After the in-class exploration of several different mediums available online, I decided to use Piktochart. I originally planned to use Twitter, but realized that scrolling vertically through the material I wanted to present would not facilitate understanding as easily as could a Piktochart infographic. The infographic tool on the website allowed me to present the varied mediums I felt could most wholly define the War on Terror (statistics, images, charts, blurbs, lists, quotes and a video) together in one place without seeming haphazard.

Even though the definitional text is not meant to include many words, I decided to open with a short written explanation of The War on Terror because the term encompasses military action at home and abroad, a social symbol, a rhetorical campaign and a large cast of actors and targets. With so many moving pieces, I felt it was best to provide a short written roadmap. The background is black to mirror the darkness of the topic and much of the text is red to represent the patriotism underlining the campaign against terror.

The two blocks following the initial written summary demonstrate the scope of terror and the lives lost. Both details are important leading up to the inception of the War on Terror because the map shows the degree to which terror is a global phenomenon, and the body count represents the highest cost of terrorism. The number of deaths is in a typewriter-like font because I felt it made the figures, which I consider to be particularly important in that human casualties are what lead to the War on Terror, stand out.

I chose to depict the beginning of the War on Terror with two images. The first shows the second explosion during the attacks on 9/11. I felt an image of 9/11 was the best way to convey the emotion and gravity behind the attack. to I labeled this the "catalyzing event" because immediately following it, President George W. Bush delivered a speech declared the beginning of the global War on Terror. The second image is of President Bush, because he was the catalyzing figure. This particular image of him was taken during that speech. The look on his face conveys a sense of grave seriousness. The officials standing behind him also give off serious airs while applauding his swift call to action. Placing the images side by side is appropriate given the direct correlation between what each depicts.

In the following block, I included the objectives of the War on Terror, as laid out by the Bush Administration, to give structure to the "War" component of the War on Terror. The icons were place above the short descriptions of the four objectives, rather than below, because each symbolized a single word summarizing the objectives and are thus more easily digestible than the written descriptions. The written descriptions remained necessary, however, because icons can be interpreted in a variety of ways whereas the scope of possible interpretation of a written phrase is more specific.

Next, I provided a list of eight terrorism plots that were foiled by the actions of those acting to advance the War on Terror. Each plot is placed around a central shield icon, which symbolizes protection and security, two key features of the War on Terror. The thwarted plots are dated with years to show the lasting danger of terrorism.

I felt it was then necessary to include the monetary cost of the War on Terror. The money spent combatting terrorism is extremely high. There is a noticeable spike in spending after 2001, marking the beginning of the War on Terror. As the cost is represented by numerical values, it is most appropriately communicated by some sort of chart.

(Paragraph on graphs used for Controversy).

The block on the rhetoric of the War on Terror addresses a more nuanced aspect of the term: its appeal to pathos. In the media and in speeches given by politicians and other visible figures involved in the War on Terror, Americans and terrorists became brands. Americans,

faultless and heroic, and terrorists, evil and inhuman. These brands were used to fuel the fire under the War on Terror and provided justification for many actions. The fake propaganda poster of President Bush alongside the adjectives used to publicly describe Americans and terrorist enemies is also illustrative of the use of pathos in the appeal for support of the War on Terror.

(Information contained in white images will be incorporated into the theme in final product).

(Paragraphs on final blocks).