source in the caption below the image, and it will also need a reference citation to indicate where the photo can be retrieved; however, an image from the public domain will not need a copyright notice. Instead, write “In the public domain” as shown in Figure 12.

- **Template for Caption Under Image:** *Figure #.* From [or adapted from (if it’s only part of an image)] “Title of Image,” by Name of Photographer, year. In the public domain.



Figure 10. Study for the cellist. From “Olga’s Gallery,” by A. Modigliani, 1909 (<http://www.abcgallery.com/M/modigliani/modigliani12.html>). In the public domain.

- **Sample reference citation for a photograph in the public domain on the web:**

Modigliani, A. (Painter). (1909). Study for the cellist [Oil on canvas]. Retrieved from <http://www.abcgallery.com/M/modigliani/modigliani12.html>.

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CREATING A PUBLIC SERVICE ANNOUNCEMENT (PSA)

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WHAT IS A PSA?

A Public Service Announcement (PSA) is a form of communication used by non-profit organizations, grassroots movements, and government/military divisions to campaign for social change or educate the public about resolving specific issues. Typically, a PSA is not directed towards policy change, but instead brings awareness and suggestions for action.

Examples of PSA causes include anti-drug abuse campaigns, drunk driving, increasing literacy, financial fraud awareness, hygiene, Autism awareness, wildlife protection, or local outreach programs and events that support causes. The PSA message does not need to be complicated; in fact, a clear and concise message is more likely to influence the target audience. Although the communication message may not be complicated, there are several steps in creating an effective PSA: 1) Idea Generation, 2) Audience, 3) Content Research, and 4) Content Creation (Figure 1).

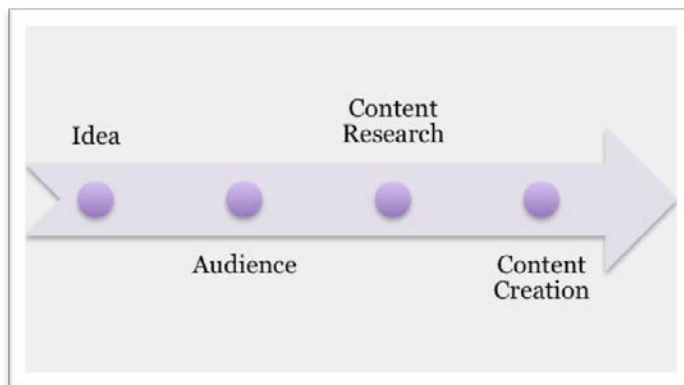


Figure 1. Steps for creating an effective PSA.



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IDEA GENERATION

As with most writing processes, creating a PSA begins by brainstorming ideas. In this case, the brainstorming should focus on the identification of a specific problem or need within a community. For a course project, you may want to focus on concerns related to your field of study. If you are a supporter of a non-profit organization, you can create a PSA to focus on one issue for an identified audience. Keep in mind, though, publication of the PSA for an organization will need the organization's approval. If you don't have an organization in mind and your field of study does not yield ideas, then take a more personal look at situations you encounter where individuals would benefit from an educational and motivational PSA. Consider the following questions to help generate ideas:

- What situations in your life would have benefitted from education or motivation about the topic? Consider friends and family members that you may have mentored (or wanted to mentor) through a situation.
- What PSAs have you seen that have not been effective? How might you approach the topic from a more effective perspective?
- Identify a group of people who may feel isolated due to their situation/problem. How might you use a PSA to reach out to them and help them realize they are not alone?

Ultimately, the brainstorming should lead to a message or objective of the PSA—what you want the audience to walk away with.

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AUDIENCE

After identifying a problem or need, the next step is identifying the characteristics of the **target audience**. It's important to realize that, although you may want to see everyone adopt this change or be educated on this topic, the PSA needs to be designed for a specific audience in order to be effective. For example, a PSA about high school dropout prevention seemingly has a large audience since entire communities are affected by dropout rates, yet the PSA needs to motivate high school students to see the benefits of completing their education. In this example, parents and teachers may also influence a student's decision to stay in school, but a separate PSA would need to be created for the adult audience and their role in the situation. When considering an audience, it may help to answer the following questions:

- What is the age range of the target audience?
- How might you describe their social and financial status?
- What is their connection to the topic?
- What might they already know about the topic, including assumptions and misinformation?
- What is a reasonable action the audience can take in response to the PSA?
- What might their attitude be towards the content of the PSA?
- Would humor or a light-hearted approach offend or engage the audience?



- What media will be the most accessible for the audience?

The responses to these questions will then influence your decisions on tone, design, content, and media (e.g., audio or video) for the PSA.

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MEDIA OPTIONS

The next step is to choose the primary means of distribution. Media options for distribution range from simple to complex; even if you are not comfortable with some technologies, there are options for creating an effective PSA for a course project or to use in your community.

Radio - You may want to air your PSA on the radio. You can either record your own audio clip or provide the radio station with a specific script for it to be read on the air.

PowerPoint - Create a slide presentation (e.g., Microsoft's PowerPoint software); these slides can be converted to a video with use of other software.

Video - A more extensive PSA might rely on a digital recorder capturing actors (or friends/family) conveying a scripted scene. Editing the video can be done with software from the Internet.

Print - Coordinating printed documents, such as posters, brochures, or even billboards may be designed.

Social Media – Facebook, YouTube, and Twitter may be used to share the final products.

Although audience needs dictate which media option you choose, you also need to consider factors such as time to produce the PSA, your technical abilities, project requirements if it is for a course, and copyright issues with content you did not specifically create for the PSA.

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SLOGAN

No matter the media type you choose for your PSA, it is important to create a slogan and script content. You must also create or obtain relevant visuals. Creating a slogan or catchy phrase will help the PSA become memorable, and potentially influence action by the audience. The slogan should be

- one sentence or phrase,
- original,
- age appropriate for the audience.

The slogan should be connected to the main message and action the PSA is advocating. Focus on precise word choice to keep the slogan concise. Rhyming or alliteration (the repetition of consonant sounds) may be used as long as the slogan doesn't take a childish tone if the audience is adults. Another option is modifying clichés to be relevant to the topic and thought provoking.

Here are examples of original slogans that might be used in a PSA or as the title of a PSA:

- "Drunk Driving is Dumb Driving"



- “Texting while driving spells DANGER”
- “Live Right—Eat Light!”
- “Accept Autism”
- “Want to succeed? Read!”
- “Cover your Cough.”

Please note that these examples should not be used in your own project; take an original approach to the topic and PSA slogan.

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CONTENT

The slogan is only one piece of the PSA’s message; the content of the PSA is what will add context and significance to the slogan. As noted earlier, a script should be written for the PSA, whether it is produced as an audio or video clip. Prior to writing the script, however, it’s important to gather relevant research to support the PSA’s message.

Relevant research is generally in the form of statistics and can be found in government documents or peer-reviewed periodical articles that reflect research studies. The Purdue Global Library provides students access to reliable periodicals while <http://www.usa.gov> allows you to link to government agencies, and Pew Research Center (<http://www.pewresearch.org>) collects results of surveys and studies related to social issues and public opinion.

Make sure that your research is current so that it is still relevant to the audience; try to focus on research that is less than five years old, unless presenting older research to set a historical context of how the topic has changed.

Personal experiences are generally not considered appropriate research for a PSA. Appropriate credit always needs to be given to the source; APA citations are generally required for Purdue Global course projects.

Graphics

It may also be necessary to find graphics in order to enhance the visual appeal of video or printed PSAs. Ideally, creating your own graphics will avoid issues with copyright infringement, so consider using your digital camera and own creativity rather than copying graphics from the Internet.

Selected graphics should have the following characteristics:

- *Related to the PSA’s message.* The audience should not struggle to interpret the connection or significance of the graphic. This characteristic is vital for posters, where perhaps only the slogan and contact information are associated with the graphic.
- *Audience appropriate.* Emotionally evocative graphics should be appropriate for the audience; if the video is going to be televised, then the graphics need to be appropriate for the audience who is most likely to see the PSA, even if they are not the PSA’s target audience. Avoid nudity or violence.
- *Visually clear.* The graphic should be sized appropriately and not blurry. Also, consider whether the audience might be visually impaired, such as partial blindness or color blindness.



- *Cited.* If the graphic is from a source, then it must be clear that you are not the original author of the graphic. PSAs that will be distributed on the Internet may further require copyright permissions in order to use graphics in a public (non-academic) forum.

Script Writing

After gathering relevant research and graphics, the script writing process can begin. The content of the PSA will advocate a specific action/response by the audience. Remember, it is important, to keep the goal of the PSA reasonable for the target audience. The script should detail what is said and displayed in a video PSA; an audio-only PSA will only need to provide the content to be read aloud.

For a PSA that will be aired on the radio, the script is one paragraph long and written just as it should be read aloud. It's important to know how long the radio station will allow for your PSA so that the paragraph does not go too long or stop short. Begin the paragraph with a sentence that hooks the audience yet clearly relates to the PSA message. From there, use one or two sentences of research to add concrete value to the PSA. Follow those sentences with an explanation of the significance of the research. Then present the slogan.

The PSA should end with contact information; if the PSA is promoting a specific event, the time and place of the event should be provided before the contact information. It is important to revise the radio version of the PSA to have accurate and concise word choice. The reader should not stumble through the text, while the audience should not get lost in a convoluted message.

When writing a script for a slide presentation (e.g., Microsoft PowerPoint), it is important to have well written text and relevant graphics. If you intend to add audio to each slide, then the narration for each slide should be noted in the script. Consider using brief phrases or one- sentence long quotes on the slide, so that it's easy for the audience to read or hear.

The key to an effective slide presentation is finding the balance between providing enough information to engage and educate the audience without overwhelming them.

Although slide presentations can be any length, consider keeping the PSA to a length that takes no longer than two minutes to review. Most PSAs are commercial length or 30 seconds to one-minute. Be sure to review the course's project requirements for PSA length.

A script for a video, where individuals are acting out a scene, is more complex than the other two versions of PSA writing. The script needs to incorporate several elements: actor direction, actor dialogue, and setting/visuals. When designing your PSA, you may consider not having actor dialogue if the audio equipment is not ideal for recording voices; rather, use a voice-over narration to focus on the message of the PSA, while the actors play out the relevant scene. For example, a PSA on the value of a healthy breakfast may have an adult simply drinking coffee in one scene and then sleeping at her office desk in the next scene. As with the slide presentation, the video should not exceed two-minutes in length, unless dictated by the course's project requirements.

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KEY ELEMENTS

No matter what form the PSA takes, it should have the following characteristics when it is completed:



- *Clear and concise message.* Even if the PSA is two minutes long, the message needs to be clear to the audience from the very beginning and reinforced by the slogan at the end.
- *Balance between text and graphics.* When creating a visual PSA, be sure the message is not overshadowed by design features, animations, or other visual elements; visuals should serve to highlight any text or audio components.
- *Cited research and graphics.* Most Kaplan courses required APA format to cite research. You can incorporate the source information into the text of the sentence in a PSA; for example, —According to a 2012 report by the National Sleep Deprivation Institution, 4 out of five students do not get enough sleep.

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DISTRIBUTION

If you intend to share your PSA with your community, the Internet provides several options. YouTube allows you to post videos without charge, although copyrighted material cannot be posted. From here you can post a link to the video to help promote it to the community. The video link can be posted to a Facebook or Twitter account, or it can be included in a blog post or email.

If the PSA is going to be promoted by printed materials (e.g., noted in a newsletter or brochure), then the YouTube URL can be written out for the audience to access on their own.

Radio stations often meet the Federal Communications Commission (FCC) requirements to provide service to the radio station's community by airing PSAs without charge. Be sure to contact a radio station that is most likely to reach your target audience; also, it'll be important to know format preference and restrictions dictated by the radio station before you begin writing the PSA. Radio stations are likely to only select PSAs that are well-written and clearly relate to their audience's needs.

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CREATING EFFECTIVE POWERPOINT® PRESENTATIONS

Microsoft® PowerPoint® is a tool for creating dynamic oral presentations. An effective PowerPoint® presentation has maximum impact on an audience in minimal time.

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ELEMENTS OF A Microsoft® PowerPoint® PRESENTATION

If you have been assigned a PowerPoint® in addition to an essay or instead of an essay, here are the key similarities [✓] and differences [X] between these two forms:

<i>Elements</i>	Essay	PowerPoint®
<i>Design</i>	X Text heavy: black text, standard margins, double spacing	✓ Visual heavy: color, theme, and layout options; art and multimedia options
<i>Title</i>	✓ Title page	✓ Title slide
<i>Introduction</i>	✓ Topic, issue, thesis statement	✓ Slide title (topic); key points
<i>Body</i>	✓ Paragraphs feature one point each	✓ Slides feature one point each
<i>Conclusion</i>	✓ Recap of main point, final thoughts	✓ Slide listing recap of main points
<i>Paragraphs</i>	✓ Unified and cohesive paragraphs with topic and concluding sentences	X Bulleted lists or an image with a caption to convey key points
<i>Sentences</i>	✓ Complete sentences are the building blocks of an essay.	X Points are one-line, fragments, or completed in the form of a bulleted list.
<i>Bullet points</i>	✓ Occasionally used within a sentence to separate three or more elements.	✓ Bulleted lists of one-line phrases; use four or fewer bullet points per slide.
<i>Visuals/art</i>	✓ Tables, charts, and graphs display data and research results and make a paper visually appealing.	✓ Images, art, tables, charts, and graphs increase the impact and visual appeal of a presentation.



<i>Elements</i>	Essay	PowerPoint®
<i>In-text citations</i>	✓ Quotes, paraphrases, summaries, and visuals require in-text citations.	✓ Quotes, paraphrases, and summaries, and visuals require in-text citations.
<i>Reference list</i>	✓ Last page lists full-citation references	✓ Last slide lists full-citation references

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GETTING STARTED WITH SLIDES

Similar to drafting an essay, when creating a PowerPoint®, you need to define your topic and focus, determine your audience, and know your purpose--whether you are informing, educating, entertaining, or persuading.

Another essential step that takes as much time when creating a PowerPoint® as it does when writing an essay is to research your subject matter and prewrite your ideas.

A next step is to make an informal outline to organize your ideas and establish a clear beginning middle and end. With the groundwork complete and content prepared, you are ready to create Slide 1.

Slide 1

1. New presentations begin with a title slide. Follow the directions given in the text placeholders beginning with "click to add title" (Figure 1).
2. Then, in the next box, add your subtitle. You may also use this area to provide your name and the university name per **APA** guidelines or any other information required on your title slide.
3. Since a PowerPoint® accompanies an oral presentation, you may want to add speaker notes in the notes pane to elaborate on the points on each slide.

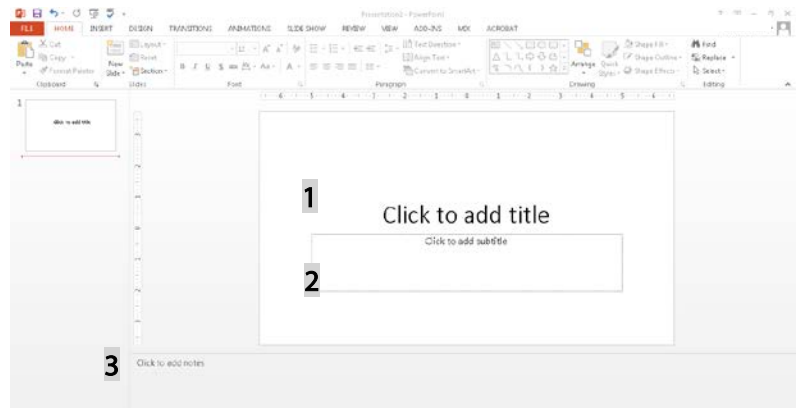


Figure 1. PowerPoint® Side 1: Click to add title

Important: PowerPoint® has older versions and newer, PC and Mac. Shown in Figure 1 is Microsoft® PowerPoint® 2013 for Windows. All versions have the similar components. For the purposes of this tutorial, the focus will be on steps and features without addressing the nuances of different versions. The PowerPoint® Help tool and the Microsoft® website, provide specific details about your software.

Slides 2, 3, 4...

1. To insert slide 2, right-click the thumbnail of the slide that you want the next slide to follow.
2. On the dropdown menu, click "New Slide" (Figure 2).



3. The new slide will open in a **default layout**. To use this layout, “click to add title,” and in the body placeholder, you can click to add text or select from the media options (Figure 3).

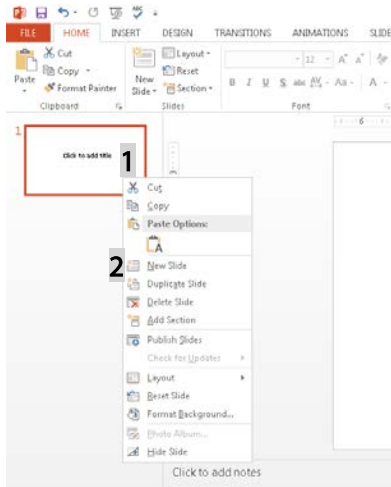


Figure 2. Insert New Slide

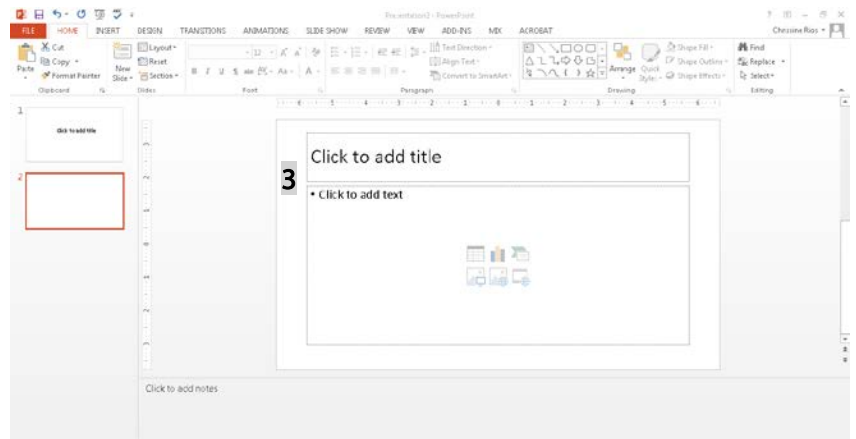
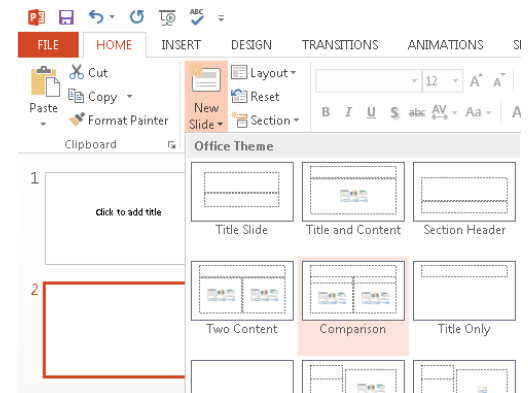


Figure 3. New Slide in Default Template. Click text placeholders to add content.

4. To use another layout, open the **New Slide** or **Layout** task pane and select the layout that best suits your content (Figure 4). Continue inserting slides using the same steps as above, or insert a “Duplicate Slide” and replace the text or image to **maintain consistent title placement and formatting**.

APA Citation Tips:

- Cite your research after the bullet point(s) that have the quoted, paraphrased, or summarized text.
- You can insert textboxes as needed and position them on the slide to add citations to images or charts from your research. Refer to the Insert menu on the PowerPoint® toolbar to use this feature.



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DESIGNING AN EFFECTIVE PRESENTATION

PowerPoint® presentations are meant to be seen more than read. Their impact depends on their visual appeal. Therefore, when beginning slide 1, or while drafting your presentation, you will want to apply design features. For the design to be effective, consider the following tips and features:



1. **Apply a theme** (Figure 5). Add a design theme to your presentation to establish the style and color scheme for bullets, charts, SmartArt, and text, as well as the position of the content placeholders. Slide layout options also remain available, and you can resize and reposition any object on a slide (except the stylistic patterns built into the themes).
2. **Use a consistent background** such as one design template throughout.
3. **Use a consistent color scheme throughout** of no more than three colors (or one design theme, Figure 6).
4. **Use one type of transition** (such as fade-to-black or dissolve) between slides for consistency.
5. **Use a consistent and plain font** throughout such as Arial, Times, Verdana, or Calibri. Use font sizes large enough to view from anywhere in the room.
6. **Use visuals** such as charts, images, and clipart to illustrate your content. However, do not add clipart simply to fill a slide or make it more colorful.

Figure 7 illustrates an **ineffective** slide design.

- The cartoonish clipart is unprofessional.
- The text is too small, ornate, and dense to read.

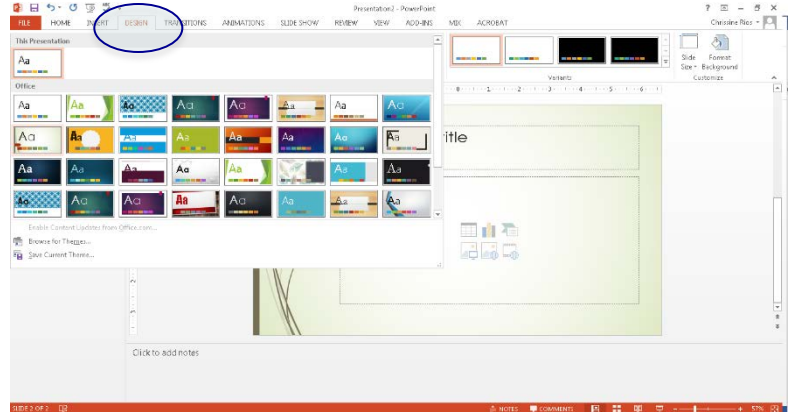


Figure 5. Apply a theme to create a consistent design and professional look.

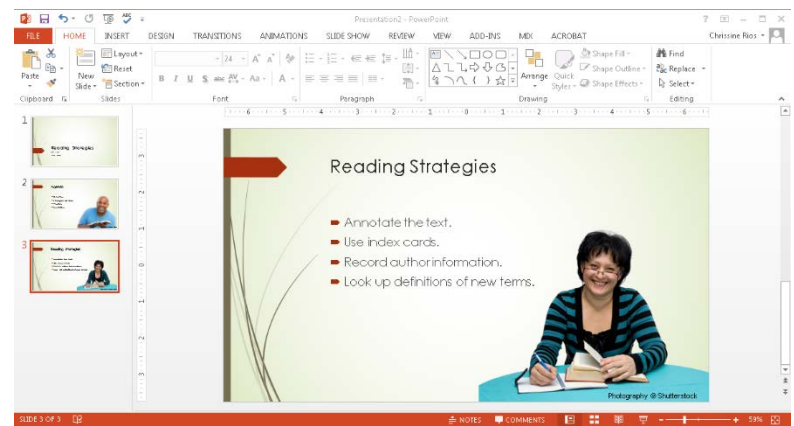


Figure 6. Use consistent color scheme throughout the presentation.

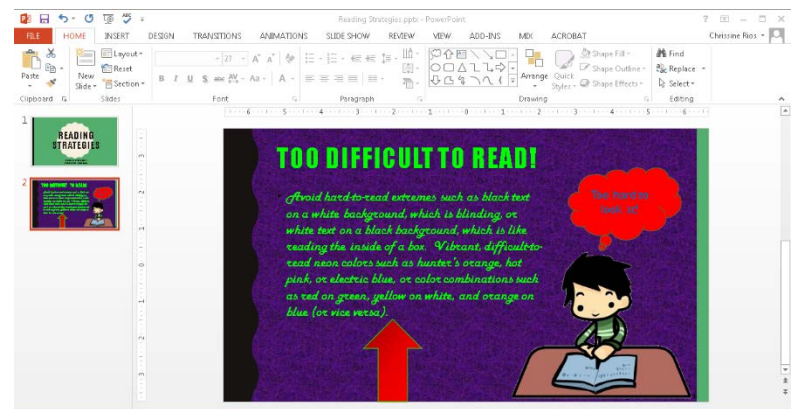


Figure 7. Ineffective presentations use poor slide design with distracting colors, difficult to read fonts, too much text to be readable at a glance, and irrelevant or inappropriate images for professional and academic adult learners.



- The neon colors in Figure 7 along with the extreme color combinations are difficult to read. The templates in PowerPoint® provide many acceptable options. Always consider your topic, purpose, and audience when determining slide design.

Figure 8 shows an effective slide design.

- The title reflects the topic of the slide.
- The content is presented in 4-5 lines.
- Use bullet points and grammatical and parallel clause and phrase structures.

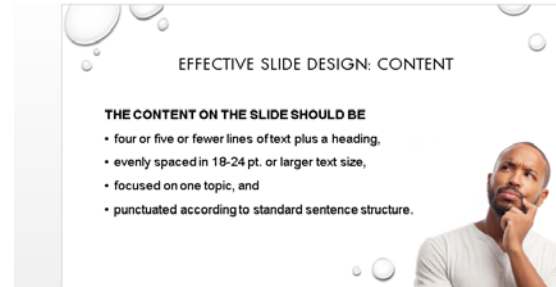


Figure 8. Effective Slide Design

APA Citation Tips

When using Microsoft® PowerPoint® clipart in your Microsoft® PowerPoint® presentation, according to APA, you do not have to cite it. If you use clipart or images from an online source, however, you will want to attribute those images to the source of the image with a citation. In APA format, this citation format is the following:

In-text, aligned with image: (Name of image creator, Year image was made or published)

Reference slide:

Name of image creator, A. A. (Year image was made). *Title of image*. [medium or file type of image]. Retrieved from <http://...>

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ADDING VOICE NARRATION TO A PRESENTATION

The following steps for adding narration to your presentation are an overview of the detailed steps provided on the Microsoft® PowerPoint® support page here: [Record a Slide Show with Narration](#).

1. After you have created your presentation and you have your speaker notes prepared to read aloud, open the **Slide Show** tab, and select **Record Slide Show** (Figure 9). You can select whether you want to record from the beginning or from a single slide.
2. Next, select what you want to record and start recording. In most instances, you will want the recording to match the amount of time you spend on the slide, so you will select "Slide and animation timings." If you will use a pointer as you speak to highlight data on the slide or an aspect of an illustration, also select "Narration, ink, and pointer." This tool will ensure any highlighting or typing you do on the slide as you speak also gets recorded.

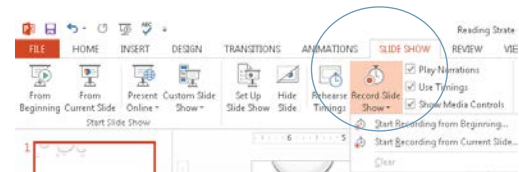


Figure 9. Navigate to the Slide Show tab and select Record Slide Show.

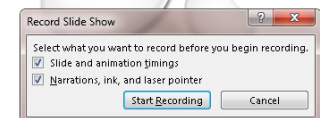


Figure 10. Click "Start Recording."



- When you begin recording, the presentation will open in the slide show view, and you can use the Recording toolbar to pause and to advance to the next slide (Figure 11).



Figure 11. Screenshot of upper corner of presentation where the Recording toolbar appears.

- To end the recording, right click the mouse over the final slide, and click "End Show" (Figure 12).
- To play the recorded slide show on your computer, open the Slide Show tab and click "From Beginning" or to only play a certain slide or to begin at a certain slide, click "From Current Slide."

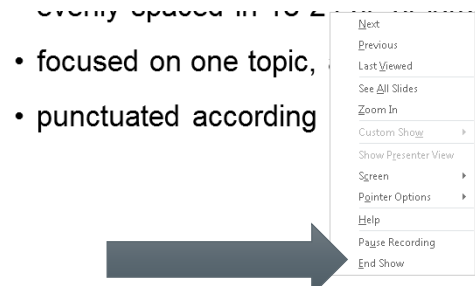


Figure 22. Right click the final slide to open the slide show controls and select End Show to stop recording.

- Save your presentation as a PowerPoint® Presentation to play it with the audio narration locally on your computer. **Save As MPEG-4** to produce your slideshow as a video to share online.

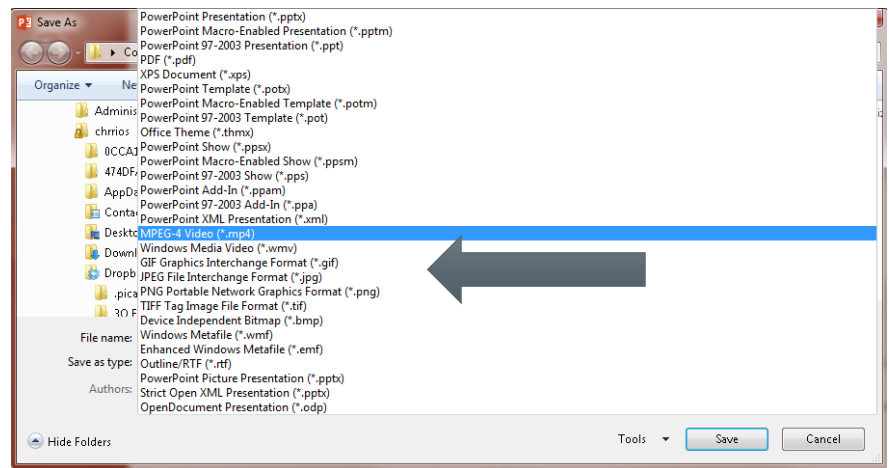


Figure 13. Save your recording as a PowerPoint® to play the Slide Show locally on your computer, or save it as a MPEG-4 Video to publish it as a video to play online.

Recording Tips

- As you narrate your presentation, do not speak while the slides are transitioning from one to the other. Speak when the slide is loaded and stop speaking before you advance to the next slide. Recordings attach to each slide separately, so you may therefore re-record individual slides and not the whole slide show as you create your presentation.
- Check your settings MPE and audio by recording the first slide only and then playing it back and making any necessary adjustments to your audio.
- Record your presentation in a quiet setting and using a headset or earbuds to ensure clear good sound quality.
- For more tips and detailed directions for recording a slide show, please visit Microsoft® PowerPoint® support here: [Record a Slide Show with Narration and Slide Timings](#).

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