**Affordances**: Characteristics that genres, objects, modes, media have that allow them to do certain things well. To illustrate, a Twitter account affords one the ability to mass distribute something without great cost or labor.

**Audience**: Who is meant to be changed by this text? An audience is never “everyone” – not everyone cares, not everyone has access, not everyone is capable of being changed by text.

**Circulation**: When a composition/communication travels beyond the intended audience. This may please or displease the composer but it is important to note that this happens after the distribution process. Examples include viral social media posts but also leaked celebrity photos.

**Composition**: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Constraints**: Things that limit a composer. Constraints can come from your audience, your environment, your materials, or the genres, modes, and media you utilize. To illustrate, Twitter constrains me from composing lengthy posts.

**Conventions**: What the audience expects certain kinds of texts to have. For example, pamphlets (a genre) are expected to be printed on trifolded/bifolded paper, have images and text, inform the audience about something, have titles & subtitles.

**Context:** Where is it meant to be read, seen, shared, consumed?

**Design**: Planning by the author affecting both look and function. Design considers how elements are placed visually, how content is separated or related by the composer, & how formatting and aesthetic choices are arranged. Design has a rhetorical effect upon the audience.

**Distribution**: When a composer purposefully spreads his/her composition/communication to an audience.

**Exigency**: The purpose of a communication; the intended effect it has to fill a need in the audience or in the world. How does your composition change the conversation in new ways? What inspired you to get involved?

**Genre**: a type of communication reflecting the expectations of a particular audience regarding form, style, tone, purpose, design/look, content, length. Examples: letters, argumentative essays, Romances, text messages, graduation speeches

**Modes**: “ways of representing information… [like] words, sounds, still and moving images, animation and color” (Lauer 227).

**Medium/Media**: “the ‘tools and material resources’ used to produce and [distribute] texts… [like] books, radio, television, computers, paint brush and canvas, and human voices” (Lauer 227).

\*\*\* “Modes and media are independent of and interdependent with each other…the media we use affect the ways in which we can realize meaning through various modes” (Lauer 227)\*\*\*

**Network**: A network is made up of nodes. These nodes are interconnected to form networks and networks are interconnected to form systems. While we might think of computer networks, networks can be made of people, texts, technologies, etc.

**Rhetorical**: Communication that has a certain effect/impression on the audience.

**Semiotic**: the study of how meaning is created by an author and interpreted by a reader/viewer. When encountering symbols (words, images, sounds, etc.), what meaning is created?

**Technology**: a tool that aids a human in action. Technologies are not always digital. In fact, many of the technologies you frequently interact with are so embedded in the way that we live and see in this world that they are probably invisible to you like toilets, pencils, paper, etc.

**Text**: Text is traditionally bound to words on a page, in a book, or maybe on a screen, but we are going to expand that understanding of texts to include anything that is designed to communicate to an audience. This means artwork, advertising, films, music, etc. become “texts” which we can analyze, pull apart, and consider (“read” if you will) them.