



## Project 1: Composing Social Identity: Profile of a Community Group

(Adapted from ASU's College of Integrative Sciences & Arts' Writers' Studio)

Project 1 gives you the opportunity to practice several important academic skills: **analysis**, **data collection** (through both primary and secondary research), and **multimodal composing**. This project will also allow you to examine and explain how (through methodical primary data collection) there might be more to a group's **identity** than meets the surface-level eye.

To **analyze** a specific subject, you break the whole down into its component parts, looking beneath the surface to discover more about its nature than quickly meets the eye. Doing so allows you to learn things you otherwise wouldn't know, and to see and understand things you otherwise wouldn't be able to. Analysis is not a single skill, but rather involves a group of related skills that all require **critical thinking**. For example, analysis usually requires careful and deliberate observation of the subject being analyzed. Analysis can also have an informative function and a research element. The ability to effectively analyze a subject is one of the most valuable skills you can learn, as most professions and academic disciplines will expect you to undertake analysis in one form or another. Thus, we will use Project 1 to practice the critical thinking and composing skills needed to become thorough analysts, researchers, and multimodal composers—all while identifying and practicing effective writing habits and skills.

### The Assignment: Profile and Multimodal Flyer for a Local Community Group

You have **two tasks** in Project 1: Part 1) compose a multimodal **profile** of a local community group, and Part 2) design a one-page multimodal **flyer** promoting that local community group. Your profile must be substantially informed by at least **two credible secondary sources**. And, since this is a multimodal project, your profile must include **at least two** visuals and/or audio tracks that contribute to the overall effectiveness of the profile. You may use any program/software you wish to create your flyer, but the result must be **compatible with Microsoft PowerPoint** to ensure your classmates and Instructor can access it.

The community group you select should be **open to the public** and **meet regularly at a physical location in your area**. Your profile will provide a detailed understanding of the community group in a way that allows your readers to “see” the group's identity from the inside. In other words, your profile of this local group **should reveal something more surprising, unexpected, or meaningful** than what readers would assume, given the surface-level identity of the group.

Your profile should be **between 1000-2000 words in length** (double-spaced with a 12-pt font). All secondary sources, audio files, and visuals should be cited with **MLA in-text citations** and an **MLA-style works cited page**. In addition, any interview material should be correctly cited within the profile as a personal communication per MLA guidelines. Visuals, audio files, and references **do not count** toward the expected length of your profile.

Your profile should also have a **creative, relevant title** and be directed toward an audience of **external readers who have never attended the group you are profiling** and who might find your profile on an online **'zine, blog, or website** for your chosen group. How can you make such online readers care, in some way, about the group you have selected? What level of formality is expected for an audience of this type? How can you incorporate your multimodal and secondary sources in a reader-centered way that is designed to be viewed online?

### Project Overview – Part 1: Multimodal Profile of a Community Group

You have a lot to think through as you carefully compose this project. First, consider the genre of your composition for Part 1: a **profile**. Profiles (whether they are about a person, place, event, or group) work to accomplish the following:

- Provide some **insight** into the subject, taking readers behind the scenes to reveal key details that are not widely known.
- Include key **specific details** describing the subject, offering details that appeal to the senses as well as dialogue and often expert opinions.
- Hold readers' **interest** while **informing** them about the subject. How you choose to organize your profile contributes to how well it engages readers. So do your creative choices, and what meaningful or unexpected takeaway you're working to "show" readers.

It will help to compose the profile if you first think about your chosen local community group as a "text" that needs to be "read" critically and analyzed. Of course, as with any text, you will need to "read" it more than once to understand it fully. This means visiting the group and collecting primary research data (through observations and perhaps interviews) a few different times. As a result, **you should select a local group that at least meets weekly** (since our project requires more than one observational visit in a relatively short time frame).

So: what local community group will you select? As previously mentioned, you should choose a **community group that is open to the public and meets regularly at a physical location in the local area where you are currently located**. There are many different types of community groups, so your selection can range from something like a book group to a cooking class to a recreational softball team.

Remember that you will be required to visit the group to collect primary observational data more than once, so it is crucial that you have regular physical access to this group. If you choose to select a group **you are already a member of, keep in mind that your previous memories with the group will \*not\* be the basis for the profile**. The profile must rely instead on primary research data (observations, interviews, etc.) collected *after* you began this project. Memories are *not* objective – and the data collection for this profile requires you to use these research methods when interacting with the group.

And remember: your goal is to profile your selected group in a way that shows readers something unexpected and meaningful. **For example**, a profile of a rugby club would need to reveal more than that the club likes to play rugby together, and socialize while doing so. Most groups have a surface-level identity of letting people with similar interests get together and spend communal time doing and talking about the topics and activities they are passionate about.

So, external readers wouldn't be surprised to learn that the rugby club has a great time together, gets plenty of exercise, socializes, and bonds while playing rugby. These are expected, surface-level activities tied to the group's stated purpose for existing.

But: What if, during your primary data collection with this group, you learned that the rugby club spends one Saturday a month volunteering at the local nursing home? This might surprise readers - and this civic volunteer work is certainly meaningful. Choosing to highlight this gentle and compassionate side of the rugby club (a club that exists to play a somewhat violent and aggressive sport) would work well for our Project 1's profile. This is a primary challenge of the first part of this project: you'll need to help your readers "see" your selected group in a way that is not tied to its surface-level identity.

You should **\*not\*** select a group that is related to **your place of employment**. Nor should you select your group of friends you like to hang out with as a viable local "group" for our Project 1. For this project, you'll need to think more formally about the concept of a "group." Work outside of the familiarity of your comfort zone; be open to new discoveries.

Part 1 of the project is made more difficult because you must write the final draft in a **reader-centered**, rather than a composer-centered, way while demonstrating your ability to employ accepted writing and composing conventions. This means embracing content revision between the rough draft (which is always composer-centered) and final draft stages, carefully crafting an introduction and a conclusion to your drafts, effectively integrating your secondary sources and visuals, working on transitions between sentences and paragraphs, composing a creative, relevant title for your profile, and editing and proofreading before the final draft deadline.

### Project Overview – Part 2: Student-Designed Multimodal Flyer for Community Group

In Part 2 of Project 1, you will design a **one-page multimodal flyer** for the community group that you selected to profile. While pre-existing flyers or other advertisements for this group may already exist, you should create an original advertisement that works to draw new members to the group (and perhaps highlights the meaningful takeaway you built the profile around).

As this flyer must be multimodal, you will need to utilize various **design elements** like images and text to advertise for the group. Therefore, you'll need to carefully plan the arrangement and aesthetics (such as overall layout, color/font choices, image placement, etc.) of your design elements to maximize their effectiveness for viewers who may be interested in joining your chosen local community group.

While Part 2 is a different medium and genre from Part 1, you can, of course draw on your own primary research data collected for the profile you composed for Part 1 to help you convey how and why the group is meaningful and what people in your community might experience if they were to attend a meeting of the group.

While you are free to use any digital program/software you are comfortable with to create your multimodal flyer, please note that the final product **must be compatible with Microsoft PowerPoint** (which all members of UofL's community have access to). Therefore, make sure you submit your drafts of the flyer with this compatibility in mind. (At the very least, you should be able to copy/paste a screenshot of your flyer into PowerPoint for the draft submissions.)

### Project Requirements

Below is a summary of the Project 1 requirements; see the full Grading Rubric that follows for a more detailed breakdown. These requirements apply to both your rough and final drafts.

### Part 1: Profile

- **Genre:** Profile of a local community group
- **Subject:** A local community group you may or may not already be a member of
- **Audience:** External readers unfamiliar with your chosen group who might encounter your profile on a 'zine, blog, or website (make sure to include a relevant and creative title for this audience)
- **Length:** Between 1000-2000 words
- **Visuals/Audio:** 2 (or more) visuals and/or audio files integrated into the profile
- **Textual Sources:** 2 (or more) credible textual secondary sources integrated into the text of the profile
- **Citations:** MLA-style in-text citations and works cited page
- **Format:** A double-spaced, 12-pt font Microsoft Word-compatible document

### Part 2: Flyer

- **Genre:** Multimodal flyer for the community group you selected to profile (must contain a combination of aesthetically arranged images and text)
- **Length:** 1-page (a single slide)
- **Format:** Must be Microsoft PowerPoint-compatible. You could use Canva or creative Cloud Express to create this flyer.

# Project 1 Grading Rubric



**Note:** The Project 1 final draft is worth **150 points**

Criteria	Expectations	Points
<b>Audience Awareness</b>	<ul style="list-style-type: none"> <li>Profile has a creative and relevant title</li> <li>Voice, tone, and level of formality are audience appropriate</li> <li>All composition choices are reader-centered, rather than writer-centered</li> </ul>	<b>10</b>
<b>Introduction</b>	<ul style="list-style-type: none"> <li>Grabs readers' attention effectively and compels them to read further</li> <li>Identifies the chosen community group and provides relevant context</li> <li>Prepares readers for the content of the profile</li> </ul>	<b>5</b>
<b>Incorporation of Primary Research (observational notes, interviews, etc.)</b>	<ul style="list-style-type: none"> <li>Provides specific sensory details so that readers can "see" the group sufficiently</li> <li>Does not stray from the central point of the profile by including irrelevant or overly general details</li> <li>Outside of purely descriptive physical details, the profile informs readers about the group in substantial and relevant ways</li> <li>Other primary data collected (such as personal interviews) is incorporated effectively and is meaningful to the takeaway of the profile</li> <li>Provides a meaningful takeaway for readers who aren't familiar with/haven't visited the group being profiled</li> <li>Convinces readers to see the group in a surprising, unexpected, or meaningful way not obviously connected to the surface-level identity of the group</li> <li>It is clear the writer spent meaningful and sufficient time collecting data from their chosen group</li> </ul>	<b>60</b>
<b>Incorporation of Secondary Research (written textual sources, visuals, audio files, etc.)</b>	<ul style="list-style-type: none"> <li>At least two credible secondary sources used</li> <li>Textual sources provide meaningful and relevant insight into the profile's takeaway</li> <li>Textual sources are effectively integrated into the text of the profile</li> <li>At least two visuals/audio files are included</li> <li>Visuals/audio files are effectively chosen, enhancing the profile in meaningful ways</li> <li>Secondary sources/visuals supplement and compliment, not dominate, the profile</li> </ul>	<b>20</b>
<b>Conclusion</b>	<ul style="list-style-type: none"> <li>Effectively summarizes the main ideas of the profile</li> <li>Reinforces the specific takeaway of the profile and provides closure to the profile</li> <li>Leaves a strong final impression on readers</li> </ul>	<b>5</b>
<b>Citation and Documentation</b>	<ul style="list-style-type: none"> <li>Sources summarized, paraphrased, or quoted effectively</li> <li>In-text citations follow MLA guidelines</li> <li>Works Cited page adheres to MLA guidelines</li> </ul>	<b>10</b>
<b>Final Draft Preparation</b>	<ul style="list-style-type: none"> <li>Structured logically/organized effectively</li> <li>Clear transitions used between sentences and paragraphs</li> <li>All written and visual components are aesthetically organized on the page (including font, spacing, margins, indentation, etc.)</li> <li>Evidence of sufficient time spent revising and editing/proofreading (i.e., free of surface errors)</li> </ul>	<b>10</b>
<b>Student-Created Flyer</b>	<ul style="list-style-type: none"> <li>The specific local community group is clearly identified</li> <li>The flyer clearly provides information about the group and what the group offers prospective members</li> <li>The flyer is visually sophisticated; textual, symbolic, and spatial elements are carefully chosen and arranged</li> <li>The flyer is carefully polished and professionally finished and edited</li> </ul>	<b>30</b>

**TOTAL**

**150**



## Making It All Manageable: Working Through the Stages of the Project 1 Composing Process

Okay. Now that you have a sense of what Project 1 asks you to do, now what? It can be intimidating, scary, and stressful to think about how to move from the beginning to the end of a composing project. Successful composers work a little (or a lot) daily, breaking the thinking and composing into manageable stages. Delaying the real work of a composing project— otherwise known as procrastinating—will prevent you from maximizing your potential and your cognitive growth. Here, we outline a plan to help you avoid such procrastination. Try working through the recursive steps outlined here as often as you can.

### Step 1: Select the Local Community You Plan to Profile

Reread the Project 1 assignment description above again. Think about it carefully. Then read it again, paying close attention to the parameters outlined for group selection. Review the written feedback and conversations you have had with your Instructor on the Project 1 invention assignments. Select your local group wisely; set yourself up for success on the Project.

### Step 2: Conduct Primary Research

Go and collect observational data with the local community group you have chosen. But, before you do, please visit the [Engaged Communities](#) website and read all the material in “Chapter 4: Writing Fieldnotes.” Make sure to read parts 4a, 4b, and 4c. This chapter will help you prepare to take detailed and helpful fieldnotes.

Next: visit the local community group you have selected. Take detailed and organized observational notes (this process work will be required as we move through this project’s steps in the invention assignments). Multiple trips to visit your selected group will be needed to collect observational data. Perhaps you’ll want to conduct interviews. It’s up to you—it depends on how you want readers to “see” your chosen local group, and what surprising/unexpected/different takeaway you’re hoping for. Remember, your profile seeks to create new knowledge and think beyond the surface-level identity of what is known about your chosen group.

### Step 3: Conduct Secondary Research

What reliable, “expert” sources can help you show your group with the takeaway you intend? Local or national newspapers, websites, magazines, scholarly journal articles, and more: all might help provide relevant contextual information to aid the drafting of your profile. Use secondary sources selectively to provide social, historical, and cultural context to help external readers “see” the takeaway your profile is aiming for.

### Step 4: Formulate a Plan for Composing your Profile Draft

After conducting primary and secondary research for your profile’s subject, undertake careful planning. What is your working thesis statement? If you can, write out this single-sentence thesis (the point of your profile; what takeaway you want readers to know). Next, can you outline the steps you hope to take as you compose your profile draft. Construct a detailed, organized outline.



### Step 5: Compose a First Draft of Your Profile (Part 1)

Before you begin drafting, compose a clear one-sentence thesis statement for yourself: what is your profile trying to accomplish? What is the surprising takeaway you're trying to "show" your readers? Even though you may not feel like you have this takeaway for readers exactly figured out yet, it is important to articulate what you think this will be, and then compose a rough draft— a full-length, full-content rough draft. The very process of composing the draft will force you to organize your thoughts; it will also produce new thinking about the subject of your profile. A first, writer-centered rough draft is a crucial step in the writing process. Most writers need to write a rough draft for themselves first before writing a more external reader-centered draft afterwards. You should include at least two secondary sources and visuals in this rough draft as well—it is just as important to get feedback on these source/visual selections as it is on your writing. Note: This first attempt should not necessarily be the rough draft you submit on Blackboard for Instructor review. You can—and should—compose multiple drafts at this stage.

### Step 6: Compose a First Draft of Your Flyer (Part 2)

Now that you have written a draft of your profile, you are better prepared to complete the flyer required for Part 2. Do your best (knowing that not everyone is an experienced designer) to craft a single-page multimodal digital ad that utilizes a purposeful combination of images, colors, and text. It need not be "perfect"—no draft ever is. But it should be "complete."

### Step 7: Provide and Obtain Written Feedback

You should receive written feedback on both Parts 1 and 2 from two of your classmates. This will deepen your understanding of the project and will help you gauge how informed external readers respond to your profile and flyer. You will also provide your own written feedback on your classmates' rough drafts. The critical thinking skills required to respond to your classmates' rough drafts are the same skills you need to revise your own writing. Through the peer review process, everyone's understanding of Project 1 improves.

You will also receive Instructor feedback at this stage, and you will receive Writing Mentor feedback if you choose to attend a Revision Workshop. Learning to take in all this feedback, synthesize it, and even reject some of it, is another crucial skill to help improve your writing process.

### Step 8: Conduct More Primary Research

For many writers, a first draft reveals what the writer \*really\* wants to write about (or needs to write about). Based on the feedback you receive on your profile rough draft, you will need to return to your local group and collect more observational data. You should have a better sense of what your profile's takeaway is now, allowing you to collect even more focused and detailed primary data.

### Step 9 (optional): Conduct More Secondary Research

Based on the feedback you received on your rough draft and your own new data collection, you might need to locate additional secondary sources that will help your readers engage with your profile and its intended takeaway. You might also need to locate new visuals to include in your profile and/or flyer.

### Step 10: Compose a New Draft of Your Profile (Part 1) and Your Flyer (Part 2)

Based on the feedback you received on your rough drafts, and the new research you have done, revise your drafts, making them more compelling and effective (given our project grading rubric's criteria). Before you revise your profile, craft a new one-sentence thesis statement for yourself, articulating the takeaway you're trying to show readers. Even as this thesis statement might not directly appear within your profile, use it to guide all your revision decisions. Remember, to "revise" means to re-see and re-imagine your compositions' content. Revision is much more than changing a word here and there or working on transitions between paragraphs. These examples are expectations of final "editing." True revision is substantial new mental and physical work, and often means adding sections to your compositions, deleting old sections, and rearranging existing sections.

### Step 11: Submit Your Work

Work hard revising, then editing, then proofreading your new drafts of Parts 1 and 2. After "finishing" both, you will need to submit them to two different places. First, you should submit a Word-compatible version of your profile (Part 1) and a PowerPoint-compatible version of your flyer (Part 2) in Blackboard through the assignment submission link in the appropriate weekly module.

### Step 12: Reflect on Your Work to Facilitate Skill Transfer

Upon completion of Project 1, you should reflect on your learning experience in the Mid-Course Reflection.

### Timeline

Please see the Course Calendar and weekly content areas on our Blackboard site and Google doc for due dates.