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Even though the lesson "worked" in my estimation, Information Design seniors from the Sage Colleges in Albany (New York) were very reluctant to apply Edward Tufte's thinking to their own work (see Appendix A). *Special Topics in Communication* was their capstone course after all, and as they vocally and passionately declared, they were very tired of studying theory: they saw it as an unnecessary and time-consuming distraction from the real work at hand—publishing a comprehensive digital portfolio. I firmly believed students needed a strong rationale when designing communication, particularly complex digital texts, and so I did require these Information Design students to learn and apply Tufte's theories. Fortunately, I have since found a more comfortable middle ground between imposing formal frameworks on students and allowing them to work without a critical stance or conscious theoretical foundation.

I termed this pedagogical strategy "The Trilogy," a grouping of critical rhetorical, technical, and aesthetic objectives that are necessary to consider when writing and designing texts. I have found it to be an elegant and effective tool for teaching students how to practice, customize, and internalize the analytical processes required to produce digital texts, such as Web pages, blogs, and wikis. Using "The Trilogy" as a guide, students and other rhetors, create their own "Trilogy List," a strategy for meeting the needs of a particular situation and audience.

Because digital texts and discourses are constructed, edited, distributed, and read using a variety of forms, such as sound, graphics, or text, language arts students must develop and practice complex inventional strategies. "The Trilogy" works because it is structured enough to give important guidance and direction to writers, but it is also flexible enough to suit different authors, different audiences, and different textual representations and rhetorical forms. It is an illustrative example of how rhetorical design theories can be implemented in language arts and writing classrooms.

I first introduced "The Trilogy" concept to undergraduate engineering students enrolled in my *Writing to the World Wide Web* class at Rensselaer Polytechnic Institute in Troy (New York). Rensselaer is a technological university and, as you might imagine, students who studied there valued precision and exactitude within specific parameters. They also welcomed flexibility and ingenuity, and creating a "Trilogy List" offered both. To begin, I carefully defined each component of "The Trilogy," rhetoric, technology (technological affordances and constraints), and aesthetics. Next, I illustrated "The Trilogy" by showing examples from a variety of websites, which were the primary digital texts at the time. [1] Third, I composed a series of questions related to "The Trilogy's" key objectives to help them with their exploration and analysis of websites. This process started in 2001, and the questions have continued to evolve into their current form (see Appendix B).

Defining "The Trilogy" and Understanding How "The Trilogy List" Is Constructed

The introduction of "The Trilogy" begins with detailed explanation and discussion of key terms—rhetoric, technology, and aesthetics. Graduate students may spend a whole semester or perhaps several years discussing the meaning of aesthetics or rhetoric. [2] However, all three terms can be easily simplified to suit different classroom audiences, specific courses, and classroom objectives. For example, I have worked with several different definitions of rhetoric in my teaching at Eastern Michigan University.

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1   Websites were the primary digital text easily accessible to students at the time, so these became the primary focus. I have since found that "The Trilogy List" works well as a strategy to compose other digital texts.

2   Wayne Booth's *The Rhetoric of Rhetoric* is a highly accessible text for instructors not familiar with the scope and terminology of rhetorical theory and studies.

Definitions can be abstract, such as Dr. Gerard Hauser's, "Rhetoric is the moment to moment construction of reality." Or definitions of rhetoric can be historically grounded: Aristotle believed "Rhetoric is the art of finding the available means of persuasion." I often define rhetoric for my students as "The philosophy of communication." EMU undergraduate, Stephanie Quick, composed my preferred definition. According to Stephanie, "Rhetoric is the thinking behind the communication."

To move students' understanding further and help them compose their own working definition of rhetoric, I offer them questions to consider as they begin thinking about the text and composing their own rhetorical objectives. I begin by asking a series of questions: "Who is the audience?" "What is the function of the text?" "What is the text supposed to do?" "What effect should the text produce?" and "What do you hope to accomplish with this text?" These questions are easily accessible to students and can be readily adapted to suit different learning styles, texts, and teaching environments.

Similar to composing a working definition of rhetoric with students, I next work to define the technical component of "The Trilogy," which is most easily understood as a series of affordances and constraints. Donald Norman's *Psychology of Everyday Things* (*POET*) is especially useful in establishing the cultural and conventional grounding of the technical parameters within which a text is constructed. I have found that most students are technically literate and easily grasp this concept. For example, most undergraduates know that large images cannot fit on Web pages: they are too large and take too much time to download. Most students also understand the concepts of browser compatibility from their experiences using the Web. There are, however, more complex levels of analysis required for a full appreciation of the range of technical choices writers confront when designing digital texts, and I found "The Trilogy List" a flexible framework to guide both novice and more experienced students through the process of first learning and then using new technological tools.

After introducing the rhetorical and technical components of "The Trilogy," I introduce the term aesthetics. It can be covered at a very basic level, with questions as simple

as, "Does it look good?" Or students can engage in much more complex discussions of what constitutes an aesthetic experience for an audience.[1] In fact, the emotive responses of digital texts is an emerging area of scholarly work, and Donald Norman's *Emotional Design: Why We Love and Hate Everyday Things* considers the varied responses of audiences. Students readily understand the emotive attraction of specific images, and they easily intuit that they are drawn to certain texts and not to others. This is often articulated as, "I know what I like, but I don't know why I like it."

Aesthetic criteria are often highly subjective, and I often compare trends in clothing to the popularity of certain Web design styles. Similar to fashionable clothing, certain Web conventions become outmoded, and therefore questions such as, "What is this generation of Web pages wearing?" are appropriate and work well.

I also teach Robin Williams's [2] basic design principles—alignment, proximity, repetition, and contrast—as a basic introduction to design: students then apply these concepts to digital texts. I use the following definitions to discussing the basics of digital design:

Alignment—line up items with each
other consistently
Proximity—place items close together so they
appear to belong together
Repetition—repeat certain items to tie
disparate elements together
Contrast—guide the eye and create a focal point.

Theoretical Framework

The range of rhetoric is thankfully very wide, and rhetorical theorists from the past and into the present continue to provide strong theoretical grounding for the study, analysis, and instruction of digital discourse. For example, Jeffrey Grabill's *Writing Community* creates a compelling context for using rhetorical studies as a foundation to explore, expand, and

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1   For an open-ended and evocative discussion of audience expectations, I recommend you read Kenneth Burke's "Counter Statement" and share his definition of form—understanding and breaking audience expectations—with your students.
2   Robins Williams's *The Non-Designers Design Book* is a highly intuitive and easily accessible text to illustrate these concepts.

engage students in the creation of digital compositions:

> Rhetoric is no longer the terrain of the individual rhetor speaking or writing to "the public." Although I realize that this subject position has not been the default for some time, this rhetoric *requires* collaboration of a breath and depth perhaps not seen before (or made visible in previous scholarship). The design of information technologies to enable effective use is not something that "everyday people" can do by themselves, nor is it possible for designers and scientists working on their own. (16)

Substituting students, writers, or teachers for designers and scientists in Grabill's statement is an interesting and important move: teachers and communities need students who understand how to collaboratively construct and read digital texts. And the converse is also true: students need instruction in collaborative agency to effectively demonstrate and practice the creativity and agility required of today's writer, readers, and critical thinkers. For example, in my *Writing to the Web* class at EMU, we worked with a "real-world" client, the Livonia Teen Library in Livonia, Michigan. Students researched existing teen library sites and studied Livonia's specific needs before they first worked in teams and then collaborated as a class to prepare formal presentations for the client. During the client presentations, students were able to see the impact and influence of their research and Web design, the relationship of their work to their classmates, and the client's reaction: it was an ideal opportunity to help them understand and practice the collaborative agility required of today's digital writers.

Grabill's statement addresses another relevant facet of the collaborative agency required to effectively compose digital texts: he alludes to the importance of design in the current fast-paced multimedia environment. While design is often routinely considered in artistic endeavors, I argue that rhetorical design theory is the pedagogical foundation for exploring sophisticated and complex compositional strategies, such as reconstructing existing forms within existing technological affordances and constraints. The New London Group's concept of rhetorical design helps explain how and why flexibility is important in the construction of digital texts:

> The process of shaping emergent meaning involves representation and recontextualisation. This is never simply a repetition of available designs. Every moment of meaning involves the transformation of the available resources of meaning. (22)

Because students creating a "Trilogy List" are first required to develop a practical understanding of important and necessary rhetorical, technical, and aesthetic objectives, they are introduced to a flexible design process. This flexibility empowers students to see themselves as innovators and agents challenged to create understandable and effective texts in a fast-paced digital environment.

Training the Rhetor of the Future and Hybridization

Carnegie Mellon University's David Kaufer is an expert on rhetorical design theory, and he is doing pioneering work through his approach to the construction of digital discourses. He believes, "The rhetor of the future needs to be a comparativist of surfaces." Because writers no longer work in a primarily print-dominated environment, they must become cognizant of the relationship between texts in the same form and also the relationship between texts in different forms. Often this is understood as "intertextuality,"[1] the novel ways in which different texts combine to create new forms. Given this new writing environment, Kaufer encourages his students to perceive texts visually—as surfaces that can be manipulated and combined. He believes students are designers that have to learn how to create artifacts consistent with Aristotle's available means of persuasion—ethos, pathos, and logos—the long-stranding canon of the rhetorical tradition.[2]

Rhetorical design theories and theorists, such as Kaufer, understand the dynamic nature of meaning making and the often limited agency of rhetors. Given the complexity and power of different media to communicate

1   Intertextuality can be considered synonymous with the literary concepts of allusion and influence. It has taken on a more complex meaning given the relationship of texts within digital environment. The work of Roland Barthes and Mikhail Bakhtin is relevant and useful to a fuller understanding of this concept.

2   Dr. David Kaufer is chair of Carnegie Mellon's English Department and co-director of the University's innovative communication planning and information design program, the only program in the world in which writers and designers train together.

in ways words cannot, instructors need novel strategies and tangible techniques to teach students how to compose using multiple file formats. The New London Group describes this process as *hybridization:*

> People create and innovate by hybridizing, that is by articulating in new ways, established practices and conventions within and between different modes of meaning. This includes the hybridization of established modes of meaning (of discourses and genres), and multifarious combinationsof modes of meaning cutting across boundaries of convention and creating new conventions....Intertextuality draws attention to the potentially complex ways in which meanings, such as linguistic meanings, are constituted through relationships to other texts, either real or imaginary, to other text types (discourses or genres), to other narratives, and other modes of meaning (such as visual design, architectonic or geographic positioning). (30)

Hybridized texts challenge students and their instructors to approach the composition process in a new way. Texts are multidimensional and intertextual and require students to not only master the construction of one surface (to borrow Kaufer's term), but to compose multiple surfaces and to understand the complex relationship between those texts and surfaces.

Given the complexity and power of different media to communicate in ways words cannot, instructors need novel strategies and tangible techniques to teach students how to compose using multiple file formats.

Rhetorical design theorists, such as Kaufer, call this pedagogical process "Critical Framing," and it fits into the overall goals of rhetorical design (see Appendix D). The purpose of Critical Framing is to provide writers with the necessary tools and practices to design hybridized texts, such as websites or videos, or blogs. The New London Group explains how this practice can guide students: "Through Critical Framing, learners can gain the necessary personal theoretical distance from what they have learned; constructively critique it; account for its cultural location; creatively extend and apply it; and eventually innovate on their own, within old communities and in new ones" (34).

Student and Classroom Examples

In addition to spanning institutions, "The Trilogy" has also worked well in courses ranging from *Writing to the World Wide Web*, and *Digital Journalism* to *News Writing* and *Writing in a Networked World*. Similar to The Sage Colleges' Information Design students, I have discovered that students rush to master the new tools, and then to practice using the new tool *without considering their primary goals and objectives.* Given the pace of change of new digital and web-based technologies and the complexity of the tasks today—combining different files formats—students need to slow down and compose a plan for their texts. Writing a "Trilogy List" helps them do just that. Throughout the course of their work, they are constantly reminded that they have a strategy and rhetorical tools to employ to help guide their work. "The List" is also a way to assuage routine frustrations that occur, such as the steep learning curve of certain tools, such as Macromedia's Director or Adobe's Photoshop, and also the fragility and precision required to publish Web writing.

Introduction of "The Trilogy List" and definitions of its key terms—rhetoric, technological affordances and constraints, and aesthetics—starts early in the semester and continues until the class ends. After the terms are presented and discussed thoroughly, students are given several opportunities throughout the course of the semester to use "The List" as an analytical tool. It works to pair students in teams to analyze popular digital texts, such as the Super Bowl ads, and to list the rhetorical, technical, and aesthetic criteria the writers and producers used to construct the text. The class shares its findings, and students gradually become acquainted with the terms and their application.

Once working definitions of the three components of "The Trilogy" are mastered, students are asked to identify the rhetorical, technical, and aesthetic objectives

they believe are necessary for their digital writing to work well. To help them compose their own "Trilogy List," I offer them a list of relevant questions to consider as they begin the writing and design of a particular digital text. This approach is similar to the compositional strategies of more traditional text structure, such as the five-paragraph essay. However, students writing digital texts have many more forms (or surfaces) to consider: they need a more robust framework.

One of the key literacies required in my class *Writing to the World Wide Web* is basic proficiency using Hypertext Mark-Up Language (HTML) and XHTML and Cascading Style Sheets (CSS). Using tutorials and BBEdit, an inexpensive text editor, most students quickly learn the skills necessary to create and publish a basic Web page. Their teachers and professors often require more time and patience—particularly if they are from an earlier, less sophisticated technological era. [1] Most students are genuinely excited and very pleased to have composed and published their first Web page, and they quickly ask, "Now, how do I make it look good?" This can be a life-long learning endeavor, as most soon discover, which grows ever more complex given the high rate of change in the networked computing environment.

"The Trilogy" works here because it keeps students focused on rhetorical goals and not on simply mastering technology for its own sake. It also gives students with more expertise the opportunity to practice advanced skills without being held back by less adept classmates.

I have found two strategies work well here to keep students focused on the meta-objectives of "The Trilogy," in attending to the rhetorical, technical, and aesthetic demands of a text, while also motivating them to learn and acquire new technological skills. First, I have consistently found that once students are highly motivated to do something, such as designing and installing a custom wallpaper on a portfolio page, they will work hard to acquire the necessary skills do that--it is a highly teachable moment. If students are given tutorials, accessible textbooks, and online resources, they will teach themselves the skills they need to accomplish a specific task. Thus, I teach students how to teach themselves new technological skills and remind them that everything is changing very quickly, and they will always need to know how to acquire new technological proficiencies.

Second, I have students rate themselves on a one-to-seven scale,[2] and I pair them in teams, matching a novice with an intermediate or expert student. This also works well because students have diverse learning styles and technological literacy, and these more balanced teams helps keep the class moving at a consistent and effective pace. Thus, the "The Trilogy List" is a method of critical inquiry because it demands that student think through important inventional strategies, such as audience, function, and form, before they construct or design a text. For example, questions about the technical objectives of web-based texts include considerations of browser compatibility or Web standards. It is very important to ask the single most important question regarding technological criteria: "Does it work?" Students can easily underestimate how important it is to simply have a Web page or other digital project work the way it is designed. The Sage Information Design seniors received a very valuable and painful lesson after months of hard work on a collective class portfolio project. On presentation day, before a team of expert evaluators, their project did not load properly and could not be viewed. Thus "making it work" is a critical technical and also an important rhetorical objective for digital designers and writers.

"The Trilogy" works best when students are able to use it to compose a design and rhetorical rationale for their texts. It is also clearly successful as a pedagogical tool when students discuss in class and come to understand the interrelationship of the three components of the trilogy. "The Trilogy" works when students creatively customize their compositions and understand they can "color outside the lines" because the lines exist! A flexible framework works pedagogically because it allows students to gain freedom with a range of boundaries, which they help

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1   I find patience, persistence, and motivation to be the key factors prompting the integrating and assimilation of new technological skills and literacies in both students and their teachers.

2   This scale is based on the ratings downhill ski instructors give students: it works well to identify technological proficiencies also.

> *I teach students how to teach themselves new technological skills and remind them that everything is changing very quickly, and they will always need to know how to acquire new techno-logical proficiencies.*

construct. This is truly a gradual process, but certainly worth working toward because of the results, as was elegantly demonstrated in the following example from an undergraduate writer (see Appendix C).

Conclusions

"The Trilogy List" is an evolving strategy for teaching a wide range of students with a variety of skills and goals a critical framing technique for the construction of primarily digital texts. It can be argued that language arts teachers have been using similar strategies to teach students how to write well and compose a variety of texts, however the terms used to describe the process are very different. Language arts teachers do not routinely discuss aesthetics in their classrooms, for example. Instructors may also dismiss design as a process for creating primarily visual texts and reject the aesthetic and technical components of the trilogy. These and other challenges can help refine and evolve "The Trilogy List" as an innovative pedagogical practice.

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Appendix A
Applying Tufte's Rules – Template for Assignment

Name:
Date:

What Tufte Says: State rule here that you are illustrating with an example. Include the page number of the rule.

Goal: Note here what the goal of the rule is—what does applying the rule accomplish for the design. For example, layering and separation reduce clutter and confusion, and add detail and complexity.

How To Apply The Rule: Using the text, see if you can find specifics that talk about how to apply the rule. Tufte does this very clearly with some of his "rules" and not as specifically for others. Again, using the layering example, here are some ways to apply the rule:
- Create a distinct layer using a contrasting color.
- Make the relationship between layers clear.
- Use bright colors against dull backgrounds.

Example: Describe your example. Show it to the class and explain (briefly) how the designers apply the rule. For example, in the graphic of the London subway system, the designers did the following:
- Layered information using color.
- Worked with a grid.
- Used bright colors over dark.
- Maintained consistency of typeface, size, and alignment.
- Created distinctive layers using color and value.

Questions: In this section, bring up any questions you have about applying the rule. Are there other things in your example that are not explained by applying the rule? What else is going on in the example—relative to its design-- that needs to be discussed?

Due Date: Sign up to briefly describe your example according to the above criteria in class. If possible, copy you example for me along with notes based on the above outline. Please set up an appointment with me or see me after class if you have questions about your example or this assignment. Bring your example to class.

Draft Design Concept Document: Read Paul Grondahl's pitch to his editors. Draft a similar piece whose intended audience is your classmates and me. Answer the following questions in a short but well-written two-page paper.
1. What is the design concept or Web-site metaphor?
2. Why do you think this concept works well for the intended audiences?
3. How do you think the concept should be implemented?
4. Make specific suggestions for the construction and design of the site.

Where possible and based on your comfort level, use the rhetorical, technical and aesthetic language we talked about in class.

In addition to the above paper, please submit a storyboard for the opening page of the site and for one site page. Make it as comprehensive as possible.

Applying Tufte's Rules – Evaluation Matrix for Assignment
This assignment is worth 20 points toward the individual component of your final grade. Points will be assigned for:

1. *Clear identification and application of one of Tufte's "Rules." (10 points)*
   This means naming the rule and explaining in detail how your example illustrates the rule. Be as specific as possible. Speak clearly and aim for a professional tone in your talk.
2. *Description of the example. (5 points)*
   Give your audience a clear understanding of what the designers are trying to accomplish and the goal and purpose of the example (this is the rhetorical piece.)
   If possible, discuss the technical and aesthetic components of your example also.

1. *Discussion questions and issues not addressed by the "rule" that are significant. (5 points)*
   What else is going on in the example that needs to be discussed relative to its design?
2. *Bring your example to class* (copy it for me if possible) with your notes regarding the above to class on the day you signed up to talk.)

Appendix B
Trilogy Questions: Considerations for the Design and Evaluation of Web sites
Rhetorical objectives:
If the content of the Web site is clearly focused, then the writer's or developer's needs, goals, and expectations will match the goals, expectations, and objectives of the audience.
Primary questions to answer include:
   1. Who is the primary audience?
   2. What needs to both primary and secondary audiences have?
   3. What is the main purpose and primary focus?
   4. What are your expectations of the audience?
   5. What does the audience expect from you?

Questions to consider regarding content include:
   1. Is it relevant and useful to the audience?
   2. Is it well organized and easy to navigate?
   3. Is it dynamic, engaging, and regularly updated?
   4. Does it encourage repeat visits?
   5. Are both visual and verbal elements understandable and relevant?
   6. Is it accurate, consistent, and correct?
   7. What is the context?
   8. Are there multiple paths to information?
   9. Is the site structured to be broad, deep, or a combination?
   10. Do visual and verbal elements communicate an appropriate voice?
   11. Is the information structure recognizable and accessible?
   12. Is the content organized by audience, format, or function?
   13. How do users currently navigate?
   14. What are ideal navigational objectives?
   15. Are items categorized properly?

Technical objectives:
The site should be designed to take full advantage of the technological capabilities and tools of the developers and the audience and, quite simply, to work well. Primary questions to consider include:
   1. Do the pages work?
   2. Have the pages or site been tested in different browsers by real users?
   3. Do all the links work?
Other important technical questions include:
   1. Are the technical components invisible to the site users and visitors?
   2. Do graphics and other visual elements load quickly and easily?
   3. Do the site's components function well on different platforms, browsers, and screen resolutions?
   4. Is the text readable? Is printing the text an option for users?
   5. Is the HTML or XHTML code W3C compliant?
   6. Is the information easily updatable?

Aesthetic objectives:
If the site is designed according to basic principles, such as contrast, repetition, and alignment, it will be appealing, interesting, and attractive to users. Primary questions to consider include:
   1. Are the basic design principles of alignment, proximity, repetition, and contrast evident?
   2. Is there a balance between visual and verbal elements?
   3. Is the visitor drawn into the site and encouraged to stay and explore?

1. Does it convey an appropriate tone and voice?
2. Is it creative and intuitive yet functional?

Appendix C
Student Example 1 (reprinted by permission):
Michelle Squires's "Trilogy List" for the Web Portfolio Project in EMU's ENGL 444 *Writing to the Web*
My Trilogy List
The Rhetorical, Technical, and Aesthetic aspects of my portfolio page according to me.

Rhetorical Objectives
1. To obtain a good grade by completing all required aspects of the course and portfolio.
2. To showcase growth and progress in Web design from my first assignment to my finished portfolio page.
3. To provide useful and relevant information to audience, which consists of my Professor, other students, and possibly parents.
4. To provide information in an appropriate context.
5. To allow users to become personally involved by sharing some of myself on a personal level, via the eclectic collection of pages and favorite quotes.

Technical Objectives
1. To create a site that works and is displayed as intended.
2. To ensure all links are working properly.
3. To allow for maximum search engine optimization by including META tags.
4. To optimize user navigation by including sidebar navigation back to each page within site.
5. To showcase CSS comprehension.

Aesthetic Objectives
1. To provide a visually appealing site for users.
2. To showcase my eclectic array of styles by using CSS to create a variety of different pages.
3. To use the same navigation and quote sidebar to bring some consistency within the site.
4. To use image and heading elements to provide an organizational hierarchy for the site.
5. To choose color choices that are eclectic, yet soft and easy on the eyes, while providing proper contrast to maximize readability.

Another Favorite Quote
"People who soar are those who refuse to sit back, sigh and wish things would change. They neither complain of their lot nor passively dream of some distant ship coming in. Rather, they visualize in their minds that they are not quitters; they will not allow life's circumstances to push them down and hold them under." – Anonymous

Student Example 2 (reprinted by permission):
Gina Roger's "Trilogy List" and Portfolio Project for EMU's ENGL 444 *Writing to the Web* class
My Trilogy List
Rhetorical Objectives
1. My first aim is to grab the reader's attention with the simplicity of the use of words. By this I intend to demonstrate visually that this site is related to an English class by implentation of a few simple words.
2. The next rhetorical goal is to make the audience aware visually of the main points of the Website through the use of contrasting colors.
3. The next rhetorical goal was to provide the audience with a simple, yet useful navigation throughout the Website. As the user moves through each page will have a similar style, and some will also be able to stand on their own. The objective here is to allow the audience to move through the Web pages and know they are still on the Webpage, but also in contrast, some pages should be very distinct so that the user can visually be stimulated while visiting the site.
4. The final rhetorical objective was to connect with the user in a non-formal tone, this can be done either through choice of expressions or visually. The Webpage should feel simple and not overwhelming for a novice user. For this reason it will have simple and straightforward navigation.

Technical Objectives
1. The first technical objective is to have all of the links on the page working and easy to find.
2. The second technical objective is to identify a "theme" for the Web page that can be carried throughout through the use of both html and CSS.
3. Another important technical feature is to exhibit a sleek and modern look to the Web page. This objective includes the incorporation of fun and interesting ways to navigate and including an audioblog link.

Aesthetic Objectives
1. The main aesthetic objective for this page is that the user has a simple, yet elegant style throughout the Website. This includes offering a bright and dark contrast of color that allows for readability and visibility of the text.
2. Another visual goal for the page is to have it feel like it is unobtrusive, the design goal is to have the user want to look around the site and stay for a while!
3. Lastly, one of the most important aesthetics is that the Webpage feel mysterious and alluring, as an advertising campaign would. The effect for this would be to stimulate the user's interest in finding out what is further along in the Website. By this, the intent is to propel the user toward the depth and breadth of the pages within the site and to motivate the user to go beyond the simple design of the home page.

This design works on all of the browsers I've tried it on - IE5, IE6, Mozilla, Opera and Netscape. A little secret about me: I really love Chocolate more than I should!

Appendix D
The Critical Framing Process (from Cope and Kalantzis for the New London Group "Multiliteracies: Literacy learning and the design of social futures.")
1. Distance
2. Critique
3. Locale
4. Extend and Apply
5. Innovate

About the Author

Christine Tracy (ctracy1@ninthmuse.org) teaches in the Journalism Program at Eastern Michigan University. Her research focuses on the ecology of news, digital journalism, and the shifts in consciousness precipitated by emergent media practices. She holds a PhD in Communication and Rhetoric from Rensselaer Polytechnic Institute in Troy, NY, where she worked on early Web publishing projects and studied how newspapers shift to digital environments.