RWS 413: Project 2

# Prompt:

**Compose a multimodal essay, comic, or presentation based on your analysis and comparison of two comics that are either about a marginalized community, or feature a main character from a marginalized community.** You may want to use the comics we’ve discussed in class (*The Magic Fish*, *This Place: 150 Years Retold*), or you can find comics on your own using a [comic book database](https://libguides.sdsu.edu/c.php?g=409672&p=6978998)).Locate and identify each creator’s use of visual rhetoric, sequential narrative and multimodal practices as they tell their stories, and specifically describe their portrayal of marginalized protagonists, antagonists and secondary characters. Detail the assumptions, stereotypes and the level of inclusivity of marginalized groups utilized by the authors. Analyze how these assumptions, stereotypes, inclusive/exclusive elements and the use of particular visual rhetorical decisions and sequential narrative techniques affect the intended audience’s reading and understanding of the text and of the people being portrayed. Compare and contrast the creator’s decisions as they tell their stories, keeping in mind their intended audiences. Fulfills SLO numbers: 1, 2, 3, 4, 5, 6, 7.

## PROJECT OPTIONS:

We’re studying multimodal texts, and I want to encourage you to step out of the confines of the traditional academic essay for this project. Again, keep your audience in mind as you figure out the various modes of communication you’ll use to best communicate your ideas. You might: create a comic, create a slide presentation (and present it in-person, or in a video), create a video, etc. **Also, you might want to try something different this time.** If you wrote a multimodal academic essay last time, try a presentation or comic this time.

## THE COMIC BOOKS YOU ANALYZE:

The comic books you analyze are up to you. They can be comic strips, comic books, graphic novels, or manga texts. They can be digital, or hard copies. They can be texts we discussed in class, or texts you find on your own. Let me know if you have any questions.

## YOUR AUDIENCE:

While you'll be discussing the audience of the comics in your project, ***you too will have an audience*** that you’re communicating your findings with. **Assume your audience has no knowledge of visual rhetorical analysis** or of sequential narratives. Also, **assume your audience is unfamiliar with the particular comic you pick**. Finally, you can assume they are interested in comics and value them. If it helps, you can think of your audience in more specific terms by imagining you’re speaking to a student, staff, or faculty member at SDSU.

## RESEARCH AND OUTSIDE SOURCES:

Because you’re assuming your audience doesn’t know much about the topic, you’ll need to educate them on some information. **You should use at least four (4) outside sources** to help you explain certain elements of your paper to your audience. Remember to think about what sources your audience would respect and believe. The sources you find might provide expert testimony to help you explain a rhetorical concept, or an element of comics creation. **Feel free to use the scholarly sources we’ve discussed in class, or find some on your own. Or better yet, meet with a librarian!** [Pamela Jackson](https://library2.sdsu.edu/people/pamela-jackson) is our Comics Guru in the Library and I’m sure she could help point you in the right direction.

# CREATION PROCESS and ASSIGNMENT GRADING RUBRIC:

We’ll work on your projects in steps. Some of the work will be done on your own, and some we’ll work on together.

## CONFERENCES (15 points):

I’ll meet with each of you to discuss your project. This can be done at the onset of the assignment, near the end, or anytime in-between. I’ll have set conference times you can sign-up for, or you can schedule an appointment to meet with me. See the syllabus or Canvas for the final due date for completing your conference.

## OUTLINES (10 points):

You’ll create an outline of some kind to help you organize your thoughts and ideas. It’s up to you what the outline looks like. Most likely, I’ll have you review other student’s outlines so you can see how they plan on organizing their project, and so you are exposed to new ways of doing things. See the syllabus or Canvas for the due date.

## ROUGH DRAFTS (15 points):

You’ll complete a full (not partial) rough draft of your project. It doesn’t need to be perfect, but it should be complete. See the syllabus or Canvas for the due date.

## PEER REVIEWS (10 points):

You’ll peer review two other student’s rough drafts in order to help them refine their project and to help you reflect on your own work. We’ll either complete peer reviews in-class, or online. See the syllabus and Canvas for more information and the due date..

## FINAL DRAFT, CITATIONS, and PROJECT REFLECTION (200 points):

Your final draft should be submitted by the due date listed on the syllabus and Canvas. If you’re giving an in-person presentation, we’ll make time for that in one of our class sessions. If you have hard copies, they need to be submitted the final day of class for this module. Digital drafts should be submitted on Canvas.

Include a clearly organized citations page that includes the comic you’re analyzing, and any outside sources you’ve used.

Before submitting your final draft you’ll write a short reflection of the creation process for the project. The goal of the reflection is to make yourself aware of the things you did well, and to recognize what you might want to do differently next time. Late work is allowed for this assignment. See the “late policy” listed on the syllabus for more information.

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### Final Draft Grading Rubric (200 Points)

* Organization, Flow, and Clarity of Communication-20 points
* Use and effectiveness of multimodal communication-20 points
* Research (outside sources) and Citations-10 points
* Introduction and Thesis: 20 points
* Analysis of first comic -30 points
* Analysis of second comic-30
* Comparison of comics-20
* Conclusion: 20 points
* Project Reflection Statement: 10 points