

# Writing 121-27, Spring 2014

## The Magazine

**Instructor:** Whitney James

**Classroom and Hours:** Walker 523, MWF, 2:30-3:45 p.m.

**Final:** Wednesday, April 30, 1:00-3:00 p.m.

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### Course Theme

This class will explore genre, audience-writer relationships, distribution of texts, and different modes of research through the lens of magazines. An extremely versatile medium—from tiny, niche publications to expansive general interest titles; highbrow intellectualism to guilty-pleasure gossip; and everything in between—magazines are a unique example of collaboration between writer and editor, text and design, print and digital as well as audience and publisher. Over the course of the semester, students will create content for a class magazine about life in Boston. Each assignment (review, profile, academic research paper) will have students engaging with the city on various levels and through different forms of research. The culminating assignment will be the production of print and digital editions of the magazine for presentation at the FYWP Annual Showcase.

### WR 121 Course Purpose

The purpose of WR121 “Research Writing” is to conduct an investigation of the rhetorical situations that call on writers to do research and of the means of representation they draw on—in written genres and other media—to disseminate the results. The course is a genre-based research writing course that emphasizes civic engagement, public writing, and activist rhetorics. The course is divided into four writing projects that call on students to write in multiple genres and often to design multimodal compositions in a variety of media. Many sections emphasize the rhetorical transformations across genres, featuring, for example, assignments to translate a scholarly study into a news report, a magazine article, a slide presentation, a museum exhibit, or a comic. Some sections include an advocacy project where students design a campaign, in a range of genres and media, to publicize an issue or call for change.

### WR 121 Learning Objectives

By the end of the term, you will be able to:

- Analyze rhetorical situations and the choices writers make about appropriate genres.
- Identify the type of research called for in different writing projects and use research to establish your credibility as a writer.
- Create an appropriate writing persona depending on rhetorical situation and genre choice.
- Understand how audiences are invoked as much as addressed depending on rhetorical situation and genre choice.
- Identify and compare conventions across genres and media; use this knowledge to design texts appropriate to the rhetorical situation and genre choice.

**Required Text:** *A Call to Write*, John Trimbur (available in the campus bookstore).

## Course Requirements/Grade Distribution

Unit 1: Reviews	1,000-word review of a Boston-based institution	15%
Unit 2: Academic Research Paper	3,000-word essay pursuing your own line of critical inquiry concerning Boston or the surround area	25%
Unit 3: Profile	2,000-word profile of a member of the Boston community	25%
Unit 4: Translation/Making the Magazine	1,500-word translation of Unit 2 assignment into a feature article, group project creating an issue of the class magazine	20%
Other Coursework	Personal blog and comments, presentations, peer reviews, writing workshops, and homework assignments	10%
Attendance	Class attendance	5%

Grading: A=93-100, A-=90-92, B+=87-89, B=83-86, B-=80-82, C+=77-79, C=73-76, C-=70-72, D=60-69, F=0-60 (failing)

Participation in classroom activities, such as discussions, group work, exploratory writing, etc., is crucial to your success. Failure to partake in any of these activities will lead to a 30% reduction of the final course grade, per First Year Writing Program policy.

**Blogging**  All students will keep a personal blog over the course of the semester. The topic of your blog is up to you—this is a place to air your thoughts and to develop a habit of writing. Note that your blog will be read by classmates, accessible to the public, and connected to the class magazine’s website. You will also be required to comment on classmate’s blogs weekly. Blog entries and comments will each be worth 1 point toward the “Other Coursework” grade.

**Presentations**  Students will give two presentations over the course of the semester: (1) a genre presentation in the first half of the semester and (2) a magazine profile in the second half. These will serve to inform the class as a whole about genres we are not exploring and how magazines are composed. Each presentation will be worth 5 points toward the “Other Coursework” grade.

**First-Year Writing Program Showcase**  The First-Year Writing Program Annual Showcase serves as a platform for students to publicly share and celebrate their intellectual inquiry through the collaborations, research, and multimodal projects produced during their time in the FYWP Courses.

Showcase exhibits and presentations vary from year to year, and forms have included table exhibits, panel

discussions, group readings, and TED-like Talks. In addition, while some courses choose to display their projects as a whole group, individual students or student groups may present as class representatives. Many students choose to exhibit research posters, interactive displays, multimedia work, or present selections from their writing projects in the form of print or digital magazines and anthologies, websites, or pamphlets. The Showcase offers a unique opportunity for inspiring conversation between the audience and authors about what they come to value in writing and research projects. Ultimately, each individual student or course project contributes to the larger conversations at work within the FYWP and the year-long study of writing across all majors.

Throughout the semester, the Showcase Committee and assisting section of WR121 will use the Showcase blog to post information about the event and project proposal forms, to provide resources as courses develop their presentations, and to foster conversation about how the FYWP showcases writing. The blog can be found at [word.emerson.edu/fywpshowcase](http://word.emerson.edu/fywpshowcase).

The sixth annual Showcase will take place on **Thursday, April 24, 4:30–6:30 p.m.** in the State Transportation Building (10 Park Plaza) second floor conference rooms. Our class will be presenting our print and digital magazines—we can also discuss additional presentations—and all students are expected to attend.

**More guidelines on how you will be graded/deadlines:**

- Each paper will go through a process of drafting, review, and revision.
- Peer reviews on all writing projects are graded on the basis that they can raise but not lower your grade for the unit; however, their completion is mandatory and counts toward the “other coursework” grade.
- All writing projects must be completed by the class meeting when they are due. All projects will be submitted on our Canvas website by a time specified for each project. More details on how to submit via Canvas can be found online and we will go over this in class in detail. Papers should be emailed to instructor only if Canvas is unavailable.

**A note on formatting your work:**

We will follow standard practice for academic writing; therefore, all papers should be submitted utilizing the following guidelines (unless otherwise stated):

- Typed, using 12pt font, double-spaced with 1” margins. Font must be legible to instructor and peer reviewers.
- Submitted to Canvas. I will give you typed critiques of your writing through the Canvas site.
- Work-in-progress and final papers should use citation format appropriate to the assignment. Most assignments will be formatted according to MLA guidelines.
- Instructions for some citation formats can be found here:
  - The back of *A Call to Write*
  - [owl.english.purdue.edu](http://owl.english.purdue.edu)
  - Noodlebib at [www.noodletools.com](http://www.noodletools.com)
  - Emerson’s knowledgeable librarians
- Work-in-progress and final papers must meet the minimum page requirement. Those that do not will be marked down or returned for completion.
- Final revision of writing assignments should be proofread carefully.

## **Classroom Policies**

**Attendance** Regular attendance and participation are crucial to success in this course. Per First Year Writing Program policy, more than three unexcused absences in a thrice-weekly class will result in your grade being lowered by one half letter grade (e.g., B+ becomes B), and more than five absences will result in further reduction of your grade and possible failure of the course. It is your responsibility to be familiar with college policies regarding what is and isn't counted as an excused absence (as explained in your handbook). If you know you will miss an upcoming meeting, it is your responsibility to notify me in advance (though notification does not necessarily mean the absence is excused). Please note that being tardy twice will count as an absence.

**Participation** Writing workshops, peer review, in-class writing, and discussion are the main components for your success in this course, and you will benefit from regular and enthusiastic participation in and out of the classroom. I will alert you if I feel as though you are not adequately participating. Inadequate participation could include failure to bring appropriate texts to class, insufficient or incomplete preparation for participation in peer review, failure to participate in in-class writing exercises, or inappropriate behavior during class discussion. As affirmed by WLP Department policy, failure to participate actively in these activities could lead to a significant reduction of the final course grade.

**Late Work** Passing work in on time is crucial. Turning in late work hinders my and your peers' abilities to give you feedback and it compromises your ability to complete the next assignment. A late working draft will exclude you from participating in workshops or peer review.

On the day an essay or assignment is due, it should be submitted to Canvas. Essays will lose one half-letter grade each day they are late, starting at the end of the day on which they are due. Other assignments will not be accepted late.

**Collective Use of Class Texts** In this course, yours and your peers' writing are the most important texts; therefore, all writing (blogs, drafts, final versions) will be accessible to the class as a whole. Throughout the semester all drafts and peer reviews will be posted in communal Canvas discussion boards and any written material will be available for use by the instructor for in-class discussion. Also, in creating the class magazine you will be turning over your work to peers. The overall goal of collective use of texts is to foster collaborative learning and an open classroom environment, emphasize the importance of student writing, and to learn from your peers. All work will be used in a respectful and appreciative way.

**Cell Phones and Computers** I believe that you will get the most out of class if you give your fellow students and instructor your complete attention. Cell phones must be turned off prior to entering the class and should remain off until dismissal. This also applies to laptop computers and tablets. There will be occasions where I will permit computers in class, and I will make these days clear to you ahead of time. Also note, that on those days, laptops should only be used for class-related work.

**Comfortable with Being Uncomfortable** There will be subjects and themes in our course materials that are so at the nerve of particular issues we are likely to feel uncomfortable talking about them, let alone writing about them. One way to think about this and help build a classroom space where we can critically and sensitively discuss such subjects is to recognize that we are uncomfortable with certain issues (such as racism for example), and then accept that it makes sense we would be uncomfortable talking about it. We might start with developing the ability, as individuals and as a class, to be comfortable with being uncomfortable.

**Diversity and Inclusion** Every student in this class will be honored and respected as an individual with distinct experiences, talents, and backgrounds. Students will be treated fairly regardless of race, religion, sexual orientation, gender identification, disability, socio-economic status, or national identity. Issues of diversity may be a part of class discussion, assigned material, and projects. The instructor will make every effort to ensure that an inclusive environment exists for all students. If you have any concerns or suggestions for improving the classroom climate, please do not hesitate to speak with the course instructor or to contact the Office of Diversity and Inclusion at 617-824-8528 or by email at [diversity\\_inclusion@emerson.edu](mailto:diversity_inclusion@emerson.edu).

**Disability Statement** Emerson College is committed to providing equal access to its academic programs and social activities for all qualified students with disabilities. While upholding this commitment, we require all Emerson students to meet the high standards of achievement that are essential to the College's programs and services. To advance these dual aims, the College will provide reasonable accommodations to disabled students who request accommodations through the College's Disability Services Office (DSO), if the DSO determines that accommodations are both medically necessary and reasonable. Please note that a requested accommodation will only be approved as 'reasonable' if it does not compromise any essential requirements of a course. Students who wish to request a disability accommodation must submit their request to the DSO, and not to faculty, since only the DSO is authorized to approve or deny any requests for accommodations. College employees and student's family members cannot request accommodations on a student's behalf. Rather, students who wish to request accommodations must themselves contact the DSO since Emerson's philosophy is that its students are independent and self-determined and students with disabilities—like non-disabled students—have control over their lives here at Emerson and are ultimately responsible for making their own decisions. Students who know at the start of a semester that they will need accommodations must submit their accommodation requests to the DSO within the first two weeks of the semester. If a student becomes ill or disabled during the course of a semester, or discovers after the start of a semester that he or she needs a disability accommodation, he or she is encouraged to submit his or her request to the DSO as soon as possible since the process of approving accommodations takes time, and approved accommodations will not be granted retroactively. The Associate Director for Disability Services can be reached at: 617-824-8592, [dso@emerson.edu](mailto:dso@emerson.edu), 5th Floor 216 Tremont Street.

**Academic Misconduct** Academic misconduct will not be tolerated, and includes traditional textual plagiarism and its manifestations, including self-plagiarism, falsifying work or academic records, cheating, substitution of work or the work of another, actively participating in or condoning these activities with others, appropriating creative works of art in whole or part (images, sounds, lighting designs, audio tracks, scripts, etc). Please refer to the Student Handbook, Rules and Regulations section, and the Emerson College Policy on Plagiarism.

It is important to understand how plagiarism takes different forms:

- 1. Fraud.** Borrowing, purchasing, downloading or otherwise obtaining work composed by someone else and submitting it under one's own name.
- 2. Insufficient citation.** Writing one's own paper but including passages copied from the work of another (regardless of whether that work is published or unpublished or whether it comes from a printed or electronic source) without providing (a) footnotes, endnotes, or parenthetical notes that cite the source *and* (b) quotation marks or block indentation to indicate precisely what has been copied from the source.
- 3. Patchwriting.** Writing passages that are not copied exactly but that have nevertheless been borrowed from another source, with some changes, by paraphrasing another writer too closely, whether or not the

source is cited properly.

Fraud is academic misconduct and will be dealt with according to the procedures established at Emerson. Insufficient citation and patchwriting may be an intentional attempt to deceive but they may also be unintentional—and will be dealt with according to the circumstances.

## Unit 1: Reviews

Reviews are a staple of magazines and almost all publications have them in some way, shape, or form. For example, *Consumer Reports* consists of only product reviews with very explicit and rigid criteria based on quantitative data that allows users to make informed purchases. On the long-form side, *The New Yorker* publishes film, television, book, theater, and music reviews that allow the writer to expound on their own ideas about a topic, trace the career of their subject, or evaluate a new trend of similar pieces. Entertainment magazines, such as *Rolling Stone* and *Entertainment Weekly*, feature reviews of various lengths and depths to inform their readers about what types of entertainment they should consume. Even gossip magazines include short reviews on subjects that would interest their audience.

For this unit, you will write a review of a Boston-based institution of your choosing. Over the course of the unit you will study reviews, perform research on your topic, conduct fieldwork, look at similar types of reviews, create a list of criteria for evaluation, and explore your audience. The final product will

- be 1,000-words,
- have a hed and dek (these are magazine publishing terms for a headline and the phrase or two that furthers the headline, explaining the story briefly and enticing the reader to keep reading)
- target a specific audience,
- include a rating system developed for your topic and audience,
- have a works cited list in MLA format, and
- use 12 pt, Times New Roman or Times, double spacing, and numbered pages.

**Step 1: Choosing Your Topic.** Because our final magazine will be about life in Boston, your subject must be something unique to the city (think Boston Burger Company rather than Dunkin Donuts). Make sure to choose a topic that interests you and that you have prior knowledge about. Have your subject by *Friday, January 17*.

Examples: a performance by the Boston Ballet company, the architecture of a historical building, a tourist's experience of the Freedom Trail, the Isabella Gardner Museum, a music performance at the House of Blues, the *Boston Globe*, the Union Oyster House, the most recent Celtics/Patriots/Red Sox season, etc.

**Step 2: Establishing Criteria of Evaluation.** At the center of reviews are the criteria used to make evaluations. Sometimes these are explicitly stated, other times only implied. In class, we will begin developing lists of criteria. For your paper, you will integrate the criteria into your review and use them to create a rating system.

**Step 3: Conducting Fieldwork and Research.** Fieldwork and research will depend on the type of review you write. If your subject is a place, go there and take detailed notes about the location, the people you see there, your personal experience, and anything else that might make your review more thorough and interesting. If your subject is something less location-based (a newspaper, book, or album), you will be doing more research than fieldwork: experience your subject by reading it or listening to it, etc. and take

notes. Keep your criteria of evaluation in mind, but don't just limit your observations to those criteria. Did you miss something important? Did you overestimate the impact of a certain criterion?

Whatever your subject, you must have these types of research to bring to class on *Wednesday, January 22*:

1. *A document produced by your subject.* Something that shows how the place, book, or cultural venue sees itself. Examples: pamphlets, playbills, "About" section on a website, etc.
2. *An outside perspective other than your own.* This could be an additional review (from Yelp or any other news source), a conversation with someone from your target audience, or anything that gives you an idea of how others view your subject.
3. *Your fieldnotes.* Bring your personal notes about the subject.

**Step 4: Knowing Your Subgenre.** Reviews are a broad genre and can be broken down further. In order to understand the subgenre of review you are writing, you will also conduct research into the conventions of reviewing your type of subject.

For class on *Friday, January 24*, bring in the following documents:

1. *A good example of your subgenre.* Pick out a review that is particularly successful.
2. *A poor example of your subgenre.* Find a review that is missing something.

Make sure to pick examples based on the rhetorical moves, rather than whether you agree or disagree with their assessment.

Once you have your examples, write a response on the Canvas discussion board "Knowing Your Subgenre" answering the following questions:

1. How is your good example successful? Can you identify the criteria? Were you convinced of the reviewer's assessment? How did he/she do this?
2. Where does your poor example fail? Is it the structure? The criteria? The mechanics? How would you improve it? What, if anything, is done well?
3. What did you learn from these? How will you use this knowledge in your own review?

**Step 5: First Draft.** Post a first draft of your essay including the rating system to the Canvas discussion board, "Review First Draft" by *2:00 p.m. on Wednesday, January 29*.

**Step 6: Peer Review.** We will perform a three-person peer review (meaning that your paper will be reviewed by two people) in class on *Wednesday and Friday, January 29 and 31*. You must complete a writer's response to the first peer review for homework on Wednesday.

**Step 7: Final Version.** The final version should be submitted to Canvas by *2:30 p.m. on Monday, February 3*.



## Unit 2: Academic Research Paper

Writing academic research papers may seem like par for the course in higher education. Indeed, you will be asked to write research papers for extremely different courses and professors will expect equally varied results. In order to understand the conventions and expectations of “research” in academia, we will address the general expectations of faculty: (1) work with sources to create an interplay of perspectives and interpretations instead of summarizing what authorities have said, (2) identify the central discussions, debates, and controversies in a field and use them to locate your own thinking; and (3) to create your own research space to explain why and how the issue is worth investigating and what makes it meaningful.

For this unit, you will pursue your own line of inquiry on a social issue concerning Boston or the surrounding areas. Part of this process will be identifying what you consider to be a “social issue” and then orienting your perspective in the existing field of research. Keep in mind that this paper will be translated into a feature article for the final class magazine project. The final product for this unit will

- be 3,000 words (with a margin of 100 words either above or below that limit),
- have an original image to accompany the text (this will be used for the publication of your feature article translation),
- cite at least a scholarly article, a popular article, and an unvetted primary source,
- properly use MLA in-text citations,
- include a Works Cited *and* Works Consulted list, per MLA format,
- and use 12 pt, Times New Roman or Times, double spacing, and numbered pages.

The goals of this unit are

- ❖ to understand the academic research paper as a genre
- ❖ to conduct original and innovative research
- ❖ to vet and evaluate different types of sources
- ❖ to become acquainted with the Emerson Iwasaki Library
- ❖ to actively engage with the city we live in
- ❖ to understand the call to write in terms of civic engagement

### Schedule

Week 4	February 3-7: The Issues and Entering the Conversation
Monday, Feb 3	Academic Research Papers and Civic Engagement. What is the “academic research paper” and does it exist? How can we be civically engaged and what does that mean to us? Genre Presentation: Kiki Cowan on Myths Genre Presentation: Jack Cooney on Music History
Wednesday, Feb 5	Understanding the Issues. Tackling some of the social issues in Boston.

Friday, Feb 7	Entering the Conversation. Positioning yourself in an on-going controversy and taking a tentative position. Genre Presentation: Ashley Lessa on Playbills
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Week 5	February 10-14: Preparing to Research and Write
Monday, Feb 10	Guest Speaker: Karen English. Karen is the Associate Editorial Director at The Pohly Company, a leading marketing and publishing services company, where she edits magazines and associated content and teaches copyediting at Emerson. She will talk to us about her position in niche magazine publishing and give a short lesson on copyediting, which is line-by-line editing for grammar, word usage/choice, punctuation, clarity, and concision. Genre Presentation: Peri Lapidus on Fables
Wednesday, Feb 12	Case Study of Student Papers. Taking a look at sample student papers from <i>Call to Write</i> . Bring your books to class.
Friday, Feb 14	Library Visit. Meet in library classroom W322 on the 3rd floor of Walker.

Week 6	February 19-21: Conducting Research
Monday, Feb 17	No Class. Happy President's Day!
Wednesday, Feb 19	Reaching Your Audience. Discussing how to approach an audience and call on them to make a change. Genre Presentation: Brook Sayan on Memoirs
Thursday, Feb 20	Monday schedule observed. Fieldwork day! Don't come to class, instead take this time to perform fieldwork on your subject and complete questionnaires.
Friday, Feb 21	Compiling, Analyzing, and Presenting Results of Fieldwork. Working with the questionnaire results and fieldwork notes. Genre Presentation: Annie Fell on Interviews

Week 7	February 24-28: Workshopping and Drafting
Monday, Feb 24	Peer Review Round 1. Bring your computer Genre Presentation: Mae Toohey on Gonzo Journalism
Wednesday, Feb 26	Peer Review Round 2. Bring your computer.
Friday, Feb 28	Speaker: Caroline Praderio. Caroline is an Assistant Editor at <i>Down East</i>

	<p><i>Magazine</i>, a lifestyle magazine from Maine. She graduated from Emerson last year with a degree in WLP. She will be taking us through the research process of a feature article and her journey from student to professional.</p>
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*Academic Research Papers due*

### Unit 3: Profile Piece

Choose a person, a group, or a place to write a profile about. The point of this assignment is to bring your subject to life in writing so that you can help your readers see and understand what makes your subject work reading about. Because human interest stories like these appeal to a broad audience, you are not limited to the Boston area for your subject.

Here are some possibilities to help you think about whom you might profile:

- Pick an individual, like Mike Alewitz, whose life and work are notable or interesting, whether the person is an artist, a worker, a politician, a community activist, a priest or rabbi, doctor or lawyer, and so on. Or focus on an ordinary person whose profile somehow illuminates the common experience of the time--a representative figure of what is happening in the broader society.
- Pick a place to profile. It could be somewhere you hang out; a neighborhood; a park; or, as in "Cancer Alley," an industrial site. \*\*Although your topic is not limited by place, do keep in mind that you would need to visit the site at least once during the course of this unit.\*\*
- Pick a group of people or an organization. It could be ordinary people like "The Arkansas Boys" or a social or artistic movement locally or nationally.
- Do an interview with a scholar, an administrator, or a distinguished teacher at Emerson with a focus on their academic work.

This is a great opportunity to make a connection with someone who might not be accessible otherwise; make the most of it!

Once you have picked a subject, consider what you want to know about the person, organization, or place. Tailor your research according to this interest. Then, when writing your profile, transform this into a specific goal for what you want to communicate to your audience.

Requirements:

- 2,000 words (with a margin of 100 either above or below; not including header and deck or works cited)
- conduct an interview (at least 30 minutes) either in person or via phone with your subject
- header and deck
- an original image to accompany the text (this will be used for the class publication)
- MLA formatted
- Works Cited page

Important Dates:

- Friday, March 15: Begin contacting interview subjects
- Wednesday, March 26: Complete interviews
- Monday, March 31: Rough Draft due to Canvas discussion board
- Monday, April 7: Revised Paper due to Canvas

This assignment is worth 25% of your final grade.

## **Unit 4: Translation and Making the Magazine**

The final unit will be the production of a magazine using the content you have created over the course of the semester. The goal of this assignment is to present your work to your peers at the FYWP Showcase of Student Work. The theme of the Showcase is “Work In Progress,” because the work of composition and critical inquiry is never complete, but you should have a sense of pride in your work as it stands.

While you will be responsible for producing either a digital or print version of the magazine and collaborating with your group as well as the class as a whole, your grade will not be determined by the aesthetics of your magazine. The conscious rhetorical moves you make as a group and individuals are more important. Ultimately, your grade will be determined by these three components:

**Translation of your academic research paper into a feature article.** This is a 1,500-word version of your research paper. After discussing the conventions of academic research papers vs. feature articles, you will reorient your initial research to target a broader audience.

Due Date: Post to the Canvas discussion board and submit to the assignment section on Friday, April 18 by 2:30 p.m.

**Reflection on the rhetorical moves of your magazine.** This is a 1,000-word reflection on how you chose to design your magazine and present it to your peers. Specific questions to address will be provided before the Showcase.

Due Date: Submit to Canvas on Friday, April 25 by 2:30 p.m.

**Responses to peer evaluations.** After the group project is completed and presented, you will complete a response describing how each member contributed to the overall product and how you felt about the experience.

To be completed during class on Friday, April 25

\*This unit will be worth 20% of your final grade\*

## Genre Presentations

One thread of WR121 is an examination of genre. From academic papers, to screenplays, to posters, to text messages—all genres demand a unique form of writing. Understanding the conventions of the myriad of genre and gaining an awareness that different genre require different forms of writing will help you become a more effective writer. So let's research some genres!

You will be responsible for:

1. A 5-10 minute presentation of the genre
2. A handout for the class (enough copies for your peers and for myself)

**Step 1: Choosing a Genre.** As mentioned, genres surround us all the time and your genre topic can be as specific or general as you like. A good place to start *A Call to Write* to get an idea of some broad genres; if something strikes you, look at the examples. You can also look for inspiration in your major. Are you a film student? There are plenty of genres right there. Or maybe marketing? Advertising is genre, but even it can be broken down into subgenres. The point is to look for a genre that interests you, either because of personal experience or because you want to learn more.

**Step 2: Conduct Research.** Use the following research questions to inform your line of inquiry. In order to evaluate your sources, look at Chapter 15 in *CTW*, “A Guide to Print, Electronic, and Other Sources.” You might even find a type of resource you hadn't considered before!

Research Questions:

- What's the purpose—the call to write?
- What are the conventions of the genre?
- Who is the audience? And what is the audience's relationship to the text?
- What are some good examples of texts within the genre?
- Are there instances where writers have “bent” the genre?—what is the effect? Is a new genre formed?

**Step 3: Compiling Information.** When you have done thorough research, create a handout and presentation.

Your handout to the class should concisely give information on the research questions listed above. If there is additional information that you found while researching, you are welcome to include that as well. You must include a work cited section on your handout (see *CTW* p. 450-464).

Your presentation can follow the layout of your handout and you are free to present the material in any manner you wish. You should also be aware of the genre of “presentations” themselves—feel free to reference *CTW* for helpful hints for creating effective visual and oral presentations.

## Magazine Profile Presentations and Annotated Bibliographies

As a writing class with the theme “The Magazine,” understanding how different types of magazines are structured, function, engage their readers, and what challenges and limitations they face is an important part of our research. In preparation for creating our class magazine, each of you will research and present on a publication of your choice. This can range from general interest titles to niche or student magazines to alternative weeklies.

The goals of this presentation are to (1) look closely at how a publication is put together, (2) look critically at the choices the staff has made, (3) think critically about the relationship between audience, writers, and text; (4) present the class with possible ways to approach our class magazine, and (5) work with and evaluate sources.

### Research Questions to Address

- ❖ What is the history of the magazine? How was it started and why?
- ❖ Who is the audience of this magazine? What purpose does it serve for its target audience? How do you see that manifest in its design, content, etc.?
- ❖ How is the magazine organized? What types of information does it cover? What are some of the subjects or types of stories this magazine excels at?
- ❖ What is the magazine’s digital presence like? How does this serve the magazine’s audience, or not?
- ❖ What can we learn from this magazine? What are its strengths and weaknesses?

### Components

- 10-15 in-class presentation
- Slideshow to accompany your presentation
- Annotated bibliography of 3-5 sources
  - ◆ One must be print
  - ◆ One must be a media kit for the publication (usually available online)
  - ◆ One must be your magazine (yes, go look at the actual publication!)

### Grading

This assignment will be worth 15 points to your “Other Coursework” grade.

- 5 points for your presentation
- 5 points for your slides
- 5 points for your annotated bibliography