
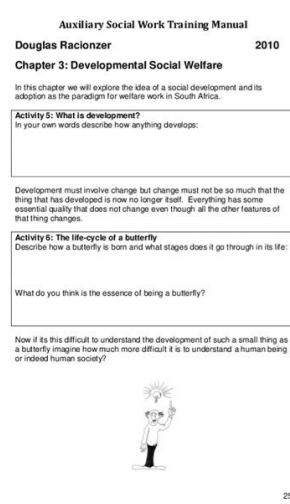


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Douglas Eyman
AL 891

Modul 1: Visual Glossary

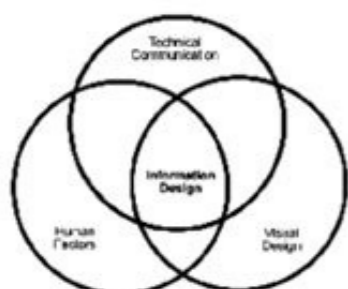
"Visual Design" in Technical and Professional Writing

This (brief) visual glossary approaches the issue of design in technical and professional writing by describing visual design as both an application (How has it been incorporated in the field of professional writing?) and as specific techniques (How does one design a visual context using page layout techniques? What are some examples of visual design techniques applied to individual images?)

[Note: on my computer, these images aren't appearing unless you double-click them; it's not a Word setting as far as I can tell (although it may be a memory issue on my PC).]

Organizing Visual Information: Information Design and Information Architecture

Information design traces its roots to the history of visual design (Mazur, 2003) and currently positions itself at the intersections of technical communication, visual design, and human factors (usually equated with usability).



Michael Albers (2000) offers a similar description: "Information design addresses 'how the page looks and how text appears on the page, without worrying about the text itself. It includes the white space, the rules, the font choices, use of special typefaces, the placement and ordering of data, and so forth. The actual text sits below this level and is not a part of information design.'"

LTBS Workers Compensation Research

Quantitative Report for Phase 1

For the WorkCover Tasmania Board



School of Sociology and Social Work
University of Tasmania
June 2008

Assoc. Prof Douglas Ezzy

Dr Maggie Walter

Dr Allan Welch

Cultural Marxism and Cultural Studies

Douglas Kelner

(<http://www.geis.uc.h.edu/faculty/kelner/>)

Many different versions of cultural studies have emerged in the past decades. While during its dramatic period of global expansion in the 1980s and 1990s, cultural studies was often identified with the approach to culture and society developed by the Centre for Contemporary Cultural Studies in Birmingham, England, their sociological, Marxist and political approaches to culture had predecessors in a number of currents of cultural Marxism. Many 20th century Marxist theorists ranging from Georg Lukacs, Antonio Gramsci, Ernst Bloch, Walter Benjamin, and T.W. Adorno to Fredric Jameson and Terry Eagleton employed the Marxist theory to analyze cultural forms in relation to their production, their imbrications with society and history, and their impact and influence on audiences and social life. Traditions of cultural Marxism are thus important to the trajectory of cultural studies and to understanding its various types and forms in the present age.

The Rise of Cultural Marxism

Marx and Engels rarely wrote in much detail on the cultural phenomena that they tended to mention in passing. Marx's notebooks have some references to the novels of Eugene Sue and popular media, the English and foreign press, and in his 1857-1858 "outline of political economy," he refers to Homer's work as expressing the infancy of the human species, as if cultural texts were importantly related to social and historical development. The economic base of society for Marx and Engels consisted of the forces and relations of production in which culture and ideology are constructed to help secure the dominance of ruling social groups. This influential "base/superstructure" model considers the economy the base, or foundation, of society, and cultural, legal, political, and additional forms of life are conceived as "superstructures" which grow out of and serve to reproduce the economic base.

In general, for a Marxist approach, cultural forms always emerge in specific historical situations, serving particular socio-economic interests and carrying out important social functions. For Marx and Engels, the cultural ideas of an epoch serve the interests of the ruling class, providing ideologies that legitimate class domination. "Ideology" is a critical term for Marxist analysts that describes how dominant ideas of a given class promote the interests of that class and help cover over oppression, injustices, and negative aspects of a given society. On their analysis, during the feudal period, ideas of piety, honor, valor, and military chivalry were the ruling ideas of the hegemonic aristocratic classes. During the capitalist era, values of individualism, profit, competition, and the market became dominant, articulating the ideology of the new bourgeois class that was consolidating its class power. Ideologies appear natural, they seem to be common sense, and are thus often invisible and elude criticism.

1

RESEARCH NOTE

**Research Note**
Ripening papaya fruit exhibit respiratory and ethylene climacterics

Research Note
Ripening papaya fruit exhibit respiratory and ethylene climacterics

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**2003 Research Fellow Award, Florida Citrus Experiment Station, Lake Wales, FL 33853
Received 29 December 2003; accepted 10 July 2004

Abstract
The ripening behavior of the papaya fruit (Carica papaya L.) is characterized by a rapid increase in ethylene production and respiration. This research was conducted to determine the effect of ripening stage on the ripening behavior of papaya fruit. The ripening behavior of papaya fruit was determined by measuring ethylene production and respiration. The ripening behavior of papaya fruit was determined by measuring ethylene production and respiration. The ripening behavior of papaya fruit was determined by measuring ethylene production and respiration. The ripening behavior of papaya fruit was determined by measuring ethylene production and respiration.

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Address correspondence to: Douglas D. Acobaldo, Department of Horticulture, University of Florida, Gainesville, FL 32611

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