

WRITING GUIDE TO RHETORICAL GENRES

Documentary Movie Reviews, International Newspaper Articles, Magazine Advertising Copy,
MySpace Profiles, Op-ed Pieces, Résumés & Cover Letters, & Scientific Research Reports

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Introduction

This guide is intended to help you write effectively in many different situations. We will not only define a specific purpose, structure, and content for each of seven everyday genres, but also explain how these can evolve to fit humans' changing needs. To understand our approach to the genres we will present, it is important to begin with an explanation of the concept of genre we are using.

In mainstream usage, genres are categories of similar texts, grouped together by sameness in topic, convention, and utility. We hear everyday, "I saw a horror movie," or, "He listens to jazz," to distinguish types within a medium. Yet the concept of genre encompasses much more than classification. As we use language participate in conventional situations, how often do we consider the social background influencing our use of conventions, the ways that context influences our purposes, and when and why we break convention? While the everyday concept of genre is useful, these expansions and questions offer a useful social dimension to consider.

According to this expanded understanding, rhetorical genre is a tool that humans use to determine their actions and decisions in the social environment in which they exist. What defines any written genre is not so much its salient features, but its uses and users (the readers and writers). Anis Bawarshi writes that genres are "the sites in which communicants rhetorically reproduce the very environments to which they in turn respond – the habits and the habitats for acting in language."¹ For example, a writer who composes a party invitation should be aware that the wording of their invitation will influence what people wear and bring to that party, as well as how they behave once they're there. The billboards, advertisements, and legal forms that we encounter in our daily lives are further examples of texts that create environments. Without these examples of genre, we might not expect to be thrilled at Disneyland, relaxed at the beach, or scared in a Halloween haunted house. People are socialized to communicate through the typified responses genres provide.

A genre comprises a class of communicative events which, in turn, serve communicative purposes among people. Far from being static, because the communicants using the genre reproduce the very conditions that in turn call for certain typified responses, genres work in a circular manner, always able to change. By acting in a socially acceptable way within a genre one sets an example for how future participants should act as well. This cyclic, ecological definition explains how writers perpetuate environments in response to motive, the reasons for and ranges of acceptable action. It also suggests that such reasons and ranges evolve due to the individual intents of writers. Over time, these norms and reactions build into a complex web of social expectations, or genre.

¹ Bawarshi, Anis. "The Ecology of Genre." *Ecocomposition: Theoretical and Pedagogical Approaches*. Eds. Sidney I. Dobrin and Christian R. Weissner. State University of NY Press, 2001. 69-80.

Norman Fairclough² adds to this understanding by pointing out that genre can be identified at several levels of abstraction. He terms narrative, for example, a “pre-genre” that indicates a multitude of varying relationships between it and a specific context. Genres may even be hybridized with other genres and, moreover, can inform the meanings of actions, forms of texts, and discourses that occur around the genre. Another distinction among genres is how the communication occurs and whether anything mediates it, such as people or computers. Fairclough also considers the language used in order to achieve a purpose, which every genre has. Of all these characteristics, however, “over-privileging” one for the consideration of all genres is not conducive to our study. For instance, some texts are purpose-driven, while questioning the purpose is mundane for others. You have to decide which factors are relevant and crucial.

In the case of this book, we guide the reader through several written genres using this more aware and refined view in order to deeply explore interactions between texts, individuals, and society. We have studied the genres at length and compared them against these overarching views, presenting them not just in a manner to define each one, but also to improve your understanding of what unobvious forces shape the genre, and the concept of genre as a whole. Frank Smith’s³ notion that genres are “clusters of conventions” that are supposed to be predictable is very familiar, and bearing it in mind will indeed help you write better. But genres are much more than categorization. The next time you write, take into account the ideas we present in this book and see how they shape more meaningful communication.

² Fairclough, Norman. “Genres and Generic Structure.” *Analysing Discourse: Textual Analysis for Social Research*. New York: Routledge, 2003. 65-86.

³ Smith, Frank. “Putting Meaning into Words.” *Writing and the Writer*. 2nd ed. Laurence Erlbaum Associates, 1994. 49-68.

Documentary Movie Reviews

Cynthia Hsu, Michael Mazur, and SunJung So

INTRODUCTION

In our non-traditional writing guide, we ask you questions that allow your writing to take shape rather than forcing strict guidelines upon you. Keeping in mind that all writing standards are shaped and constantly changed by society, we understand the frustration when the “standard” form of a genre just does not fit what you need to write. So instead, we give you the most basic principles and all of the background information necessary for you to keep in mind while writing your documentary review, and you taper our guidelines to your needs.

UNDERSTANDING GENRE

Before you begin writing a documentary film review, you should understand what a genre is, as well as a documentary’s origins and social functions. Genres are interactions between individuals and social environments; ideas and social environments work together to create a cyclic ecosystem. In addition, communication technology and social relations significantly affect how genres are formed as well as how they change over time.

With this understanding of genre, we can now examine the documentary film review as a genre. Documentaries evolved as a response to the genre of film nearly a century ago. The film review has evolved through the mixing of the newspaper article genre, the op-ed piece genre, and the movie genre. Individuals and society interact through the work of a producer and the cast, the opinions of a review-writer, and the events that are occurring in the world. The documentary film review is written based on the type of films made. Over time the documentary film review will change, which will influence how viewers watch and interpret films. This influences the type and style of films made. As new styles of filmmaking develop, the style of movie review will continue to change. This is the “rhetorical ecosystem”.

In addition, keeping in mind differences in genres, we must also identify the differences between a documentary and a typical Hollywood movie, since these two are different genres that are essentially of the same media. For example, documentaries rarely focus on a “plot” but rather much more on its message or content. Another example is that while both documentaries and Hollywood movies are critiqued on their filming techniques, most documentaries will not be filled with special affects. So in order to improve your documentary review, you need to distinguish the aspects of the documentary you would like to review and their significance to the film before you actually begin your review process.

PURPOSE

The purpose of a documentary film review, at its most basic level, is to inform the reader about the film. Movie reviews are also used by consumers who wish to watch a movie but are unsure as to which is more worthy of their time. However, it can also be a means to voice your political, social, or moral issues. You can express your opinion as well as influence the reader's behavior. By influencing a reader, you can change how they interpret a film, which can change their understanding of their surrounding environment and how they interact within it. You can expose readers to important issues that you feel need attention.

THE WRITER'S ROLE

Having a clear understanding of the participants' role in the genre is important when writing your review. Your role as the writer is to express your intentions using the conventions of the genre and to meet the reader's expectations. The reader expects to have an understanding of what the film is about. Your intention should be to describe the film to the reader and relate it to any social, political, or moral issues that you find important.

Knowing the setting of your review will affect who is included and excluded and how you approach your writing. Typically the medium in which your review will be printed is in newspapers or online, thus your audience will vary from exclusive to comprehensive based on which newspaper or website.

Also, under what circumstances readers read the genre is important. Most readers will read the genre individually either in their free time or in a rush. Since the readers tend to read quickly, it's important to get their attention in the beginning to get them to read the entire review. The social relations of the participants in this genre are between an individual (you) and a group (general public). Although the social relation is between an individual and a group, you should write the review as if you were writing to a single individual because your audience will be reading the review individually.

Furthermore, keep in mind that documentaries appeal to only a sliver of the general public and these viewers are classified into the following two categories:

1. People who watch documentaries because they love the film that is nonfiction
2. People who watch a certain documentary because they are interested in the specific content (i.e. sports, dance, politics, history, etc.)

People in the first group need a documentary review that will tell them which movie is more worthwhile, while people in the second group is more likely to prefer a review that more deeply analyzes the content of the film (in relation to current events, social norms, etc.) You can write a documentary review for only one group or both. (If you decide to write for both audiences, you need to remember that you must talk about how the film is constructed and analyze its content at the same time).

QUESTIONS TO GET YOU STARTED

These questions are valuable to answer before you get started because they will provide you with the adequate background information and research that you will need to include into your review. Acquiring this information beforehand and keeping it constantly in mind will smooth out your writing process.

1. ***What is the main issue/topic of the documentary? Is it a political, social, or just informative piece?*** This is the first step to writing your review. Knowing whether the documentary is political, social, or informative will affect the specific details that you choose to discuss within your review as well as slightly alter your audience.
2. ***What is the context of this issue? Is this issue controversial?*** (Do research if necessary!) Context will help both you and your readers determine the significance and accuracy of the film based on the events at the time. Including context into your review will also allow readers to see that you are knowledgeable in your topic.
3. ***What is the history of the director of the film?*** There are some directors who are well-known for making especially biased pieces (i.e. Michael Moore) or who are well-acquainted with the subjects whom they are filming, which will give you an idea as to the bias of the film.
4. ***How accurate is the documentary?*** Using the context and the history of the director, you can find out what is accurate, inaccurate, or slightly skewed about the documentary. It is very important to inform your reader about this.
5. ***What have you decided your audience to be?*** Here, you will decide whether to write to Group #1, Group #2, or both as discussed above, which will affect the style of your review. Under this question are two more specific ones:
 - a. ***What do participants have to know or believe to understand or appreciate this documentary?*** Your answer to this question is exactly the background information that what you will have to inform your reader about, whether it is in the introduction or insinuated throughout the review. For example, if your documentary is about some unheard-of sport, you may first have to explain the sport's rules in your review. Of course, you may need to do some assumptions as to what you think your audience knows and does not know.
 - b. ***Who would you like to invite into your audience and who is excluded?*** This information is very important to reveal at the beginning of your review because after the first few sentences, readers will know whether or not they are interested, and you should waste as little of their time as possible. Sometimes, making this apparent will require you to change your tone a bit to match the topic of which you are writing.
6. ***Which specific points in the film do you wish to analyze in detail?*** (These can include scenes, quotes, fluency of film, bias, use of imagery, use of music/sound, degree of interest, juxtaposition of shots, etc.) Of course, if you find more points later

that you wish to add, you should do so, but first choosing a few points means that these should be highlighted since they immediately stood out to you.

THE SPECIFICS TO WRITING A STANDARD DOCUMENTARY REVIEW

The organization of a documentary film review has many different layers. Knowing how to organize your review is critical in writing your review. The first half of the organization is broken into format, content/structure, diction/tone/point of view, and sentence structure. The second half is an understanding how to write your introduction/argument, summary/body including rhetorical appeals, and the conclusion.

FORMAT

Format is an important element in writing a documentary film review. By writing in the proper format, your audience will recognize more clearly what they are reading. This relates back to understanding the reader's expectations and understanding the conventions of the genre. The format of documentary film review begins with a title. The title should be the film's title so that the reader knows exactly what they are reading. Following the title is the author, publication date, introduction, description and critical analysis, and concluding statement. The online reviews are approximately a page wide and one or two pages long, while reviews in the newspaper are narrower and slightly longer. (To see an example of the proper format see "A Father...A Son...Once Upon a Time in Hollywood" in the appendix.)

CONTENT/STRUCTURE

When writing your review you should be aware of what kind of content needs to be included and how to structure it. The content that you need to put into your review should include a short synopsis of the film, director's name or the name of an important figure associated with the film, the film's title, specific scenes, quotes, excerpts, and any relevant historical information that is necessary. Understanding how the texts in the genre are structured, what their parts are, and what that says is important for you in writing an effective review. The typical structure of a review includes a brief description of the film's plot followed by critical analysis. Whenever making any critical analysis of the film you should supplement it with a direct quote or excerpt from the film supporting your analysis. You also want to write short paragraphs. Not only are you limited in the amount of space allotted to your review in the newspaper but also readers tend to lose focus and desire to read when there are large blocks of text.

DICTION/TONE/POINT OF VIEW

The diction and tone of the genre dictate how it is read. Your audience will typically consist of the general public and your diction should reflect that. Use simple and concise words to describe the film. Also, do not use jargon or slang when writing because it is likely that your readers have no prior knowledge on filmmaking. However, if your audience is more exclusive

with knowledge of filmmaking it is appropriate to choose the words that will appeal to them. If you are incorporating a political, social, or moral issue associated with the film, you should use words that reflect those issues.

The tone you want to convey in your review should be professional, formal, critical, and impartial. However, your tone may change based on the type of film you're reviewing and the issues associated with it. You should produce eligible and logical text rather than merely relying on your emotional feelings.

The point of view that you will primarily write in this genre will be in the second (you, your) and third person (she, he, her, his, it, they, etc.). You may want to use the second person point of view when addressing the reader and third person point of view when discussing the film and those associated with it. If you are writing a more personal opinion on the film or trying to convince the reader to side with your arguments (political, social, or moral) you may want to write in the first person point of view. By writing in the first person the reader will know the statements are your own.

SENTENCE STRUCTURE

The types of sentences that you should use when writing your review vary. Though most reviews use simple, compound, and complex sentence structure, you may choose to use simple and compound to make it comprehensible by as many people as possible (Remember whom your audience consists of). You will also want most of your sentences to be active instead of passive. Active sentences allow you to focus the reader's attention on what you find important. Although you may and probably will use passive voice, keep in mind that by using passive voice you may unintentionally exclude your audience and people from your discussion.

INTRODUCTION

Before writing your introduction, you need a title, which needs to explicitly inform the reader about which film you are analyzing. Then, your first paragraph must be written to attract readers' attention. It should briefly summarize the film in one or two sentences; give critical information like the names of the main characters and director; and the title. The last sentence of your introduction is usually your thesis.

ARGUMENT/THESIS

Your thesis or argument will be included in the end of your introduction. You will support and refer back to this statement throughout your review. (Of course, this is not an essay, so you do not have to constantly support your thesis, but you should keep it in mind as your ultimate message.) Because you are writing a standard review, your thesis should specifically address the film and cover the important points that the reader needs to know. By reading your thesis your reader should have a basic understanding of what you want to convey.

Example from Appendix B:

After all, this intriguing film not only investigates the depths of McNamara's character, but also questions the moralities of war and human nature, both in revealing detail.

SUMMARY/BODY

The body of your review should include a description of the film and your critical analysis. When describing the film you should include quotes, excerpts, specific scenes, and any outside information you find necessary. By using direct quotes and specific scenes, you give the reader a clearer description of the film. Because you are limited to a certain amount of space, you will not be able to write a detailed description of the film. You will want to include only major thematic elements that occur and have relevance to any issues you wish to discuss. When presenting any critical analysis and making an argument you need to follow it up with evidence to support your stance. Evidence will typically consist of quotes, outside facts (from a credible source), specific scenes, and information on those associated with the film (such as director's motives). By supporting your arguments with evidence, you establish merit with your readers. To make your arguments and critical analysis more convincing you will want to use rhetorical appeals.

Example from Appendix A:

While it is an interesting look into the lives of what some have called Hollywood royalty there isn't much deep inquiry into their lives, which can be attributed to the fact that Grant is a close friend of the Douglas family.

USE OF RHETORICAL APPEALS

The three main rhetorical appeals are ethos, pathos, and logos, and we will show you how each can be used to improve the persuasiveness of your writing.

Ethos

This is the amount of authority that you show within your review. Conviction is one of the most important things necessary to make someone believe you. Oftentimes people may still doubt you when you are entirely correct merely because your attitude was hesitant. Here are some ways to enhance your knowledgeable image:

- Use numbers and statistics to prove your point
- Quote important, relevant sources and explain their significance
- Use an authoritative tone and include any relevant credentials if applicable

Pathos

This is the use of emotional appeal to reach out and persuade your audience. How to use pathos will largely depend on what your topic is, but here are some tips:

- Most common sympathy-inducing circumstances include people suffering or people who are perseverant and courageous beyond normal capability
- When you describe the situation, emphasize the most emotional details and give reasons for the audience to empathize with the subjects of the film

Logos

This is the use of logic to convince your audience, which can be one of the most simple or most difficult things to do. Most importantly, your argument needs to make sense and follow smoothly. Make sure you do not contradict yourself and that all of your evidence supports or leads up to the thesis that you made in your introduction.

Example from Appendix D:

And, while McNamara admits to his mistakes, he never exactly apologizes for them. Of course, he is a man who ran a bombing campaign that killed 2 million Vietnamese people for seemingly intangible reasons. However, he still feels that “the United States of America fought in Vietnam for eight years for what it believed to be good and honest reasons... to protect our security, prevent the spread of totalitarian communism, and promote individual freedom and political democracy.” Unfortunately, these reasons are not quite so persuasive to the 3.4 million dead Vietnamese and 58 thousand dead Americans.

CONCLUSION

When writing the conclusion, keep in mind that you should not summarize what you wrote in your review. It is appropriate to reiterate your main argument, but more importantly, your conclusion should raise questions that will capture the reader’s interest. You can also insert a memorable quote from the film or a short statement, sometimes even a fragment, which points out irony, makes a controversial argument, or restates your thesis in a quirky way – anything that captures your reader’s attention. That way, after they read your review, no matter whether or not they decide to see the film, they will still remember your message.

Example from Appendix A:

While there isn’t a very deep exploration into the father-son relationship one would expect or hope from a documentary about the history of two of the most prominent men in Hollywood of their given era, the film’s final scene sums up their relationship rather nicely. Kirk asked, “Was I a good father?” with Michael responding, “You have ultimately been a great father.”

SOCIAL FUNCTIONS AND VARIATIONS

There are several important social functions to the genre. The most basic social function is to inform a reader about a film. Deeper social functions include influencing a person's perception of their social environment, influencing the economics of the film industry through an influence on sales, and influencing how a person watches and interprets a film.

If your intentions in writing a review are more specific or varied, you may want to look into several variations of the genre that will allow you to achieve your intentions. For example, you could choose to write the review in the form of an advertisement, a letter, or a comic strip as well as in a political tone. If you wish to give the deep impression of the film to the readers by emphasizing favorable commentaries, writing an advertisement review would be suitable. Rather than providing specific description of the film, illustrating strongly effective expressions would be necessary. While writing the review in the form of an advertisement, the most significant factor to consider would be intentionally describing the film with the extreme of merits excluding demerits. Writing a letter to the director will allow you to spend more time voicing your personal opinion and exclude having to write a description of the film. You could also choose to write the review with a strong political or social bias. For example, Appendix D shows a movie review written with strong ties to current political events and clearly advocates a political position. These are just examples of different variations that you can try in order to taper the genre of documentary reviews to your intentions. However, feel free to be creative.

A CHECKLIST OF DOS & DON'TS

Do

- Understand whom your audience consists of
- Understand your role as the writer and the reader's role
- Use the proper format: title, author, date/publication, introduction, body/summary, and conclusion
- Include the title and director's name in the introduction
- Do have a thesis
- Give evidence supporting your critical analysis and arguments
- Use quotes, specific scenes, excerpts, and facts as evidence
- Use concise and simple words
- Write in short paragraphs
- Use a formal tone
- Write in second and third person point of view
- Use simple and compound sentences so your audience can easily comprehend your writing
- Use rhetorical appeals to convey your arguments

- Do have a catchy but profound conclusion

DON'T

- Don't use too many passive sentences
- Don't contradict yourself.
- Don't use slang or jargon
- Don't use large blocks of text
- Don't write extremely long reviews

Appendix A: Standard Documentary Review #1

A Father . . . A Son . . . Once Upon a Time in Hollywood

By: Michael Mazur

8/10/06

One man is one of the last of the golden age of Hollywood and the other is one of the most popular leading men in today's film industry. Both have earned Oscars for their work and have been pioneers in their films and the treatment of Hollywood. Director Lee Grant's documentary "*A Father...A Son...Once Upon a Time in Hollywood*" is a look into the careers and personal lives of Kirk and Michael Douglas. Grant uses footage of home videos from the Douglas family, interviews with family members, and film clips to tell their story. It is an interesting and entertaining yet biased look into their lives.

Through the use of interviews with the two men, their family members (including Kirk's wife Anne, ex-wife and Michael's mother Diana, Michael's brothers, and Kirk's sister Fritzi), and friends, Grant shows the complexity of a father-son relationship that was strained by the Hollywood lifestyle that accompanies stardom. While it is an interesting look into the lives of what some have called Hollywood royalty there isn't much deep inquiry into their lives, which can be attributed to the fact that Grant is a close friend of the Douglas family.

Issues such as Kirk's womanizing and infidelity are brought up but are quickly dismissed as unimportant. Interviewee George Schlatter, a film executive, says that Kirk isn't completely to blame for his infidelity, believing rather that the women who threw themselves at him are to be blamed. Kirk goes on to say "I have had lots of women in my life. Women to me are a byproduct of success." Even Michael's alcohol abuse is brought up quickly and dismissed. The film slowly transitions from an examination of the father-son relationship to a compilation of films that each actor has been associated with, without any coherence to why these clips were chosen.

Grant breaks the documentary into two halves, each part focusing on each actor's career. The first half is a look at Kirk Douglas's career and personal life beginning with his tumultuous relationship with his father. It goes on to chronicle his film career with film clips taken from his career. Interviews with his family and friends show a man who fathered children with two different wives, seemed to have little time for his family, spent much of his time working on films, and whose constant infidelity put a strain on the family. Much of these issues are portrayed in a light that shows Kirk as simply being a free spirit that needed freedom. There isn't any responsibility placed on his actions.

The second half of the film is treated much like the first half, dedicated to Michael Douglas and his personal life, career, and struggle to step out of the shadow of his father. Michael's personal life is a near mirror image of his father's; he also fathered children with two separate wives and battle alcoholism, little of which is shown. Grant instead focuses on the struggle that Michael had to endure to step out of the large shadow his father cast in the film industry. The interviewees, instead of talking about Michael's strained relationship with his father, regale of his work on *Fatal Attraction* and the story of Brian DePalma's reluctance to direct if Douglas was cast in the

film. There is some talk about Michael's need for his father's approval but that too is only a short portion of the sequence.

Even with the lack of exploration into their relationship, Grant manages to have several scenes that give a glimpse into what their relationship is like. There are scenes with the two men sitting at a table discussing their personal and professional relationship. There is an interesting conversation between the two regarding the film *One Flew Over the Cuckoo's Nest*. Michael was producer and the main role went to Jack Nicholson instead of Kirk who had played the main role on Broadway and owned the rights to the story. The incident with the film strained their relationship 30 years ago and with this scene it is evident that they both reconciled and now have a loving relationship although Kirk doesn't let Michael forget that it was his film. Grant ties up the film quiet well with Kirk stating that his greatest accomplishment has been reconnecting with his sons. "I finally got in contact with all my sons from my first marriage and from my second marriage. That was very important to me, because it leads to contact with my grandchildren. I'm in the late stage of life. I have become interested in what is the world going to do with our grandchildren."

While there isn't a very deep exploration into the father-son relationship one would expect or hope from a documentary about the history of two of the most prominent men in Hollywood of their given era, the film's final scene sums up their relationship rather nicely. Kirk asked, "Was I a good father?" with Michael responding, "You have ultimately been a great father."

Appendix B: Standard Documentary Review #2

The Fog of War: Movie Review

By Cynthia Hsu

In “the Fog of War,” Errol Morris and Robert S. McNamara come together through interview to create a seemingly reflective film, but the questions that it raises probe deeply into the viewers’ consciences. Consequently, it is unsurprising that the film won a 2004 Academy Award for the Best Documentary. After all, this intriguing film not only investigates the depths of McNamara’s character, but also questions the moralities of war and human nature, both in revealing detail.

If you worry that this documentary will just be boring shots of a talking head, you will be wrong. Although the film was created from 23 hours of interview between McNamara and Morris, Morris has the uncanny ability to solidify the abstract by adding in graphics, charts, moving titles, tape-recordings of Oval Office discussions, archival footage, and other visual effects to bring ideas to life.

For example, while McNamara describes his work at Ford in the 1950s, trying to make cars “safer envelopes” for the human meat inside, Morris recreates the engineers’ experiments dropping human skulls wrapped in cloth down a stairwell. These kinds of imagery bring reality and context to the film. And Philip Glass’ somewhat disquieting, but entirely exquisite and suitable score merely adds to the film’s tone.

However, the most obviously fascinating is the interviewee himself. A Harvard graduate and high-level military advisor during WWII, McNamara moved on to become president of the Ford Company and afterwards, possibly most infamously, became Secretary of Defense during the Kennedy and Johnson administrations, at the height of the Vietnam War. He was one of the main architects advocating the Vietnam War and sending US troops into Vietnam. In 1968, he resigned and became president of the World Bank for 13 more years.

One would think that a man with this many credentials would have never made any mistakes in his life. And Errol Morris sets out to disprove this, to show McNamara both as a decent man who cared about his society, but also as a man who made mistakes that caused serious damage to the world. Of course to most people, a man who ran a bombing campaign that killed 2 million Vietnamese people for seemingly intangible reasons will receive large amounts of bias, and yet Morris tries to change this bias, to show a certain humanity to McNamara.

After all, McNamara does try to reveal honesty within the film. He does offer one line that can so ambiguously be taken as both self-indictment and self-justification. He says, “[General Curtis] LeMay [who was a colonel in a B-24 squadron in the Second World War] said if we had lost the war, we would have been prosecuted as war criminals. And I think he’s right.... What makes it immoral if you lose and not immoral if you win?”

That question is one that chillingly reminds the audience of some of the injustices in the law as well as in the image of morality. And while McNamara seems to be revealing his wrongs in that statement, he is also defending his actions by setting them as a convention of war. That raises the disconcerting thought that perhaps immorality can be justified by convention.

Morris' film succeeds in revealing the character of McNamara in a human way. He shows that McNamara has moments of hesitation too. At the end of the film when Morris asks if McNamara feels at all responsible or guilty for what happened in Vietnam, McNamara replies, "I don't want to go any further into this." Morris states that this was only one of the many questions that McNamara refused to answer, and while you might be aggravated by the lack of potentially interesting answers, Morris uses the information that he has to show the contradictions in McNamara's supposed honesty, because McNamara's silences say much about his character, too.

Perhaps, McNamara does not want to take the responsibility, but also maybe he believes that even if he did do such a thing, nothing would be changed and it would have been a useless gesture. But most of all, it shows that even for powerful leaders, there are some things they regret and some places they are unwilling to go.

Appendix C: Variation Documentary Review #1

“Bowling for Columbine”

Director: Michael Moore
Released Date: 2002
Running Time: 119 minutes

“Provocative!” “Incendiary!”

“The most intriguing and fascinating documentary ever!”

Have you been aware of the rapid pervasiveness of the gun-related violence? Do you and your family feel out of danger? How would you protect your family from the brutal gun violence?

“Bowling for Columbine” is the documentary film directed and featured by Michael Moore, who is well known as the film director for “Roger and Me” as well as “Fahrenheit 911”. He, among the three different documentary movies, zealously describes socially discussed contemporary subjects. Moore is widely known for his explicit critical perspectives on current social and political events.

Moore, throughout the documentary, illustrates the humorous and horrifying scenes about the violence of firearms in the United States. He, like everyone else, wonders how such a terrible incident occurred and judiciously seeks for the interrelated causes. Moore not only incisively examines the horrific massacre at Columbine High School in Littleton, Colorado but also comprehensively expresses his critical views on gun violence in American society.

Moore’s humorous expressions upon occasions not only make the film more entertaining but also emphasize more somberness in contrast. “Bowling for Columbine” definitely is the documentary movie that tends to arouse audience’s sorrow and enjoyment at once.

The film won the 55th Anniversary Prize at the 2002 Cannes Film Festival receiving standing applause at the end of the documentary as well as many other awards in the category of the best documentary movie.

The winner of the best documentary film from:

- Academy Award 2003
- International Documentary Association 2003
- Broadcast Film Critics Association 2003
- Toronto Film Critics Association 2002
- National Board of Review 2002
- L.A. Film Critics Association 2002
- Independent Spirit Award 2002
- French Academy of Cinema 2002
- Chicago Film Critics Association 2002

Appendix D: Variation Documentary Review #2

The Fog of War: May Clear Government's Cloudy Vision

By Cynthia Hsu

August 10, 2006

"The Fog of War," a documentary of the life and decisions of Robert S. McNamara, is exceptionally revealing in its exploration of human nature and the morality of war, transcendent through time. And while Errol Morris had no direct political intentions when he filmed his movie, parallels can easily be made between the main topic of his documentary, the Vietnam War, and the Iraq War of today.

Robert McNamara was himself a fascinating character. A Harvard graduate and high-level military advisor during WWII, McNamara moved on to become president of the Ford Company and afterwards, possibly most infamously, became Secretary of Defense during the Kennedy and Johnson administrations, at the height of the Vietnam War, before resigning to become president of the World Bank for 13 more years. And he performed in every career without hesitation.

That is why it may come as a shock when McNamara shows the first signs of uncertainty in his interview with Morris. He talks of the Vietnam War being a mistake and even goes so far as to admit that the administration kept "ravaging a beautiful country and sending young Americans to their death year after year, because they [the war planners] had no other plan." This may be slightly, or very, disconcerting when contrasted to how urgently he pushed for the continuation of the Vietnam War in the 1960's. Now our government is ravaging another country and killing thousands of people for a new war that might become the same quagmire Vietnam was.

And, while McNamara admits to his mistakes, he never exactly apologizes for them. Of course, he is a man who ran a bombing campaign that killed 2 million Vietnamese people for seemingly intangible reasons. However, he still feels that "the United States of America fought in Vietnam for eight years for what it believed to be good and honest reasons... to protect our security, prevent the spread of totalitarian communism, and promote individual freedom and political democracy." Unfortunately, these reasons are not quite so persuasive to the 3.4 million dead Vietnamese and 58 thousand dead Americans.

It may also be disconcerting to hear that by 1966, McNamara had already become "increasingly skeptical of our ability to achieve our political objectives in Vietnam through military means." However, that didn't stop his involvement in shaping Vietnam policy or hold back his comments to the public that the US would soon win the war. Won't that send a chill down your spine the next time you hear one of our dear political executives tell us that we are about to win the war in Iraq?

McNamara blames his actions on the need for him to support his president unquestioningly, yet he admits that in hindsight, that was not necessarily the most intelligent or the most beneficial action. Setting an example, Cyrus Vance resigned because he could not advocate President Carter's mission into Iran. Similarly, why cannot our current political leaders support the actions

they believe are moral rather than the ones President Bush believes in? Perhaps in a few decades, our political leaders will be acknowledging regret for their decisions too.

At least McNamara does confess that American made the mistake of misunderstanding the ambitions of the Vietnamese people. We held on to our fears of communism even when evidence proved nationalism and otherwise. We deceived ourselves into believing that the Vietnamese were begging for our aid, just as now we wrongly assume that the Iraqis would welcome the U.S. and British troops as liberators because of our “essential goodness.” We again fail to recognize that US occupation of another country looks quite different to that country’s nationals than it does to us.

Morris is able to draw out some of McNamara’s discomforts throughout the interview and the film. At the end of the film when Morris asks if McNamara feels at all responsible or guilty for what happened in Vietnam, McNamara replies, “I don’t want to go any further into this.” Morris states that this was only one of the many questions that McNamara refused to answer. Perhaps he does not want to take the responsibility, but also maybe he believes that even if he did do such a thing, nothing would be changed and it would have been a useless gesture that would have merely incited more criticism.

This is a great example of McNamara’s humanness that Morris tries to portray, for many reasons. Perhaps he wants to show that even the most decisive of political leaders can have afterthoughts. Or maybe he wants to suggest to the audience that it would be wiser to reconsider the judgment of another war now rather than expressing remorse four decades later.

International Newspaper Articles

Carolyn Bauer, Amanda Griner, and Daniel Guan

INTRODUCTION

This guide is designed to help people write effectively within the newspaper article genre, specifically for U.S. international newspaper sections. The first part of the guide is dedicated to the pre-writing phase, with particular attention paid to purpose and audience. The pre-writing section is intended to help the reader organize their thoughts before they actually begin their writing. The other half of the guide is devoted to the textual guidelines of the genre, focusing on format and structure. Examples will also be included in the appendix of the guide because some readers find a template an effective tool when producing their own writing.

A world news article serves a specific purpose in a newspaper. These articles are written to inform the audience (in this case, American citizens) of events that are going on and that the audience has an interest in. Because news articles are written to be objective, they are written in the third person. In order to simulate the style of a news article, this guide will also be written in the third person.

In order to write an effective guideline for the genre analysis, we chose 15 articles from some of the top newspapers in the U.S., such as *The New York Times* and *The Washington Post*. After observing some consistent features in our newspaper article selections, we were able to generate and complete our genre guide.

PRE-WRITING

HISTORY

The “news” has always been present in human society. Ancient civilizations were curious about the events that had the potential to affect their lives, and after many years of oral transmission, the news was finally committed to print. The first regularly published newspapers were published in the late 1600’s in England. As technology and literacy increased, newspapers slowly became a staple of human civilization. At first, newspaper articles mostly reflected the editor’s personal opinions, but in 1851 *The New York Times* was established, and owners Henry Raymond and George Jones set a precedent for balanced, nonbiased reporting. The highly readable, journalistic style emerged with the introduction of the telegraph, since overseas war correspondents needed to transit information in a more economic manner. Investigative journalism, which originated in the early 1900’s, demonstrated the influence and power of the media. Nowadays, the number of independent news corporations has been drastically reduced, and with the advent of the Internet, the genre of newspaper articles is constantly being modified and altered. The Internet has created a

wider availability of news articles from major newspaper companies but, at the same time, changing the format to fit the technological circumstances better (for example adding links).

PURPOSE

One of the most important functions of a news article is to inform the public of events that are happening worldwide. However, there are certain aspects of a news article that readers and other writers expect to be a certain way. A news article must be informative, exciting, accurate, and cover an important event. The readers want to know about events that are interesting and exciting, rather than events that are mundane and ordinary. Since the purpose of the article is to inform the public of remarkable events, then the reader expects the information to be worthy of note. The format of each article is generally fixed. The author uses columns containing short paragraphs to provide easier reading and to help the reader predict the content of the successive paragraphs. Also, the author normally places pictures with captions above or to the side of the article; this helps to draw the reader's attention and gives the reader a sense of being physically present at the reported event.

Most reporters write news articles because it is their source of income. However, reporters, in general, try to write quality articles that will best meet the interests of their audience. This way, it will help develop and reinforce the relationship between the newspaper companies and their respective readers.

Before any writing commences, a writer must have a good understanding of what their purpose is. An effective article can only be written if the writer recognizes their motive and intention for writing the piece. If the writer's purpose is to inform readers of the ongoing genocide in Sudan, then their article will look quite different from an article where the purpose is to generate sympathy for the United Nation's efforts in Sudan.

AUDIENCE

U.S. newspaper readers are generally educated people who can read, write, and speak English. Since newspaper information is exposed to both national and international readers who have different cultural backgrounds, political opinions, and attitudes toward religion, it is important that the writer reports something interesting and current to the readers and keeps an objective, unbiased perspective.

Depending on the target of audience, it is possible that sometimes the writer has the power to change the topic and perspective of the article specifically for a smaller and more controlled audience.

Knowing the audience is a key to writing a good news article. Since the purpose is to inform the readers of an interesting event, the writer must know the audience to determine what kind of topics they will find interesting. The audience expects to read about events that they will find important and appealing. The topics covered may vary depending on to whom the writer is writing. If the writer cannot identify the audience, then they may not be able to write an effective article. For example; a writer at the *New York Times* knows that his readership is

very large and diverse and that he must write to interest a large audience. Keeping this in mind, he will write on a topic that will interest everyone and will write it objectively. However, someone writing for a very conservative newspaper may only choose issues that will appeal to Republicans, and will possibly take a conservative side in an issue. The way that the article is written depends on the audience and what they expect of the writer.

WRITING

FORMAT

Because the newspaper has been around for so long, the format has become ritualized and there is very little room for variation. The format became set this way because of a cycle of writer production and reader expectation. The article was produced in a certain format; the reader then came to expect that same format from future articles. The writers then reproduce that format in order to satisfy the reader expectations. This is the never ending circle that helped produce and reinforces the set format and structure of a world news article.

In the formative years of the newspaper industry, different newspapers employed different formats. As newspaper circulation and popularity grew, the different layouts and styles became more similar, and eventually resulted in a standard, ritualized format.

Columns

One of the most recognized elements of a newspaper article is the column (see examples in appendix). Columns make the article more reader-friendly, since it is difficult for the human eye to read all the way across a page of the newspaper. Not only do columns help readers from skipping lines, but columns also allow for arrangements of pictures, graphics, and advertisements.

Justified Alignment

Newspapers also use a justified alignment (see good example in appendix) to help make reading easier for the article's audience. A justified alignment stretches or shrinks lines inside the columns so the text fits within the actual column dimensions. This also helps prevent line-skipping or loss of place while reading an article.

Paragraphs

Laying out a newspaper page is a particularly difficult task, so layout editors may ask journalists to either cut or lengthen their articles in order to best fit the page. Because of the chance that their story may be cut, journalists write their articles with many, short paragraphs. The paragraphs are typically written to be independent of each other, so if the article needs to be cut, a loss of a few paragraphs will not harm the entire story. Having the paragraphs written this way helps the reader predict the content of successive paragraphs. Also, short paragraphs are more appealing to the reader, because one long condensed page of words can be quite daunting.

Photographs and Captions

Newspapers also make use of photographs and pictures to complement the articles. If a picture is used, it must include a caption, which can be from one to three sentences long. A caption is usually started with an active verb because this grabs the reader's attention. The graphic is typically placed above or within its corresponding article.

The use of columns, justified alignment, short paragraphs, and pictures all help the reader identify a newspaper article. If the format of a newspaper article is changed, then the reader will question the credibility of the article. If the format change is used to bring to attention a certain aspect of the article, then it may be an appropriate change since it will attract the reader's attention. As always, this is important to keep in mind while writing in the newspaper article genre.

All of these formatting devices help the reader read the article more smoothly and with ease. Because the format helps the reader read through the article easily, the reader comes to expect the article to be set up this way. If the format changes, the reader will wonder why the article is different, questioning the credibility of it. Without the format, the reader will question whether what they are reading is really news. The reader expects these formatting devices from a world news article, this is what identifies a news article for the reader visually.

STRUCTURE

Headline

One of the most interesting parts of a newspaper article is the headline. The headline, a device that is used to catch the reader's attention, is the part of the article that convinces the reader, in a handful of words, that the story is worthy of perusing. It must entice the reader to read further and find out more, making the reader ask questions about the story's contents. A headline must use a large, bold font that's at least a few sizes bigger than the actual text's font size. The headline usually gives a brief summary of the article, but often times, it focuses on the most interesting part of the story. Using alliteration or word puns can make a headline more appealing, but if overdone, the headline can become a little too "cutesy." Without a headline, the reader will not know what the article is about and will be reluctant to read on. The reader expects a headline to introduce them to the topic, and to answer their questions about the article's contents.

Good Example:

British police arrest another suspect in airplane plot investigation

Bad Example:

Brit cops go crazy with handcuffs in airport, terrorists!!!

The good example addresses the issue and informs the reader of what happened in a concise manner. The bad example uses informal language and does not effectively describe the situation. The bad example is too vague, the reader does not know what exactly happened.

Sub-headlines

The next element of the news article is the sub-headline. Sub-headlines are generally used for the larger articles, and are typically utilized as the second attempt to attract the reader's attention. The sub-headline, placed immediately below the main headline, usually elaborates on the main headline and gives the reader a little more information about the story. The sub-headline is an optional element of the news article; if the writer thinks that their headline is descriptive enough they may omit the sub-headline. The reader will only expect a sub-headline if the title is vague or says something that needs elaborating. The sub-headline helps to answer the reader's questions about the headline and introduce them into the article. If a sub-headline is used, it should be written in a font that's still larger than the actual text, but smaller than the main headline and not in bold.

The headline is: **Lebanon battered, Hezbollah defiant**

Good Example of sub-headline: **Israeli strikes leave nation in tatters yet guerrillas carry on**

Author's Name

After both the headline and the sub-headline, if included, comes the author's name. In the late 1700's, England required that all articles be attributed to an author and include a date. Nowadays, the date is usually written in the top, outside corners of every newspaper page. The attribution to the author, though, is still a standard, required convention. If the article is written in a collaborative manner, then the article is usually credited to the company that wrote the article (i.e. "Reuters" or "The Associated Press"). There is also another option for this convention, and that is having the authors name at the end of the article. Both of these options are acceptable to the reader and the choice is left to the writer or the editor.

Leading Paragraph

After the headlines and author acknowledgement, the article's subject city or country is usually written in bold and all capital letters. If a reporter was writing about the bird flu in China, they may write **BEIJING-**. If the city isn't very well known, then the reporter would specify with the country: **BEIJING, CHINA-**. This serves to introduce the reader to the setting of the article. One of the reader's first questions is where is this event is taking place, and this convention serves to answer that question. After stating the place, the article's next element is the lead sentence. The lead sentence is like the thesis of the article- it sets the tone and subject content for the following story. The "who, what, where, when, and why" of the article does not need to be fully addressed in the lead sentence, but a few of the classic questions should be answered. A good lead sentence will further intrigue the reader in hopes that they

will read on.

BINT JBAIL, Lebanon- Lebanese civilians jammed onto roads to stream back to war-rabid areas Monday after a U.N. cease-fire halted fighting between Israel and Hezbollah that claims more than 900 lives.

This sentence is key, if the reader does not like what they read they would stop reading after the first paragraph. This convention allows the reader a peek at what the subject of the article is and if this part is omitted the reader will go into the article blind wondering about the content and direction. The purpose of the opening paragraph is to introduce the reader to the topic of the article and answer their initial questions, the who, what, when, where, and why of the story. This serves to introduce the topic and interest the reader so they will read further.

Body of the Text

After the lead sentence and paragraph (the lead sentence is usually a paragraph unto itself), the next few sections of the article must address the most important details of the story. The reporter should not give all the juiciest facts at once, though. The distribution of important information in a newspaper article is very much like setting a trail of crumbs: you can't just dump them in one spot because the follower will not continue on, but you can't separate the crumbs too far apart or the follower will lose the trail. The reporter must gain the trust of the reader in the beginning sections of the article, and to do so, the writer must integrate quotes and excerpts in order to establish credibility. The body is written in short paragraphs, each written to be independent from the rest. The paragraphs are written so that they can be moved around without affecting the story. Because of this structural element the article does not need to be written in chronological order, it can be written in any order the writer feels. However, the most important information is generally given near the beginning or middle of an article because editing may require the end to be cut from final production. Having the article written short paragraphs allows for this interchangeability, it also allows for the reader to only read certain paragraphs or read them out of order and still understand the article. If this convention is not used the reader may be unwilling to read the article, the text may appear to long and dense if it is not broken up in small paragraphs.

Tone, Diction, and Sentences

A good article should use an informative tone with simple, straightforward diction. Active sentences are preferred over passive ones, and sentences should, generally, be simple and short. Jargon, colloquialisms, and flowery language should be avoided while writing a newspaper article. If a difficult, little-known word or term is used, then the author should explain it. Also, acronyms (like the PTA) should be written out first with their abbreviated form in parentheses, after that, they may be referred to as an acronym: Parent Teacher Association (PTA). If a person is mentioned, then their title, first and last name must be stated. Afterwards, they can be referred to by their last name unless they hold an important position,

such as the President of the United States, who is identified as “President Bush” or “the U.S. President.”

Short, factual sentences and informative diction helps create an “important” feel to the article. The more important the writing seems, the more credible the article appears to the reader. Quotations and suitable excerpts also establish logos that helps convince the reader that the article’s information and story is believable and true.

These conventions are what make a news article sound like news. A news article uses an informative tone, making the topic discussed sound important and sometimes urgent. Without the informative tone the issue loses some of its importance and seriousness. The word choice helps to develop the article into something the reader can relate to and yet still consider news. Writers choose words to make an instance seem more important or exciting, or use sympathetic words to derive feelings from the reader. The writer uses formal diction to enhance the seriousness of the issue but can also use pathos to derive sympathy/empathy for the issue being discussed. The sentences should also be short and active. Having active sentences gives the story more action and help to make it more interesting. The reader expects an exciting story, and using active sentences helps by putting an event in the present and explaining who did it. The sentences are also on the short side, so as not to confuse the average reader and make them get lost in the words.

Following these conventions is imperative when writing a world news article; these conventions are what help establish a news article as a news article. These conventions help to make the article sound important and credible. They help to keep the reader interested in the story and satisfy their expectation for a piece of good writing.

VARIATION

Although the international news genre has a fairly rigid structure, variation articles can be produced. A variation article, if written correctly, can achieve the same purpose as a standard text using different conventions or can achieve a new purpose using the same standard conventions. The type of variation text produced depends on the writer’s intentions and their respective audience. Some ways of creating a variation text would be to take the same international news story and put it into a different format or structure. This variation would still address the same purpose, but would attract the reader with its unique format. Another option would be to use the same format of the international news article but change the content and purpose (for example, making it fictional or humorous). These variations are ways of stepping away from the socially expected conventions and creating a new text with a different intention.

CONCLUSION

The newspaper article genre is a central component to modern society. People depend on newspapers to inform them about significant world events. This dependence has created a very strong and important relationship between journalists and readers, and the expectations

of both sides have molded the newspaper article conventions into what they are now. A quality newspaper article can only be written by careful pre-writing planning and utilization of necessary newspaper article format devices. An author must not only understand their purpose for writing an article, but must also recognize and appreciate the audience for which their article is intended. A good writer must also be comfortable with columns, proficient with paragraphs, skillful with sentences, and dexterous with diction. If used correctly, this guide should help its readers create an effective, provocative newspaper article. And, much like a newspaper article, a conclusion ends best with a quote: "A newspaper is a mirror reflecting the public, a mirror more or less defective, but still a mirror." -Arthur Brisbane

Appendix A: Bad Example



This is a chicken

Bird Flu Is Bad

Researchers have found that Bird Flu may cause illness!

By Carolyn Bauer

TIMBUK2- The bird flu that has been feared over and across all the continents of the world has seemed to cause fear in many countries. Are birds to be feared? Yes!

“We’re studying bird flu intensely,” yelled Adam, a guy in a science lab, “It had been found

that the primal source of this exasperatingly difficult disease is found inherently among the creatures of the avian persuasion, especially those that seem to delight in cross-continent migration routes that they take in order to spawn offspring. The members in my lab have been working hard, day and night, to stop bird flu, but first we must find what sort of perigenroccallgernits vaccine scheme we must put into being.

The ICHDA has accredited this regime, and we hope to put out a paper or something very soon.”

The President, George Bush, says he’s worried.

Many people in Vietnam, China, Thailand, and other places like that, have experienced illness that may be due to bird flu. Indeed, some people have died, and now many people are not only sad but also scared.

I feel that the bird flu has the potential to be lethal, too, so I am purchasing many face masks and plastic gloves in case of a disaster. I advise you, Mr. or Mrs. Reader, to do the same.

So, in other words, watch out for the bird flu.

BAD EXAMPLE

This article is a very bad example of an international newspaper article. First of all, the headline is generic and inaccurate. Saying that the bird flu is “bad” implies that the author is stating their opinion. Also, people already know that bird flu is a nasty, serious disease. The opening sentence isn’t very informative, and the author is flagrantly biased. The author then uses an incredibly long quote that fails to elaborate technical terms and acronyms. The article fails to use any other evidence, and, instead, makes a series of broad assumptions. The worst transgression of this article is in the second-to-last paragraph where the author addresses the reader and blatantly states their personal opinion of the bird flu. The picture is a rip-off of a T.V. show and has no relevance to the content of the article.

Appendix B: Good Example

British Prime Minister In Hospital After A Brutal Attack

Peterson is in critical condition after the terrible attack that occurred last night.

By Amanda Griner

August 17th, 2006

LONDON- Prime Minister Andrew Peterson is in the hospital today after suffering severe injuries from the vicious attack that occurred on Wednesday night during the Prime Minister's nightly jog outside his home.

Allen Johnson, a member of Peterson's security, said, "the attacker was dressed entirely in black, keeping his identity concealed." The attacker was able to distract the guards by detonating a small bomb near by. When the guards went to inspect the area the attacker struck.

Police are still unsure how the attacker was able to breach this highly secure area. "We believe the attacker may have had help from the inside, but it is still too early to say for sure," Police officer Bert Barrington said.

The police investigation is still under way to try to uncover exactly how this attack occurred, but investigators believe that the attack reflects a disagreement with the Prime Minister's current support of the United States' war on terrorism.

Todd Johnson, the chief investigator on this case, stated, "This kind of brutality is usually seen in cases with extreme emotional disagreements, this cannot be a random attack." This suggests that the attacker, who has not yet been caught, had an ulterior motive to this attack.



Officers Aden and Gladsoe investigating at the crime scene.
Photographer: Jams Douglas

Because of the brutality and careful planning that seems to have gone into this attack, the police believe that it may be related to Prime Minister Peterson's support of the United States in the war on terrorism.

"This could not have been a random attack, in order to evade the Prime Minister's guards the offender had to have carefully planned this attack, down to every move that he was going to make," said Todd Johnson.

Most of Peterson's threatening letters relate to his support for the U.S. Because these letters are all the police have for now, they can only suspect that this attack is related to Peterson's political decision.

The Prime Minister receives threatening letters on a daily basis, however there is no way for his security staff to tell which ones are more than just threats. The police are currently going through all recently received

letters to see if there are any clues giving insight into the attacker's identity.

"We will be checking for fingerprints and running all the forensics we can in order to narrow our list of suspects in order to find the person who committed this terrible crime" Johnson stated at the press conference this morning.

While the investigation continues Prime Minister Peterson is in critical condition at St. Peter's Memorial Hospital. Suffering from severe cranial damage inflicted by a blunt force object, Peterson's condition is adverse. However, doctors believe that Peterson's condition is improving and he should eventually make a full recovery.

While Peterson is in the Hospital recovering from his injuries, his second in command, Robert Taylor, will be taking over his position. Taylor political views are similar to that of Peterson, so security will be heightened until the attacker has been caught.

Investigators told reporters that they believe that "the damage was inflicted by a large metal pipe" and that they will be investigating any possible dump sites looking for the discarded weapon.

For continuous updates on Prime Minister Peterson's condition and the ongoing investigation please check our website www.agnews.com.

GOOD EXAMPLE

This article utilizes all of the conventions that are necessary and expected of an international news article. The title is informative and concise, causing the reader to take interest in the story. The basic and important facts of the story are addressed in the first few paragraphs of the article. The text is divided into short paragraphs, incorporating quotes from various sources. The author uses active sentences and appealing word choice to keep the reader interested in the content of the article. The photograph is relevant and has an informative caption underneath it. The author also employs an unbiased perspective which reflects the accurate and truthful nature of good journalism.

Magazine Advertising Copy

Yoshitaka Kanakubo, Nick Leung, and Madeline Yacoe

Many successful advertisements capture a reader's attention by deliberately contradicting expectations. This convention of nonconformity rewards creativity and exploration, but discourages strict regulations. The genre of promoting ideas or products changes constantly, as innovative ads continually replace yesterday's stale traditions. This evolution is what complicates our job of defining precise strategies for writing successful ads.

Popular magazines commonly feature full-page color ads. These often depict modern culture, relate to current events, and reflect the mindset of the period. Magazine ads do more than just sell products; they also promote ideas, bolster public opinion of a brand name, and are fun to look at. To break away from the mainstream, advertisers employ new ideas and constantly challenge current trends. These imaginative ads draw attention and revenue, and promote the culture of freedom and unrestrained creativity that exists in the advertising industry today.

We know that the unstructured freedom of writing the text in a magazine ad (called the copy) can be overwhelming for the unaccustomed. We wrote this guide to help you understand what works and what doesn't. It describes common techniques and explains when to use (or ignore) them. Hopefully, this discussion will prompt you to ask productive questions about your own work, and will help you create successful ads. It will also give you valuable instructions on how to market directly to your ideal consumer by giving you a comprehensive understanding of how the genre functions in society.

THE GOALS OF ADVERTISING

Magazine advertisements often appear simple, but are actually very complex. Although the copy is almost always short, the layout is perfectly designed to maximize its effect. The interplay of words and images on the page attracts and maintains a reader's attention, communicates a message, and convinces a reader to do something he wouldn't otherwise do. Ads can direct readers to visit websites, buy products, form opinions, or think positively about an advertiser.

Successful advertising copy is difficult to write because it must appeal to your ideal reader's attention in less than 4 seconds, the time that most readers' eyes spend on a given magazine page. In those four seconds, seven out of 10 people will read the headline of an ad, three out of 10 will continue reading, and fewer still will buy the advertised product, says advertising expert Murray Raphael.

BEFORE WRITING

Before composing advertising copy, writers decide on a goal and develop a strategy for achieving it. They define a copy platform, which is a few paragraphs describing what the copy will say, and how. A copy platform should specify the ad's medium, message, and ideal market, as well as its tone, mood, voice, and length. It should also explain why these decisions help achieve the advertiser's goal.

The following two sections discuss visual and textual rhetorical strategies commonly used in ad writing. In addition to describing the wording of an ad, we decided to explain the use of visuals and layouts because copy cannot be separated from its surroundings. It only makes sense in its context.

Below, the 'Standard Text' section gives guidelines for writing typical ad copy, and the 'Variation Text' section describes effective ways to implement creative techniques. The guidelines we give are suggestions, not rules, and we encourage you to purposefully explore other methods as well. Have fun!

STANDARD TEXT

Conventional ads are effective because they appear familiar and trustworthy to the reader. Readers already know what to expect from the ad, so they can easily identify its purpose and message. Conventional ads are likely to draw some reader response, but are usually not the most successful ad in a magazine. They are a safe option for the writer because they are known to be effective.

To create standard ads, you must understand and follow the customary techniques of the style. This section will provide you with the main concepts you'll need to understand before you write, and also an explanation of how to use the elements in the ad to your advantage.

CONCEPTS

We wanted to understand *how* successful ads communicate with their audience. So, we chose ads that caught *our* eye, analyzed the qualities they shared, and identified the following seven techniques.

Know the medium and the style.

Study other magazine ads to familiarize yourself with this style of advertising. Ads in business magazines should be professional, while ads in adventure magazines should be fun and inspirational. Magazine ads that are well-fitted will interact constructively with the other ads and articles in the magazine.

Talk to your audience, not at them (Don't preach).

Write as if you're addressing one person instead of a mass of people. Use the words 'you' and 'your' and the indicative (command) forms of verbs to make your writing more direct, while avoiding a bossy tone. For example, 'Call Now!' sounds pushy, while the phrase, 'When you

want to order, just give us a call,' does not. Give your message a more personal tone, and you will draw a better response from your readers.

Know your audience and what they want.

Magazines discuss a specific subject, so it is possible for you to target advertisements to the group of people who will read them. If you design your ad to match the mood and tone of the magazine where it will appear, you will be able to establish a stronger connection with your readers.

Make an emotional appeal and support it with logic.

Readers respond to advertisements using their emotions, not their logic. An emotional appeal will give your readers a stronger desire to buy. Use pictures and words to generate this response.

Appeal to the reader's self interest, not yours.

Concentrate on your reader's needs, and stress how your product or service will benefit them. The faster the reader sees the potential benefits and feels the need to own the product, the faster they will decide to buy.

Simplify everything

Readers spend only four seconds on each magazine page, so your ad must capture their attention in this short time. Don't bog down readers with long sentences and complicated structure. Instead, use short and simple phrases with one- and two-syllable words. This will help maintain their focus.

Arouse curiosity

The longer a reader sees your ad, the more information they will absorb. One way to keep readers interested in your ad is to arouse their curiosity. To keep them reading past the first few seconds, make them want to know more about your product.

FORMAT

Magazine ads generally have the following elements: a creative image, a large headline, and a section of text with small font for details. These elements work together to attract and maintain a reader's attention, and instruct them to act. Although ads show great variety, they actually follow a standardized format.

MESSAGE

An ad must convey the meaning that 'you [the reader] will be happier if you buy our product.' Surface structure that explicitly says this would ruin the ad's credibility. However, strategic rhetorical appeals in each of the parts can convey an accurate deep meaning to a specific audience.

Advertising only works when it communicates its intended message to its clients. When you write, keep in mind the ideal reader that you defined in your copy platform. Continue to revise and edit your copy until its message is clear and directed to that person.

Your message must also help you achieve the original goal you defined in your copy platform. The wording of your ad will depend on whether you want to sell a product, promote an idea, or bring attention to your brand name. As you write, frequently ask yourself if your writing helps you reach your goal.

HEADLINE COPY

Headlines are the part of the ad that first draws a reader's attention. They are exciting, related to the visuals, and they create a curiosity that encourages the reader to continue reading. Headline copy is short, catchy, and powerful. Sentences are in the active voice, utilize descriptive and imperative verbs, and are directed towards 'you', a reader as an individual, not as a demographic.

VISUALS

The purpose of a visual is to create an emotional appeal by conveying a message without words. Visuals are usually large and related to the headline. Together, they create a strong curiosity to read further text in the ad. They often show a reader how they can benefit from a product by portraying young, attractive, happy people using the product. This creates a desire to buy.

BODY COPY

Body copy is what really sells a product. It directs the reader to act, contains the product details, and stresses how the product will benefit the customer. This text uses emotional and logical appeal to create a desire for the product. Sometimes, *body copy purposefully* uses imperfect grammar, but can still be easily understood; it commonly imitates spoken word, so that the wording has a more intimate feel to the reader. Like the headline, sentences usually contain the word 'you', use active voice, exciting verbs in imperative form, and colloquial vocabulary. This simulates personal communication between a company and its customer.

DICTION

Good ads use clear writing that is appropriately directed to your intended audience. They eliminate distracting errors and confusing words. They also require *appropriate* spelling, grammar and punctuation, and avoid obscure words, complicated sentences, redundancies and overwriting. Following these conventions may seem elementary, but will make your writing clearer and easier to understand.

Successful writers use plain English, a style of writing that ensures clear, accurate communication. Professor Robert Eagleson of Australia describes it as "language that avoids

obscurity, inflated vocabulary and convoluted sentence construction...Writers of plain English let their audience concentrate on the message instead of being distracted by complicated language."

LAYOUT

The layout of an ad unites the elements, strengthens the message, and makes the ad visually appealing. Ads generally have a vertical layout, are printed in color, and include aligned elements with empty space between them. Many ads are multiple pages, and some even fold out of the magazine. Commonly, headlines are below the top of the page by 1/3 or 1/5 of the page width, and the company information (name, contacts, slogan, logo) is above the bottom of the page by 1/5 of the page width. Between the headline and the company information is a large visual and a short section of body copy. The visual usually connects all the elements.

EXAMPLES

Example 1:

Chase Your Dream

When you were a little kid, what did you want to become?
Baseball Player? Ballerina? Or Teacher?

Engineers and designers of Lexus put a great amount of
time and effort into their ultimate machines.

Here, their dreams come true.



Message

The main purpose of this ad is to reinforce the Lexus brand image. Although ads commonly introduce specific models, others (like this one) can create positive opinions about a company.

Headline Copy:

The headline of this ad, 'Chase Your Dream,' inspires the reader and creates a curiosity to read further. Although this headline does not talk specifically about the car, it effectively encourages the reader to look at the rest of the ad.

Visuals and Layout:

The picture of a Lexus provides a strong image of the car as well as of the Lexus brand. This layout was well-planned because the headline is large at the top of the page with a small paragraph below. The oversized picture makes the reader want to own a luxury car.

Example 2:



Get high.

This winter, kick your moves into high gear! While you soar, spin, and grind in Washington's largest terrain park, personal freestyle instructors will amp up your park session. By mid-season, you'll be rockin' added altitude, extra rotations, and a more thrilling aerial experience. Defy gravity: www.huskywintersports.com.

Husky Winter Sports
huskyw@uwashington.edu (206) 543-8032

Message:

This ad is aimed at male college students who already enjoy skiing or snowboarding and want to learn tricks in the terrain park. It's simple and clean, with a fair amount of text that interested viewers can choose to read.

Headline Copy:

The bright orange headline is the focal point of this otherwise black-and-white ad; warm colors draw attention to themselves. The words say, 'Get high,' and the headline itself is placed high on the page.

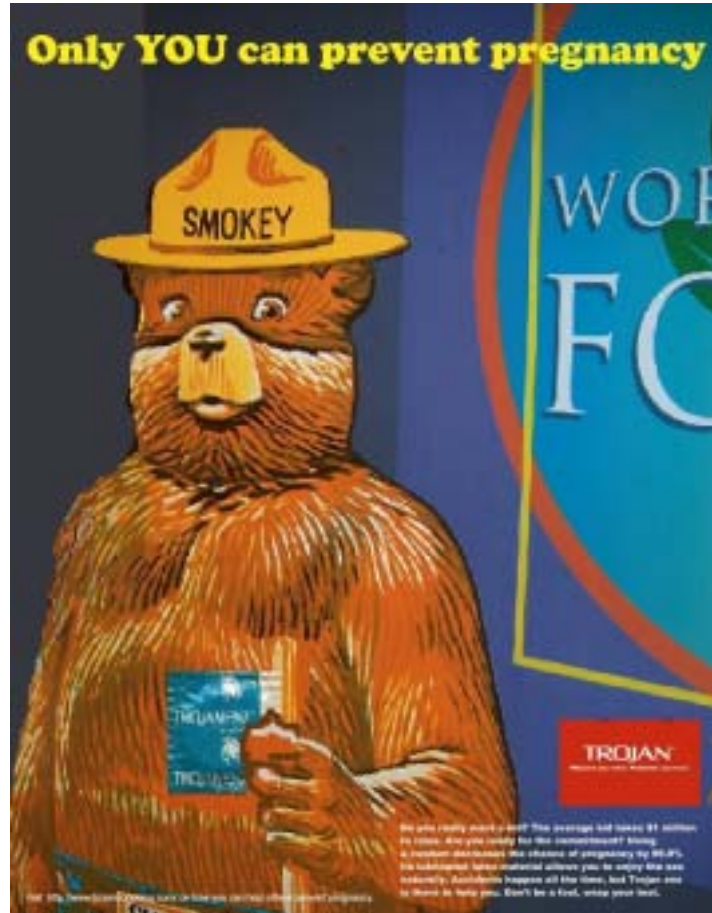
Visuals and Layout:

This layout is designed to help readers associate 'fun' and 'cool' with 'Husky Winter Sports', which is printed in large type at the bottom of the page. The oversized image of the jumping skier allows for this connection, both visually and conceptually. The skier's pole and skis point to these two elements, allowing the eye to connect them.

Body Copy:

To make this ad 'cool' to snowboarders (who tend to care about their appearance), action words like 'kick,' 'soar' and 'spin' are included with common snowboard terminology like 'park session' and 'freestyle', while avoiding 'uncool' terms like: lesson, school, learn, and beginner. This diction choice, along with plentiful uses of 'you' and 'your', familiarizes the ad for the intended audience and maintains its readability for others.

Example 3:



Message:

This ad is aimed at men with an active sex life. It's purpose is to encourage the use of condoms to prevent pregnancy and promote the Trojan-enz brand at the same time.

Headline Copy:

The headline of this ad is connected with the original message of Smokey the Bear: "Only you can prevent forest fires." The humor intended in this copy appeals to readers who regard condoms as an embarrassing item. By bringing humor into an ad, it increases the chances of readers remembering the ad.

Visuals and Layout:

The image of Smokey the Bear is in connection to the headline copy. If either the headline or the image is missing, readers will not be able to understand the ad. The focal point of this ad is Smokey the Bear and the condom he holds in his hand.

Body Copy:

Because this ad's purpose is to advocate the use of condoms, the body copy included facts about the consequences of unprotected sex. This combined with the benefits of using a condom work together to strike the point into the reader's mind.

VARIATION TEXTS:

In the previous three examples, we explained how to compose a 'typical' text. Alternative ads change the purpose, context, or conventions and can generate innovative and attractive new approaches to advertising. These variation ads are more risky to publish because their unusual structure can be confusing to readers. However, when they are well done, they are exciting to read, can bring wild success, and can inspire entirely new trends in advertising.

This section is meant to inspire you to break the standard 'rules' of advertising, as long as you can identify *why* breaking them makes your writing more effective.

EXAMPLES

Example 1:

There Is No Need for Other Adjectives.

Message:

This ad is for car magazines instead of general magazines. It specifically targets car lovers, who are very familiar with the advertised car and other cars on the market. By providing detailed information, readers are automatically informed how this car is better than the current model and its competitors', and why people should purchase it.

Headline Copy:

The headline copy of this ad is "There Is No Need for Other Adjective. This Is Just ELEGANT." The word 'ELEGANT' fits very well with the image of Lexus and reinforces readers' positive feelings toward Lexus, which will effectively interact with the three pictures.

Visuals/Layout:

The three pictures on the ad are related to its features next to them, and they are arranged in a zigzag format so that readers do not lose their attention and can easily follow what each picture is about.

Body copy:

Very detailed information, such as new technology and specific features of this car is provided, even though it is usually excluded. This is because the target audience is those who read car magazine frequently and should be interested in them.

This Is Just ELEGANT.




"Feel Powerful but Still Economy"
The all new **Lexus LS** has an eight speed unit that is coupled to a new 380 horsepower 4.6 liter V8 engine. This ultimate machine goes from zero to sixty in less than 5.5 seconds. Even with all this power, fuel economy is expected to be better than the current model.

"Feel Luxury First Class"
The long wheelbase model is 203 inches long and has a special luxury package available for the rear seats that includes a right rear seat that not only reclines, but has an "ottoman" that extends out to serve as a footrest. This rear seat also has an extensive massage system that allows you to control the type and intensity of the massage. The system also includes a DVD entertainment package and a hidden cooler compartment.



"Feel the Highest Technology Ever"
Up front, the driver has a navigation system that also includes real-time traffic reporting. The system indicates which roads have congested traffic by changing the color of the road on the map screen. Another feature is the Intelligent Park Assist system that would allow the car to actually park itself. The available Mark Levinson® audio system now has Surround Sound with 19 speakers and a hard-disk audio server built in to hold 4,000 of your favorite songs

Now, are you satisfied? Learn more at lexus.com 

Example 2:

Message:

The purpose of this Husky Winter Sports (HWS) ad is different from the standard one above – it attracts new instructors instead of students. Since HWS hires instructors selectively while students come from very diverse backgrounds, the ad for instructors must be very specific. This ad appeals to candidates who have appropriate experience, interests, and commitment.

Headline copy:

The headline copy is very straightforward, but still serves a purpose. It reads, “Wanted: Snowboard Instructors.” Though simple, this headline can actively alter a reader’s thought by encouraging him to identify with the ad.

Visuals/Layout:

To emphasize the fact that HWS is seeking people in exchange for compensation, this ad is designed as a ‘man wanted’ poster, reminiscent of the ones used for old-time outlaws. This format includes a large heading telling what HWS wants, and clear sections at the bottom detailing ‘Description’, ‘Reward’, and contact information.

Body copy:

The ‘Description’ and ‘Reward’ sections rely on logos and pathos to make their claim. An offer for a free season pass appeals to a reader’s pathos, and also his logic. He can see the monetary benefits to a free pass, as well as the fun ones.

::WANTED::
SNOWBOARD INSTRUCTORS

::DESCRIPTION::

- UW STUDENT OR EMPLOYEE
- INSATIABLE DESIRE TO RIDE
- UNDYING LOVE FOR FRESH SNOW
- GNARLY GOOGLE TAN IN SPRING
- TEACHING EXPERIENCE OPTIONAL

::REWARD::

- UNLIMITED SEASON PASS
- FREE SLOPESIDE CABIN
- PSIA CERTIFICATION
- RIDE EVERY WEEKEND
- YOUR BEST WINTER EVER!

::REPORT ALL LEADS TO::
HUSKY WINTER SPORTS :: UW SKI & SNOWBOARD SCHOOL
HUSKYWINTERSPORTS.COM :: HUSKYWS@U.WASHINGTON.EDU

Example 3:

Message:

Many reading materials today lack surprise – everything seems too rational. The writer of this ad attempts to increase the amount of surprise in the reader’s life. Using strategic absences of rational material in a magazine ad, the writer has created a variation that, at first glance, make no sense. Only after reading the body content will the reader understand the message.



For safety’s sake, look before you cross.

Headline Copy:

With the message “For safety’s sake, look before you cross” and the images of the results of a deer and car collision, this ad seems to target a deer audience. However, the purpose of this ad is not to advise deer on how to cross roads, but to incur curiosity and confusion in readers.



Each year, thousands of deer and cars collide, we all have loved ones whose been victims of these unnecessary collisions. Don't be a statistic and help this world be a better place. Look both ways before crossing and teach your kids to play away from freeways.

Visuals/Layout:

There are three pictures provided in this ad. They are used for attracting readers’ attention and creating curiosity to read the headline and body copy under the picture of the deer.

CONCLUSION

Now, you have the tools to know what makes an effective ad. Do your own research by flipping through magazines and cutting out ads that catch your eye. Study the techniques that make that ad so effective. Also find less effective ads, and identify exactly how their flaws can be improved.

We’ve provided guidelines that describe what has been useful in the past, but creating effective advertising depends on imagination, innovation, and fresh ideas.

This guide is meant to be an overview of magazine advertising. When approaching a project, be sure to do further research to identify necessary information specific to that style.

MySpace Profiles

Katherine Giles, Jessica Reid, and John Gagnon

INTRODUCTION

Myspace.com is a website for social networking and can be utilized in several ways. These uses include personal profiles, school networking, occupational networking, profiles for musical artists, personal advertisements, etc. Beyond this, people have managed to broaden the scope of Myspace even further, but the focus of this writing guide is to assist young single adults who are looking for a relationship or just a date in writing effective personal profiles. It is understood that every writer is different and has a different personality that they would like to communicate through their profiles. This guide will include tips for brainstorming, questions that each writer should try to answer, tips for formatting and structure in each section of the Myspace page to most clearly present information, and some do's and don'ts.

The goal of this guide is to show young single adults who are looking for a casual dating or serious relationships how to create a Myspace profile which will clearly communicate what they are looking for and advertise them in an honest and effective way. Before we wrote this guide we explored the genre by doing some research. We used a sample group of thirty 18-22 year old young adults, 15 male and 15 female, who were living within ten miles of downtown Seattle.

For more about [www.myspace.com](http://en.wikipedia.org/wiki/Myspace) visit <http://en.wikipedia.org/wiki/Myspace>

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 - Songs
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- VI.** Conclusion

I. UNDERSTANDING MYSPACE.COM PROFILES

Myspace.com is an online social networking website. It is now the most popular site in the United States and among the most popular in the world! As a Myspace member, you can view other member profiles, interact with strangers, post blogs, and even arrange a date, all from the comfort of your own home. Myspace.com provides an online forum for social interaction and self-expression, while allowing users to remain at least somewhat mysterious in that there is no face-to-face communication. Most importantly, it allows its users to control how they present themselves to the world.

Myspace.com has developed into its current social role with the development and growth of internet technology. Social networking sites share their roots with Classmates.com, an internet community designed for reuniting high school alumni. The popularity of this service grew and a push was made in 2002 by a number of entrepreneurs to expand the service to the public, free of charge. This led to the development of similar sites, such as Friendster.com, Myspace.com, and Facebook.com. As more people joined these online communities, their popularity spread through word of mouth, bringing more users to the sites.

Now that Myspace.com boasts over 100 million users worldwide, it has become heavily integrated into society, especially among younger adults. Myspace has become a way for strangers to connect, old friends to reconnect, and friends to simply communicate. As Myspace continues to grow in popularity, it is as common to ask a new acquaintance if they have a Myspace profile as it is to ask for their phone number. Myspace.com has become embedded into our culture as a multi-faceted mode of communication. Having a Myspace profile means that potentially, all 100 million users can see one's personal information and photos, which is why creating a profile that is an accurate reflection of a person is so important.

II. GETTING STARTED: GOALS AND PRE-WRITING

The first thing to consider before creating a Myspace profile is your reason for creating it in the first place. In order to create a successful profile, you must first have a clear idea of what you want to accomplish with your profile. Do you want to make new friends? Are you looking for serious romantic relationships, or just dating? Knowing what purpose you want your profile to ultimately serve will give you a better idea of how to create it so that it suits your needs. The following guide will be most useful to those between the ages of 18 and 22, who are single and seeking romantic relationships, both casual and serious, in the Seattle area.

Understanding the above criteria will substantially narrow your target audience. It should be understood that your profile is accessible by the public unless you decide to make your profile private, meaning it is only accessible to your friends. It is important to remember that any user can view your profile, and many of the visitors to your profile will not necessarily belong to your target audience group. For this reason, you should make every attempt to

STEP 1: CREATING YOUR PROFILE

The first step in creating a profile is to set up a Myspace account. To begin, first type in "http://myspace.com" on your internet browser, and wait for the Myspace home page to appear. In the right hand side of the screen, you should see an orange button saying "Sign up!" Click on this, and enter the information the page requests. Enter your name, e-mail address, password, and date of birth. As a safety precaution, it is recommended no one under the age of 18 register at Myspace.com. Once you've finished filling out the information on this page, click submit. Congratulations, you are now officially a member of Myspace.com!

STEP 2: WRITING YOUR PERSONAL PROFILE

Once you have successfully registered as a Myspace user, you can begin making your profile your own. After the registration page, you will be taken to a page that will ask you to post a photo of yourself. While this step can wait until later, it would be helpful to post a picture right away, as the photo is often the first thing other users look at when they view your profile. Make sure for this first default photo, you choose a picture of yourself that you feel captures your personality well.

Once you have loaded a photo (or chosen to skip this step for now) your browser will direct you to what is known as your Myspace home page. This page is where you will receive message and comment alerts, as well as bulletins from your friends. From your home page, you can manage every aspect of your account, from editing your profile to your friends list.

It's best to begin with the parts of your profile that change the least. Begin personalizing your profile from your home page by selecting "Edit Profile" from the menu next to your photo (Fig. 1). Then be taken to the blank outline for your "Interests and personality" section. The first text box will be entitled "About me". This section is extremely important, but we recommend waiting to fill it out until you have filled out other information. To do this, click "Basic Info" at the top of the page. (Fig. 2)



Fig. 1

Basic Info

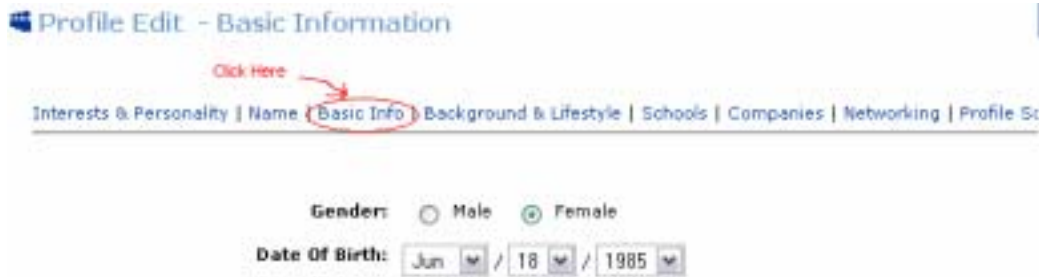


Fig. 2

Although these sections are not necessarily required, most of the users whose profiles we researched chose to fill in this information. It is the easiest section to complete and it gives other users who view your profile a better idea of who you are in terms of appearance and location. More importantly, you can easily choose from a list what your purpose on Myspace is. This is important because Myspace can be used for such a wide range of reasons, selecting your reason for using Myspace allows users to find you using the browse function in Myspace.

An example of how the basic info appears after the Background and Lifestyle section. (Fig. 3)

Background and Lifestyle

The "Background and Lifestyle" portion of your profile is a multiple-choice questionnaire of sorts which asks for more personal information than the Basic Info prompts. This section gives your friends and profile viewers a small glimpse into your lifestyle and habits, as well as your personal beliefs and values. While this information is again, optional, many users within this genre seeking to find dates or relationships include as much of this information as possible. It will help interested viewers determine how compatible you are with them, based on the responses you have chosen. Once you complete it, your Background and Lifestyle section will appear as follows:

Yun Chee's Details	
Status:	Single
Here for:	Serious Relationships
Orientation:	Straight
Body type:	5' 4" / Athletic
Ethnicity:	Asian
Religion:	Buddhist
Zodiac Sign:	Gemini
Smoke / Drink:	No / Yes
Children:	Undecided
Education:	In college
Income:	Less than \$30,000

Fig. 3

Once you have completed the Basic Info section, you are ready to move on to the next section

Schools and Companies

Now that you have listed your occupation, level of education, and income in previous sections, you can build on this information using the “Schools” and “Companies” sections. This will let your readers know not only that you have a job or education, but what kind. Letting readers know what you do and/or where you choose to go to school is especially important if you are looking for a serious relationship. It lets tells readers how compatible your goals and set of experiences are. Listing school or work also establishes common ground and possible affiliations with the reader. It provides a common set of experiences to help them get a sense of your personality. This may or may not have a positive effect, as it is important to note that stereotypes come along with this information. Someone who lists an Ivy League school may be considered a rich snob, just as someone listing an affiliation to a fraternity or sorority may be considered a party animal.

If you are a college student and/or a high school graduate, select “Schools” from the top of the page and search for institutions you have attended in the past or are currently attending. If you have a job, you may also select “Companies”, and fill out all relevant information about where you work and what position you hold. Once again, these sections can provide a sense of common interests between you and other users and is a place for you to expand upon your education and work experience.

Interests and Personality

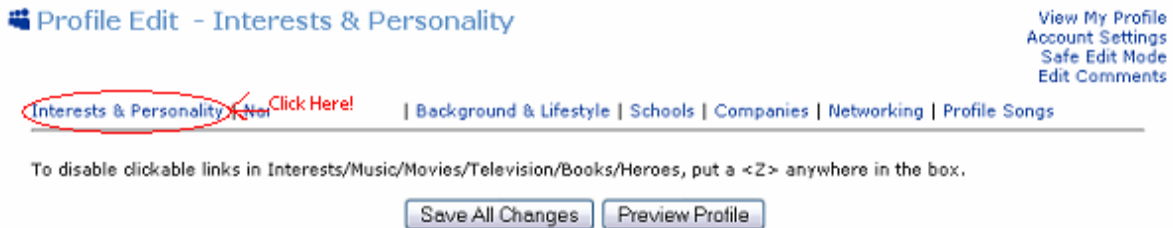


Fig. 4

This portion of your profile is perhaps the most important, as all of the information you give here is entirely self-generated. Anything your viewers read here will be created entirely by you, and is the best way to express yourself and your personality on your main profile page. Despite being self generated, each section has a different format with different conventions, so we will guide you through each of them. The Interests and Personality section contains the following elements:

Headline

Your headline is a quote that is displayed beside your default photo. In addition to being one of the first things a user sees on your profile, the headline is also displayed with your photo on the Myspace search results and browsing pages should someone search for your profile. In this sense, the headline is a way in which viewers can decide if they want to continue viewing

your profile. With this in mind, make sure your headline is something that represents you well, because in most cases it will be the first text a viewer will read on your profile.

About me

The about me box is the first large text box on this editing page which appears below the headline. It is extremely important to the success of your profile and will be the largest section of self generated information about yourself. The About me section is an introduction about yourself and will allow you to show readers just how interesting you really are. It will require a lot of planning and brainstorming before it is written. Because of this we suggest that you use the next few sections to help you brainstorm the most important things you will want to write about, so we will give pointers for those sections first.

Who I'd like to meet

Many Myspace members use this section as a chance to expand describe the traits of the type of people they are looking to find on Myspace for a date or a mate. Because of this trend readers tend to expect that sort of information to be in this section rather than, for example, a list of celebrities you would like to meet. If you want to include information about role models or heroes you would like to meet, it can be included in the About me section, since those are the types of things that reflect your own personality.

For the young single user this is the section where your intentions can be made clear. The purpose has been stated in the basic info that you are either looking for a relationship or a date, but here you can say specifically who you are looking for and what you want in a relationship or potential date. At the same time you don't want to scare readers off by writing an unrealistic description of the perfect (and most likely non-existent) mate. This is a chance for you appeal to the ethical and emotional sides of your audience, and let them know if they're right for you.

In preparation for writing this section, make a list of attributes that are most important to you. Do looks matter? And if so, what should they your potential mate look like? What body type? How much education should they have? How intelligent should they be? Should they have a job? What about their political stance? Does their location matter? What commitment level do you want? Next, ask yourself why these things matter to you and write those reasons down.

Once you've made this list, put it in order of the most important to the least important. Now you are ready to write about who you are looking for. Write a paragraph with the most important information first. Then move on to another paragraph which includes the items at the end of your list.

The tone in this section tends to be casual and inviting. Attributes you are looking for should be listed here as well. The voice in this section is usually in both the 1st and 2nd person and usually includes an invitation for those who are reading to make contact. (Fig. 5)

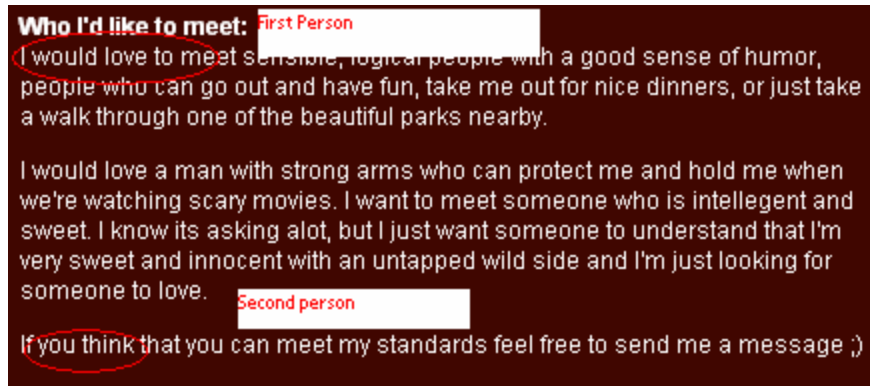


Fig. 5

Interests

This section is for you to list your general interests (sports, music, etc) and favorite activities. The purpose of this section is to concisely list some of your favorite things or unique things which reflect your personality. You do not need to write about every last band that you listen to or every single TV show that you've ever enjoyed to get this across. There are sections below that are dedicated to music, movies, TV, Books and Heroes. Because of this you should list hobbies, activities, athletics, etc. Having this section filled out will give readers a *general* idea of your personality and common interests and it will help readers know whether they are interested or not in communicating with you. This section can be as long or as short as you wish, but remember that you want to maintain your viewers' interest and you want people to read what you write.

For this section and the following interest sections, most users follow the trend of listing each interest out. Since these sections can be used for brainstorming ideas for the About Me text, listing interests can be very useful. For this and the next few sections choose your favorite or items in each category and list them out. Later, once you've finished your About me section, you can come back and integrate media or pictures into all of your interests sections. Another idea for a variation of the writing for sub-genre of interests is to write it in paragraph form, explaining why you like the things you have chosen and why they are important to you. This will also give you a chance to include anecdotes and let your personality shine through in yet another portion of your profile.

For a complete example of the interests section see Fig. 6

Music/Movies/Televisio

These sections allow other users to see any common interest in films, television, and music. List your favorite movies, TV shows, and musical artists here, and if you like a wide range of movies and musical genres, be sure to convey this, so that a wider range of people will find that you have similar tastes to their own. If you don't like movies or don't watch TV, say so. This will most likely attract other users who feel the same way.

Books

Like with movies and television, list your favorite books. If you don't like to read, say so, but avoid saying anything that might offend or insult those who do like to read.

Heroes

The "Heroes" section is a place for you to acknowledge people that you admire. These people can be family members, friends, or celebrities...whoever you look up to. The only thing to keep in mind while filling out this section is that it may be helpful to explain why you look up to the people you listed, so your audience will understand why you feel the way you do.

There are many ways to fill out the interests sections. You can list things using commas or you could list things like a grocery list, but keep in mind to create new "paragraphs" you have to use <p> for each item (see html guide at the end). Other options include writing small blurbs about your favorite things by writing why you enjoy them or how you got interested etc., or you can use photos or links to list your interests. More information is included at the end of this guide for how to do this. Keep in mind that there are many websites which provide html for you to integrate their media into your profile.

Yun Chee's Interests		General	
General	cheerleading, music, dancing, gymnastics, fashion, shopping, singing	- Food is 1st and foremost	
Music	I have a very wide range of music that I like to listen to including, but not limited to: Mariah Carey, DMB, Dispatch, Kelly Clarkson, Christina Aguilera, Dixie Chicks, Gretchen Wilson, No Doubt, Jack Johnson, Led Zeppelin, CCR, Death Cab, Postal Service, etc. the list goes on	- Golf (especially long drive)	
Movies	The Notebook, Titanic, Harry Potter, Election, Wedding Crashers, 40 Year Old Virgin, Shawshank Redemption, Donnie Darko, Eternal Sunshine, and more.	- Running	
Television	Buffy the Vampire Slayer, The Girls Next Door, Veronica Mars, Law and Order, Star Trek: TNG, CSI, Best Week Ever, NIP/TUCK, Simpsons, South Park, Family Guy	- Starting my own business	
Books	Romance Novels, Harry Potter, God's Debris, Lord of the Flies, The Giver	- Having Kids	
Heroes	Jane Goodall, Hilary Clinton, Amy Chow	- Church	
		Things I want to do within the next two months:	
		- Skydiving	
		- Ballroom Dance Classes	
		- Go to California	
		- Run Marathon	
		- Get a job... after I finish everything on my list	
		Music	I like it all, yes even country music
		Movies	- Da Vinci Code
			- Gladiator
			- Grave of the Fireflies
			- and even The Notebook when I'm with the 'right person'
		Television	Anything on ESPN or the History Channel
		Books	Reading: The Chinese Century
			My Favs:
			- Blue like Jazz
			- Sam I Am
			- Calculus Textbooks... YEAH RIGHT!
		Heroes	My Dad</p>

Fig. 6: Two basic examples of finished interests sections

Notice the formatting differences, color selection, and tone used by each writer in the profiles above:

Yun Chee's Interests Section (left), lists a number of titles and example for each category. She shows a wide variety of interests in every group which varies from Star Trek TNG to Buffy the Vampire Slayer in TV shows and Mariah Carey to Led Zeppelin in the music section. She has been anything but selective with her answers, which could indicate a number of traits of her personality (she appreciates pop culture, isn't picky, etc...).

The example to the right provides less textual content, but is the tone is very revealing. He has humorous comments posted throughout his interests. For example, his list of movies includes the line *'and even the Notebook when I'm with the 'right person'*, and he sarcastically mentions that he enjoys to read *Calculus textbooks*, revealing a sense of humor. It is also interesting to note his use of the general interest area. He not only states general interests such as golfing, running and food, but goes one step further to provide the reader with his goals for the next two months. This could be indicative of a goal-oriented individual or developing interests rather than existing ones.

These are two different strategies which are effective in communicating more than basic answers to the simple prompts. The act of breaking the convention can often be more effective in portraying personality than a standard list of interests.

About Me

Now that you have filled out every other section of your profile with fairly basic information, you are ready to complete your "About Me" box. We have saved the "About Me" portion of the profile for last, because it is where you can expand upon all of the other basic information you have already provided. This section is entirely self-generated, and everything you include in it will be entirely created by you. Because the About Me section is literally a blank page, you should also take this opportunity to tell your audience what you want them to know about you that you haven't already told them.

As you write, do your best to let your personality show in your writing, by deciding what sections to expand on such as education, music interests, or activities, you will show readers what is most important to you. This is a chance to show your readers how smart, clever, creative, etc you are. The most important thing to remember is that the information you include (and not just the way you present it) will in itself be a reflection of you and your personality, so make sure that the information you choose to include and exclude accurately illustrates who you are.

Similarly to the "I'd like to meet" section, you will want to start by asking yourself a few questions. As mentioned before, you can use the previous sections that you have filled out to guide you in your writing. First of all, what do you do that is most important to you? What is your number one priority? Is it music, work, school, friends, family, or something else? What is something that you do which you believe makes you unique? Once again, make a list and arrange things in order of importance.

Use this list as a basis for a few introductory paragraphs about yourself. Don't write your entire life story, or your reader will most likely get bored. Just write about interesting and current information. If you wish to write more you can always use your blog. Without going overboard, you should elaborate on important interests or activities covered in the general details or interests prompts you previously wrote. This will reiterate to the reader what your main interests are, and will indicate which are the most important to you. This is also a good place to reinforce which qualities and characteristics you are looking for in a possible date or mate. Do they have to love animals? Do they have to like kids? Should they be intelligent, loyal, blonde, etc?

Keep your paragraphs short, and remember that space on your profile is limited and long paragraphs can be overwhelming to your reader. In your closing paragraph, try to include general personality information that coincides with your "I'd like to meet" section, which will appear next in your profile. Before saving your profile a very simple step you can take is to spell check and grammar check your work. Taking this extra step insures that other users see your personality through what you are writing and don't get distracted by spelling errors or bad grammar. Lastly, make sure that this section reflects the same personality as the rest of your profile that you have filled out thus far.



Fig. 7: Two basic examples of completed About Me Sections

The examples above in figure 7 illustrate the "About Me" sections of two Myspace users, a male and a female. Damon has done an excellent job of expanding upon the other basic information in his profile. He starts out by saying that he is a "fun, half Japanese, half

Caucasian college student". Already Damon has reminded his readers of his ethnicity and educational status. He then expands on his educational information, providing more detail. He gives examples of his favorite physical activities, and expands on his love for travel by revealing some of the places he has visited. Damon's third paragraph gives some personal information that was not mentioned previously in his profile, such as information about his family and love for kids. Damon closes by mentioning what kind of girl he is interested in finding, providing a great transition into his next section, "I'd like to meet".

In Tiffany's "About me", she takes a slightly different approach than Damon in that all of her information is in one long paragraph. This is something to avoid, because if your paragraphs are too long, your reader will be less likely to read them in their entirety. Tiffany starts out by revealing her nickname, which allows her readers to see a more personal side of her. She repeats her educational information, but elaborates on it by talking about her future educational plans and career goals. Tiffany talks about her favorite activities, and ends by extending an invitation for her viewers to find out more about her. While this is a different approach than Damon used, it is still a great way to initiate communication with other users.

For an example of a basic profile go to: <http://www.myspace.com/nerdliz>

Optional: Selecting a Meaningful Personal Survey

In many profiles, it is common for a user to post surveys and quiz results that are obtained from outside sources. These surveys typically ask questions on a variety of topics, but are most often focused on personal preferences and experiences (i.e. Have you ever...?). Surveys are a great way to add to the information you have already provided in the rest of your profile, as they often ask questions on topics you may not have thought to include in your profile, but would be interesting for those who view your profile to read about. A word of caution on surveys: Even though the survey questions you answer are not initially a part of your profile, remember that those who view your profile will see the profile as a whole. Because of this, be sure that the information in your survey(s) coincides with that in your profile. For example, if you are looking for a serious relationship, don't post a survey on past romantic behavior that might indicate otherwise. Although surveys are a fun way to expand your profile, make sure that you don't contradict yourself...this will confuse your readers, and detract from your original intent.

Choose from a number of surveys with the following link: <http://www.bzoink.com/>

to the movies, and vacations. California is my favorite place in whole world, but Seattle is pretty cool too! If you want to know any more about me, don't hesitate to ask!!

TELL ME ABOUT YOURSELF - The Survey	
Name:	Tiffany
Birthday:	April 22, 1987
Birthplace:	Bellevue, WA
Current Location:	Kirkland, WA
Eye Color:	Blue
Hair Color:	BLONDIE!
Height:	5'3
Right Handed or Left Handed:	Right handed
Your Heritage:	Norwegian
The Shoes You Wore Today:	I wore flip flops to the

Fig. 8

An obvious miscommunication could happen if a woman seeking a serious relationship, randomly posted a survey with a number of inquiries into sexual past or preferences. Though her answer may be clear that she doesn't want a casual relationship, her answers may be interpreted by male readers incorrectly

STEP 3: EXTENDING YOUR PROFILE

Now that you have successfully created your profile, with all of your information, you can continue personalizing your page to make it your own in a few different ways:

Blogging

Myspace has a blog feature that allows users to post blog entries for other users to read. Keeping a blog is optional, but is a nice way to give readers a glimpse into your everyday life. Reading about some of your everyday experiences and your reactions to those experiences lets readers see what kind of person you are. Blogs can be as personal as you'd like, but remember that unless you restrict your blog to your friends or your "preferred list", anyone who views your profile can also view your blog. If you'd like to change the look of your blog, from your home page, select "manage blog". Once you reach the main blog page, select "customize blog" from the left-hand column.

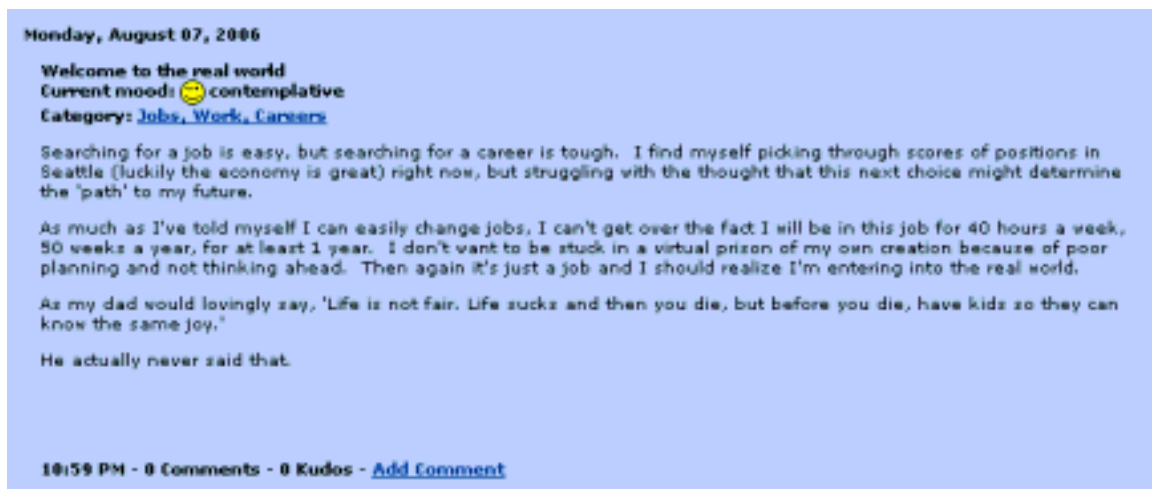


Fig. 9

A blog can be an effective way to communicate what is currently on your mind. It allows you to write freely and share your thoughts with whomever wishes to read them. Like the other self-generated text (About Me) it reveals much more than words on a page, it reveals thought processes. The blog displayed in Figure 9 is very telling. Currently the writer is making a huge transition in his life, but he isn't approaching it haphazardly. It indicates an organized, methodical approach to his life and possibly more.

Profile Songs

Myspace has a music site that allows you to search for your favorite artists and add their songs to your profile. The only thing to remember about the profile song is that it will be displayed and played when another user views your profile, so you should make sure it is a song that accurately reflects your musical tastes.

TIPS FOR SUCCESS: DO'S & DON'TS

Here are some common sense tips and thoughts to create or update a Myspace profile:

Do

- Be honest! Describe yourself as you are, not as you want to be!
- Arrange your content in a readable format using online layouts (see sites below)
- Be intentional about what you write, your profile is for public viewing (employers may be checking up on you)
- Be specific stating what type of relationship you are seeking and also spend time describing the qualities in a person you'd like to meet
- Carefully choose a survey, it provides quick and easy information about you
- Express yourself with your profile and be CREATIVE!

DON'T

- Post pictures of yourself participating in 'questionable' activities or posing inappropriately.
- Make spelling or grammatical mistakes
- Post or exchange critical personal information online
- Accept candy from strangers – approach any proposed meeting as a skeptic, meet in a public place and preferably accompanied by a friend
- Choose a background color which clashes with your text color, you want people to be able to read your profile

IMPORTANT MYSPACE RELATED WEBSITES

Myspace is one of the most popular websites in the world and the most popular in the USA according to wikipedia.org. Because of this many other websites have gained popularity of their own by providing html that allows Myspace users to integrate media into their profiles. Since a majority of regular Myspace users choose to utilize these websites, we have listed a few which may be useful in completing your profile. Keep in mind while adding these features that they all continue to make a statement about you and if you want to attract other users you should try to keep the statement consistent with the rest of your profile:

Myspace HTML:

- <http://www.myspace.com/htmlguide>

Myspace Layouts/Backgrounds: (Warning, many of these sites have pop-ups)

- http://www.hotfreelayouts.com/layouts.php?index=best_myspace_layouts
- <http://myspace.nuclearcentury.com/>
- <http://www.freeweblayouts.net/>

Many peoples' profiles will include links to where they obtained their layouts!

Videos/Pictures/Music:

Picture album sites can be used to collect photos for your profile:

- <http://www.imageshack.us>
- <http://www.photobucket.com>

Slide Shows can be created and integrated into the profile as well

- <http://www.slide.com/arrange>

Music can be found within the Myspace page, simply click on +add+ on a music profile to add the song to your website.

Weekly Top Artists

1	Dave Matthews Band	24
2	Incubus	14
3	The Roots	12
4	Red Hot Chili Peppers	10
4	Green Day	10
6	No Doubt	9
7	Sublime	4
7	Lenny Kravitz	4
7	Dixie Chicks	4
7	Jimmy Eat World	4

Fig. 10

<http://www.last.fm/dashboard/>

You can use this page to keep track of the music you listen to, then there is an option to include lists of recently played tracks, most played tracks etc into your Myspace profile. (Fig. 4)

Videos can also be added to the profile:

- <http://youtube.com/>

CONCLUSION

Myspace.com is the most popular site in the US. It can effectively be used as a tool to attract and evaluate potential relationships. Myspace.com is the largest social networking site in the world, with over 100 million potential mates. You can strategically reveal and withhold information from users to craft your persona at the click of a mouse. Self-generated content may provide glimpses into thoughts and personality, and survey or prompt responses provide basic information and preferences. Who are you targeting? When you find that person online you can instantly see what you may have in common. But remember we are all not who we portray ourselves to be. Now that you have all the tools you will need, you are ready to make a great profile! Happy hunting and BE SAFE!

Op-Ed Pieces

Camille Carleton and Karl Groff

INTRODUCTION

An op-ed is an opinion piece written on a topic that is relevant to the newspaper's audience. Depending on the newspaper, the topics of op-eds can range from hotly debated national issues to a problem only important to the readers of a small town newspaper. The term 'op-ed' is from combining the words 'opposite' and 'editorial.' This was formed due to the fact that opinion articles traditionally were placed opposite the editorial page. Op-ed articles have evolved into pieces in which the writer claims a viewpoint, tries to persuade you into agreeing with their viewpoint, and then offers ways to resolve the issue.

WHAT QUESTIONS TO ASK YOURSELF BEFORE YOU BEGIN WRITING

Before you sit down to put words to a page, there are some very important questions you need to ask yourself that will allow you to properly communicate your ideas in the form of an op-ed piece. The first and foremost question you need to ask yourself is "what is the opinion that I am going to represent?" Once you have this question answered the next steps can begin. It is very important to keep this answer in your mind throughout this writing experience, as nearly every design decision you make will have its roots in this answer.

Questions:

- **Is the issue you want to write about a recognized recent issue? Is it timely?**
- **What do you want to convince your audience to believe about this issue?**
- **Who is your audience?**
- **How are you going to connect to that audience?**

After you decide which opinion you wish to represent, you need to decide what is the audience you are trying to write for. Are you going to write for a high-school newspaper, or are you writing for The New York Times? Are you focusing your arguments towards a specific group of people, or are you attempting to appeal to as large an audience as possible? The answers to these questions will have a direct bearing on what kinds of rhetorical appeals you will be using. Knowing your audience will allow you to bring the most appealing arguments to bear, and will increase your success tremendously because you will have a better understanding of how to appeal to your particular reader.

WAYS TO CONNECT WITH YOUR AUDIENCE

Once you have your topic in mind and know to whom you are writing, you can start thinking about how you are going to connect with that audience. As stated, knowing what you wish to argue and knowing who your audience will be are integral in writing an op-ed piece. Without knowing who you are speaking to you will have trouble connecting to your specific audience, and if you have trouble making a connection you will have trouble bringing them over to your side.

- **Open your piece with something that will hook your audience**
- **State known information and then draw from that known information to present new information**
- **Begin with a question that entices the reader to read on**
- **The first sentence should reveal exactly what you intend to talk about**

Known-New Contract: Stating known information (our country consists of many different backgrounds) leads directly into new information (the number of undocumented immigrants). From the appendix:

For a country formed by a mixture of immigrants, when is one more too much?
There are an estimated 10-12 million undocumented immigrants in the United States.

So how do you connect to your audience? It is important to start off on the right foot. If your readership does not encounter something interesting quickly to address the question they are asking, specifically “why am I reading this piece?” then they will put your op-ed down and you will have failed in your attempt to convince them of your opinion. The best way to grab their attention is with some kind of a hook, something that reaches out and makes them want to continue reading. A shocking revelation or a statement can suffice. A sentence that seems counterintuitive and requires some sort of explanation can also engage a reader to begin asking questions and wanting to learn the answers. What is important is that you give your reader something to latch onto that gives a good reason to continue exploring your opinion. Keeping in mind your audience, it is important to tailor your hook to your readership. If you are writing for a very formal audience, then the shocking nature of the hook should be kept to a minimum and the attempt should be to engage the reader’s curiosity through a more intellectual means.

The Hook: When crafting a hook for your piece, use gripping language (preyed upon, unscrupulous, fragile) to increase the effect. From the appendix:

Not only are we taken advantage of, but they too are preyed upon by the unscrupulous who exploit them through their labor and fragile status.

Once your audience has been grabbed by the hook, your next goal is to maintain the audience’s attention while drawing them further emotionally into your piece. Appeals to pathos are one of the very best ways to connect with an audience at this phase. Strong emotional

concepts with strong connotations will do well. Further, the better you know your audience here, the more specific you can get with your appeals to pathos, the harder you can press their emotional buttons. If you are writing to a very general audience, keep your emotional appeals general, and do not use appeals that would alienate a large chunk of your audience in order to grab another part of it.

- **Maintain your audiences attention while drawing them further into your piece**
- **Appeal to strong emotional concepts**
- **Speak about something that directly affects your chosen audience**
- **Do not alienate your audience**
- **Use sentences appropriate to your audience**
- **Avoid confusing terms and jargon**
- **Use appropriate voice that appeals to your specified audience**
- **Establish and maintain credibility through quotes and personal credentials**
- **Filter your chosen issue through your unique point of view**
- **Write your piece through your area of expertise, as a mom, teacher, professor, etc.**

This brings us to the next very important thing to keep in mind while constructing your piece you need to be mindful of not alienating your audience. This might sound like common sense, but if your goal is to bring someone from one point of view to another, then you are going to be addressing a topic that, at first glance, your reader would not deal with had you not made it so appealing with your hook. The point to remember is that you are trying to take the reader on a journey that they do not really want to go on. Thus, you need to make it as easy as possible for them. So while you are writing, you need to keep mindful of the voice you are using. Do not slip into an informal voice while addressing a formal audience, and do not talk down to a less educated one. In essence, use language your audience can relate to and understand. Avoid confusing terms and using too much jargon, as this will put off people not familiar with your subject. This is a case in which knowing your audience well will help you greatly; you can use exactly the jargon your audience knows. This will help you appeal to ethos; your reputation as part of your audience's exact group will draw your audience in even more.

Write to Your Audience: In the case of writing to a prominent newspaper, simple and direct sentences are most effective. Here is an example from the Appendix, short and to the point:

Immigration should not be looked upon as a national threat.

ONCE A CONNECTION IS ESTABLISHED...

Applying to ethos does not end with use of appropriate jargon. Quotes you include in your piece from credible sources will help convince your audience of your own credibility. Furthermore, listing any qualifications you have should be listed, if not in the piece itself then at the end of the piece in a small blurb about the author section. Know your audience and your argument while including these nuggets of wisdom, do not advertise your position on a multinational board of trustees to someone you are trying to convince of tax cuts for big business, it will probably alienate you to the people you need to convince.

About the Author: Give people a bit of information about yourself, such as scholarly affiliations or professional ties. Giving someone a good reason to put faith in your work is a good way to end a piece. From the appendix:

Camille Carleton is currently studying at the University of Washington

- **Try and bring the audience over to your viewpoint**
- **Use a strong appeal to logos now that your audience is emotionally involved**
- **You may do this by presenting facts, statistics and/or quotes from professionals**
- **Challenge readers to re-think their opinions on the issue by writing clear arguments backed up with research and a hard-hitting quote**
- **Go beyond focusing on the problem to suggesting alternatives**

Once you have made the strongest connection possible in the short space you have at your disposal, you need to do something with it. This is where appeals to logos are most important. The appeals to pathos and ethos have done the brunt of the work, bringing the audience to a place where they are ready to take the plunge with you. At this point they need something firm to push them over the edge. This is where your well constructed argument comes in. The scope of your piece to some degree dictates what kind of efforts you will have to make in this area. If you weakly appeal to pathos and ethos, you must back up your standing with strong logos. This is another way in which familiarity with you audience will help you greatly. The more you know your audience, the stronger your appeals to pathos will be, the weaker your appeal to logos can be. The ideal situation is one in which your pathos has gripped the audience, but your argument is still based firmly on a valid set of principles. In all honesty though, this isn't always the case in op-ed, and it is important to point this out.

STRUCTURE

Once your argument is constructed and your emotional appeals are worked out, now it is time to shoehorn it all in to 500-700 words. This strict word-count limit exists for two reasons. Historically, these pieces all had to fit into the rigid structuring of the op-ed page of a

newspaper, and page real-estate was hard to come by. In addition, this word-count is about the limit of what would fall into the category of a quick read. In other words, the audience does not have to commit too much when they pick up the piece, and can finish the piece without a large chunk of time being devoted to it.

- **Standard length: 500-700 words**
- **Eliminate passive voice**
- **Include title and byline intended to appeal to wide audience**
- **Include information about author: name, credentials, anything designed to appeal to ethos**
- **May include picture of the author or other graphic representing the issue of the article**

Keeping the word count down requires that you boil down your argument to the three or four most salient points, those with the most emotional and rational impact. The title is an important part of your piece, and should highlight what you believe to be the central theme of your piece. If you are submitting to a large publication, you should include a suggested title so the publication knows what you feel is most important in your piece, but they will in all likelihood change it.

Title: The title of a piece should reflect some key element in your piece and interest your readers in the content. Make sure your title sums your piece well. To do this, it is a good idea to wait until the piece is edited to its final state. From our example in the appendix:

A path to US citizenship to immigrants rescue

Passive voice is something that should be avoided, as the simple declarative sentence will be easier for your audience to read, as well as have a much more direct emotional impact. Further, the simplicity of the structure helps appeal to as wide an audience as possible. When writing to a general newspaper audience, it is important to keep in mind that you are writing to a grade-school reading level. If your audience is more specific than the general public, then catering to their specific reading skills is highly recommended.

SUBMISSION

Submission is the last step in producing an op-ed piece. There are specific rules involved for each publication you will submit to, but there are some specific conventions used when submitting to a newspaper. These guidelines are not for formatting the final product, the newspaper will take care of that. These guidelines are instead meant as a template for your submission to a major newspaper.

- **Double space and use normal format of a professional paper**

- **Provide a suggested title, the author's name and identification**
- **You may want to include a short biographical paragraph about yourself, including residence and experience relevant to the topic**
- **Consider submitting your own original graphic, photo, or art piece to clarify the main topic of your piece**

CONCLUSION

The genre of op-ed is a specific tool used to convince someone of a specific viewpoint. If you use all the tools at your disposal you cannot help but succeed. Strong emotional appeals to pathos through powerful language and stirring images, convincing and supportive appeals to ethos through supporting quotes and author qualifications, and finally a valid and compelling argument appealing to logos are the three keys to success. Knowing your opinion and your audience are the only ways to fully realize your rational appeals, so a firm grasp of these points is likewise indispensable. If you follow this guide closely, you will have no problems.

Appendix A: Example 1

A path to U.S. citizenship to immigrants rescue



By Camille Carleton
Guest Columnist

For a country formed by a soup of immigrants, when is one more too much?

There are an estimated 10-12 million undocumented immigrants in the United States. These immigrants are industrious people that have filled in the gaps of employment that Americans have deemed unfit. But for those immigrants who have not found their place in this country, it is our tax dollars that keep them afloat. Many have been able to illegally register for social security yet none pay their dues in taxes. Other immigrants make their existence as part of the shadowy underground economy and have often taken advantage of our medical systems for emergency needs. Not only are we taken advantaged of, but they too are preyed upon by the unscrupulous who exploit them through their labor and fragile status.

There is no doubt that immigration is an urgent national priority. The twelve million people living and working without citizenship, legal security or labor rights not only hurt themselves, but erode the democratic base of society, divide communities and introduce racism and discrimination.

Immigration should not be looked upon as a national threat. It is a problem of labor flows. The only real comprehensive immigration reform is one that accepts the rights of immigrants to obtain their rightful place as members of this nation. But their rightful place should be only considered if they work as any other legalized immigrant has for a

certain amount of years in order to obtain the 'right' to citizenship.

In May of this year the Senate voted to approve a massive immigration reform bill, the Comprehensive Immigration Reform Act of 2006 (CIRA), S.2611. The act's main concern is this very issue. Should undocumented immigrants who live and work in this country be granted a path to citizenship? This bill addresses this question by covering major features such as a path to legal status, backlog reduction, increased amounts of guest workers, employment verification, all combined with increased interior and border enforcement. It also clarifies that the official language of the United States is to be English, and those immigrants who wish to be granted citizenship must pass an English and civics exam.

For the most part, the CIRA covers all the major issues, the only problem is what to do with the immediate situation of undocumented immigrants in the country now. Those immigrants who are undocumented should first of all have their fingerprints taken. With these fingerprints they can be monitored at the borders as well as filed if necessary in criminal acts. If found to have committed a criminal act before being granted citizenship, the only thing to do is deport the offender back to their country of origin. With these fingerprints, their employers can better document their work for the government to be able to collect appropriate taxes like every other American citizen.

On the borders, I believe with every entrance and departure, whether it be by air, land, or sea, all immigrants should be registered with their fingerprints so their immigration status can be traced



and monitored. With these precautions set, immigrants can be well documented and supervised based on those who are needed or wish, for a set period of time, to work legally in this country.

As a citizen of the United States, I realize that having such control over an individual may be an infringement on their individual rights, but if an immigrant chooses to become a part of this country, it seems a necessary precaution, more so as an economic check rather than a security problem.

With these new precautions, immigrants will be able to further their American experience as legal citizens. Instead of becoming a detriment to American society, immigrants will work to help further our economic success together. With newfound citizenship and previously unattainable lifestyles, the soup that is American culture will continue to be a part of the ever changing society.

Camille Carleton is currently studying at the University of Washington

Resumes and Cover Letters for Recent College Graduates

Mihyun Hong and Jenepher Schulte

INTRODUCTION

A well made cover letter and resume is the difference between landing an interview and not. The conventions of resume and cover letter writing for those seeking entry into the workforce with their newly received diplomas are highly defined as a result of many people working in the same environment and having the same purpose. This is a highly strategic genre, with explicit purpose and strong dynamics of power and competition shaping the text. Having a sound understanding of how the genre works is key to using your cover letter and resume to its maximum potential.

Read our guide and write that winning resume you need to land your dream job. By first exploring the social context and purpose of the genre, then how that translates into the features of the genre, and finally expanding that basis of understanding to alternate modes and functions of resumes and cover letters, you will gain a comprehensive grasp of the genre, and in turn a better resume and cover letter of your own. When it is your first line tool for starting your future, every difference matters.

SOCIAL CONTEXT OF THE GENRE

An understanding of the forces shaping the standards of resumes and cover letters allows you to use them most effectively. Cover letters and resumes have a very specific sociorhetorical environment and vary little in convention. When written by a recent recipient of an undergraduate degree, the extent of variation is minimal. The level of conformity is dictated by the social situation in which the text is employed, and in the case of this genre, these factors cause conformity in format, content, structure, and writing style.

By identifying the writer, reader, purpose, and mode of use, the social situation is described. The social situation of resumes and cover letters shapes the text because there are strong dynamics of power and competition. Hirers are looking to choose the most qualified applicant out of the pool of resumes. Applicants know that hirers, who can consist of one reader up to any series of HR screeners, committees, and bosses, will be first scanning the gathered resumes for minimal requirements. The resume must stand through the 20-second scan; otherwise it lands in the recycle bin and immediately fails the purpose of the writer. Once past the initial screening, the resume must stand out against the backdrop of many other resumes. Ultimately it is the content of the resume, the qualifications of education and experience, which decides whether an interview is granted. But formatting and content strategies can highlight the important qualifications that the writer wants to stress, possibly influencing the

impressions of the readers. Because writers are so sensitive to the competitive nature of their situation, every possible strategic move is made to obtain the upper hand.

An applicant to a company looking for a person to fill a position submits a cover letter and resume together as a package. Through writing and submitting the package, the applicant is trying to be awarded the job by getting the hirer's attention, their strategy being to persuade by showing their qualifications and skills in the most effective manner. Knowing it will be only scanned at first, every writer chooses outline format with bulleted phrases. The phrases start with the verbs best describing the ability of the writer because a reader might not even read to the end of the phrase. Likewise, the most impressive section of content goes first, so that if the reader does not read to the end of the page at least the most persuasive content has been communicated. This manner is highly sensitive to the anticipated desires, expectations and reading style of the reader, and thus both the environments of the reader and the writer affect what the writer produces.

In a more abstract sense, the reader and writer are in two different environments; the reader is in a professional, formal work environment and the writer is in any possible environment yet is trying to be granted access to the reader's and thus incorporates the formal tone of the reader's environment to help the reader identify with it. Because the situation where cover letters and genres are employed is so specified, with the reader's formal environment and intention of choice, the writer's competitive environment and intention to be awarded the job, the resulting texts are very similar.

Important. Think of yourself as your own advertising agent. Identify your strongest selling points and your target audience. This is an advertisement of you, so know what the employer is looking for and tailor your resume and cover letter to their needs.

THE CONVENTIONS

Adherence to the conventions of cover letters and resumes is important. The conventions are a result of writers identifying the expectations of the readers and making strategic decisions to best meet these expectations, in order best appeal to the reader.

Even though the resume and cover letter compliment each other, the format, structure, content, sentence structure and diction are different for each as a result of having different, yet coordinating strategies of argument. The conventions of resumes are discussed first because, although the cover letter serves as an introduction to the resume, no cover letter will ever be looked at if the qualifications given in the correlating resume are not first approved. The samples referred to can be found in full text in the appendix.

THE CONVENTIONS OF RESUMES

Format

The most notable convention of the resume is the style of format. Resumes are written as an outline and divided into sections labeled by bold headings. Each starts with a centered heading

that bears prominently the full name and contact information of the applicant. The name is the largest, most bold font of the page, because the content is of no value without the name. The name of the applicant is the most stressed. As demonstrated in the samples, the resume is always in portrait layout and kept to one page.

Content and Structure

Your qualifications are the only content of the resume. An appeal to logic, only the facts are given. Any discussion of your qualifications is saved for the cover letter. Included are the accomplishments and experiences that you argue qualify you for the desired position. This information is structured into category sections, and then lists each criteria chronologically. The sections tend to be objective, education, experience, and leadership. Logical organization of the content allows the reader to navigate through the content easily and expediently find the information they want. To insure that the most important content is read, the sections are in order of significance. The objective section is first. Second is either experience or education, whichever gives the most compelling argument for the reader to consider you as a candidate.

Objective

Here you explicitly define your purpose in applying. Not all college majors or patterns of employment point in a clear career path, and so an objective clarifies for the reader the direction that you have in mind. This section plays a crucial role in the resume and thus is placed just beneath the heading. Placed first, this will be what the reader relates the following content back to. The qualifications that follow prove why you ought to be granted whatever your stated intention is. Unlike the other sections, the objective is written in a short phrase.

OBJECTIVE

To obtain a position in the business field where I can apply and further develop my skills in international strategic marketing, leadership, and management, while helping the company to reach its profit goals.

Education

Resumes of recent college graduates tend to have the Education section as the first section of qualifications, as it is most often their largest accomplishment. Always first is the name of the school, name of the major, and the month and year of graduation. The cumulative GPA, departmental GPA, and a list of classes related to the position that were completed can be included in this section if noteworthy. If the GPA would not impress the reader, it is not included.

EDUCATION

University of Washington, Seattle, WA

- Bachelor of Art in Chemistry, June 2006
- Cumulative GPA: 3.78
- Departmental GPA: 3.89

- (Courses taken: Organic, Inorganic lab, Biochemistry lab, Microbiology lab, Physical Chemistry, Quantitative analysis lab)

Work Experience

Here your experience in the work force is outlined. Every job or internship is given an individual entry, which is titled by the company name, job title, and duration of employment given in month and year form. Then, in bulleted phrases are described the notable responsibilities you carried at each position. This is where you are able to brag about how capable you are. What you have done before tells the reader what skills you already have.

Nordstrom, Int'l Sales Department, Seattle WA June – September 2008
Intern

- Helped plan meetings and presentations, general office support.
- Built relationships in the Seattle and international business communities.

Important. Always remember that you are convincing them of your potential value to them. Think critically about what skills each experience gave you, then pick the ones that relate most to the job your applying for. Focus on those that show your skills et to be a perfect match to their needs.

Sentence Structure and Diction

There are no complete sentences in resumes for the simple reason that they communicate less effectively than phrases when scanned. Every point must be summed up in one phrase because the reader does not spend enough attention on it to remember more than a phrase worth. Much attention is spent on the word choice in every phrase. Conventionally, every bulleted phrase of the Work Experience section starts with a verb, because your capabilities are the most important part of the phrase.

Important. Take time to find the most effective words. Because you only have so much of the reader's attention, start your bulleted phrases with strong verbs. These are they ideas of your capabilities that will stick with the reader, if you choose the right word. Would you rather be remembered for having already "Directed student discussions towards understanding of class concepts " in your TA experience, or forgotten because you only "Gave lessons to students"?

THE CONVENTIONS OF COVER LETTERS

Format

Cover letters are written in formal business letter format. First is the heading that began the resume. Then, aligned to the left comes the date, address of employer, and opening salutation. This follows the convention of business letter, with a colon at the end like so.

Dear Mr. Anderson:

Content

The first thing you need to write is your name and contact information on the top of the letter. Following this information, indicate the name and address of the reader. Since this letter is addressing a specific person or organization, it is good for you to start with the name of the person or organization starting with "Dear." Generally the cover letter consists of at least three paragraphs. The first paragraph is about the reason for applying. The key tip of this paragraph is describing the reason in different way to start the letter. For example, write you experiences or the motivation you had which inspired you to apply for the job. The second paragraph is about your background. Since you will write your background specifically in the resume, write yourself briefly. In the last paragraph, you need to mention that your resume is placed on the next page and the contact information. At this moment, indicate your expectation to be called from the reader, and also show you sincerity. At the bottom of the letter, leave the space for your signature and write the "enclosure." Cover letter should be written in formal language. Thus, be careful with the word choices. Do not use slang or jargon. It will ruin your cover letter, even your image to the reader. The important thing in writing the cover letters is that it should be compliment to the resume. If the information in cover letters and resumes are redundant, it will give less effect to appeal to the reader. Always proofread your cover letter. The reader will notice your ability to describe yourself in the resume. Think they are your English instructors.

VARIATIONS IN THE GENRE OF COVER LETTERS AND RESUMES

DIFFERENT SCENARIOS IN WHICH TO EMPLOY THE GENRE

For writing creative resumes and cover letters, you can change some of content from the standard text. For example, you can use the cover letter and resume which address Couple Management, attached in Appendix II. As you can see in the example resume below, the format is the same. It is one-page length and portrait shape. However, if you would like to change the shape, you can, but it will be less space to put everything you want if it is landscape shape. For the content, it is much different than the standard text. The content includes more personal facts. If you see the example text below, it says about the personality, religion, and interests which you can not notice in the standard text. Just be creative. The readers will impress your creativity and want to read your resume and interview you. Also, the use of words is less formal and they are not the past verb form. For personality section, it does not start with verb. For word choices, use words which can attract readers, but still avoid using slang or jargon.

DIFFERENT GENRE TO EMPLOY IN THE SCENARIO

Cover letters are meant to serve as an introduction and personable compliment to the resume, while rhetorically strengthening the argument that the reader should grant an interview to the writer. They summarize the personal skills supported by the evidence of the resume and allude to further contact while establishing a personal connection with the reader, whether

that is one person or an entire company. However, cover letters are, like resumes, scanned. And business letter format, being in paragraph form, is not conducive to being clearly understood when scanned. A greeting card is. Of the more personal genres, cards are, with their juxtaposition of image and short text, the most effective modes of communication when scanned.

A balance is necessary though. Because this is still a formal communication between applicant and reader, a card in lieu of a cover letter would need to maintain a formal tone. In the example provided in Appendix II, a formal tone is used in the message. The message is a distilled version of the standard sample cover letter, whose content strategy is already so perfected by the strong influences of the specific, purpose driven social environment.

This technique of disembedded genre proves an effective tactic. It interests the reader and draws attention to the writer's creativity. The color and image choices are as strategically aimed at the specific audience as the word choice in this variational cover letter and the standard it redresses. The resume is mounted on coordinating card stock to underscore the relationship of coordination between the two. In a genre where convention is expected, a well-executed break with convention could prove an effective strategy to achieving the purpose: landing the interview.

CONCLUSION

With a more profound understanding of the social forces shaping the convention of resumes and cover letters, and implementing the tips given for producing cover letters and resumes, we hope that you will become a successful user of the genre. Always keeps in mind that explicitly showing your purpose and choosing your words carefully lets the reader see your strengths most clearly. Also, you should keep in mind that demonstrating everything about oneself, no matter how coherently, in a one-page paper is not enough. It will win you the interview, but not necessarily the job. Applying the expanded understanding of strategies to communicate effectively in any genre, whether textual, verbal, or in any mode, will help you the rest of the way. Hopefully, this guide will help you make the first step to a successful future in a career of your desire.

*Appendix I: Full Examples of Standard Resumes and Cover Letters by
Recent College Graduates*

MI-HYUN HONG

451 4th Ave South #333
Anywhere, WA 98000
(123) 555-8888
applying@u.college.edu

August 8, 2006

Anderson's National Chemistry Laboratory
Address
Seattle, WA 98034

Dear Mr. Anderson:

As a recently graduated Chemistry major of the University of Washington, I am prepared and willing to devote my time working in the chemistry field. I have a strong passion for chemistry, and with my multiple experiences and education I feel that working in the chemistry field will give me not only the chance to share my knowledge with others but also the chance to learn more from the working experience and its surroundings.

When I found out that you were hiring and I recognized your enthusiasm for chemistry, I strongly wanted to be part of your company's family. I recently acquired my B.S. in chemistry from the University of Washington in June, 2006. I have a wide range of experiences from writing lab reports and daily construction inspecting reports to researching in both organic and inorganic fields. These experiences have shaped me into a hard worker who can get along with others.

The enclosed resume includes more information about my education and work experiences. Please do not hesitate to contact me at (123) 555-8888 if you have any further questions. I look forward to hearing from you.

Sincerely,

Mi-hyun Hong

Enclosure

MI-HYUN HONG

451 4th Ave South #333
Anywhere, WA 98000

(123) 555-888
applying@u.college.edu

OBJECTIVE: To use my knowledge in a Chemistry environment and to obtain a position in the laboratory.

EDUCATION:

University of Washington, Seattle, WA

- Bachelor of Art in Chemistry, June 2006
- Cumulative GPA: 3.78
- Departmental GPA: 3.89
- (Courses taken: Organic, Inorganic lab, Biochemistry lab, Microbiology lab, Physical Chemistry, Quantitative analysis lab)

WORK EXPERIENCES:

University of Washington, Department of Chemistry, Seattle, WA

Research assistant

- Prepared materials and assisted students with the lab reports
- Synthesized and characterized novel drug-delivery agents and therapeutics for use in Boron neutron capture therapy for cancer

Lab technician

- Participated in environmental study in New Mexico
- Participated in bauxite leaching project
- Utilized wet chemical, electrochemical, AA and other spectrophotometric analyses
- Developed a specific ion exchange resin
- Gained experience in IR, NMR, X-ray, and organic synthesis

Chemistry tutor

- Oversaw other students with assignments and lab reports
- Developed other students' knowledge of Chemistry
- Motivated students to become interest in Chemistry

Jenepher A. Schulte

(123) 555-8888
applying@u.college.edu

13301 SE 79th PL #C333
ANYWHERE, WA 98000

August 8, 2006

Human Resources
Ben & Jerry's Homemade, Inc.
30 Community Drive
South Burlington, VT 05403-6828

Dear Hiring Professional:

Your quality ice creams have been dear to me since childhood. As I am nearing graduation at the University of Washington Business School and looking towards career and future, I hope to work for a company dear to me and, like myself, seeing growth in their path ahead. In my growth as a professional, I have grown an appreciation for companies like Ben and Jerry's Homemade, Inc. that strongly value quality and innovation, as well as socially and environmentally aware business practices. I am writing to inquire about a position in your sales department, seeking a full time post in the field of international business. I was referred to the company by Janice Smith, Director of Finance. Enclosed is my resume, which outlines the experience and credentials that I have to offer as a potential member of your team.

Experiences in class, internship, and workplace have developed the personal skills that would make me a very beneficial addition to the company. They have shaped me to be a skillful team member, as both leader and participant. Instilled in me are a strong work ethic, drive to succeed, and ability to work well under pressure. My unique combination of skill, experience and interest makes me a candidate for your team.

Please consider me in your recruiting and interview process. I have deep respect for the social efforts Ben and Jerry's Homemade, Inc. has made itself known for. The company's progressive values compel in me a strong desire to be a part of the company. I offer a strong set of personal and academic qualifications, and I hope that I match the needs of Ben and Jerry's Homemade, Inc. An interview would allow an opportunity for further discussion of my qualifications and capabilities in relation to your needs. I will call you next week to follow up, and you can reach me at (425) 466-6951, or jeneps@u.washington.edu. Thank you for your time and consideration.

Sincerely,

Jenepher A. Schulte

Enclosure

Jenepher A. Schulte

(123) 555-8888
applying@u.college.edu

13301 SE 79th PL #C333
ANYWHERE, WA 98000

Objective

To obtain a position in the business field where I can apply and further develop my skills in international strategic marketing, leadership, and management, while helping the company to reach its profit goals.

Education

University of Washington, Seattle, WA
September 2005 - expected May 2009

- Bachelor of Arts in International Business, with honors
- Minor in Italian, studied abroad at UW Rome Center Summer 2007
- Cumulative GPA: 3.66

Eastlake High School, Sammamish, WA
September 2002 - June 2005

- Succeeded in AP Calculus and English.
- Completed training in Microsoft Office applications.

Work Experience

University of Washington, Business School, Seattle WA
September - December 2008

Teaching Assistant

- Led 15-student classes, supplementing the professor's lecture.
- Assisted students, gave students feedback, prepared class materials, graded papers.
- Served as a liaison between students and professor.

Nordstrom, Int'l Sales Department, Seattle WA
June - September 2008

Intern

- Helped plan meetings and presentations, general office support.
- Built relationships in the Seattle and international business communities.

Il Fornaio, Milan, Italy
September - December 2007

Barista

- Supervised store, including opening/closing store and managing shifts with up to three employees, while serving customers their pastries and beverages.
- Handled cash deposits, tills and employee concerns.
- Strengthened people meeting and Italian language skills.

Lawrence Anthony Salon and Spa, Seattle WA
August 2005 - April 2007

Receptionist Lead

- Managed front desk employees, including hiring, training, scheduling, and handling their concerns, as well as stylist/receptionist concerns

Résumés & Cover Letters

- Managed retail inventory, including making and receiving orders.
- Greeted, checked out, and scheduled clients at high-end salon and day-spa.

Leadership and Awards

- Member of Business School Honors Program
- Dean's List 2005-2009

References provided upon request.

*Appendix II: Full Examples of Variation Resumes and Cover Letters by
Recent College Graduates*

MI-HYUN HONG

451 4th Ave South #333
Anywhere, WA 98000
(123) 555-8888
applying@u.college.edu

August 8, 2006

Couple Management
Address
Seattle, WA 98034

Dear Mr. Anderson:

To become a part of someone means showing the will to love my future partner, even the bad qualities he has. In my point of view, the most important thing before knowing someone better is sharing one's personality, hobbies and interests so that each couple can have happier time in each of their future.

After I saw your ad in the Seattle Times and went over your website, I though I would try your service because there is not enough time to meet someone I desire in this busy society. The proposal you listed and the stories of people with successful experiences led me to send you this letter.

The enclosed resume includes more information about my personality and other background information. Please do not hesitate to contact me at (206) 407-6304 if you have any further questions. I look forward to hearing from you.

Sincerely,

Mi-hyun Hong

Enclosure

MI-HYUN HONG

451 4th Ave South #333
Anywhere, WA 98000

(123) 555-8888
applying@u.college.edu

OBJECTIVE: To share my information with others and to find a qualified person who can be with me for the rest of my life.

APPEARANCE:

- 5'3" height 108lb
- 32-25-34
- Brown eyes, black hair
- Short hairstyle
- Clean skin type

EDUCATION:

University of Washington, Seattle, WA
Bachelor of Science in Chemistry, June 2006

Lake Washington High School, WA, June 2001

PERSONALITY:

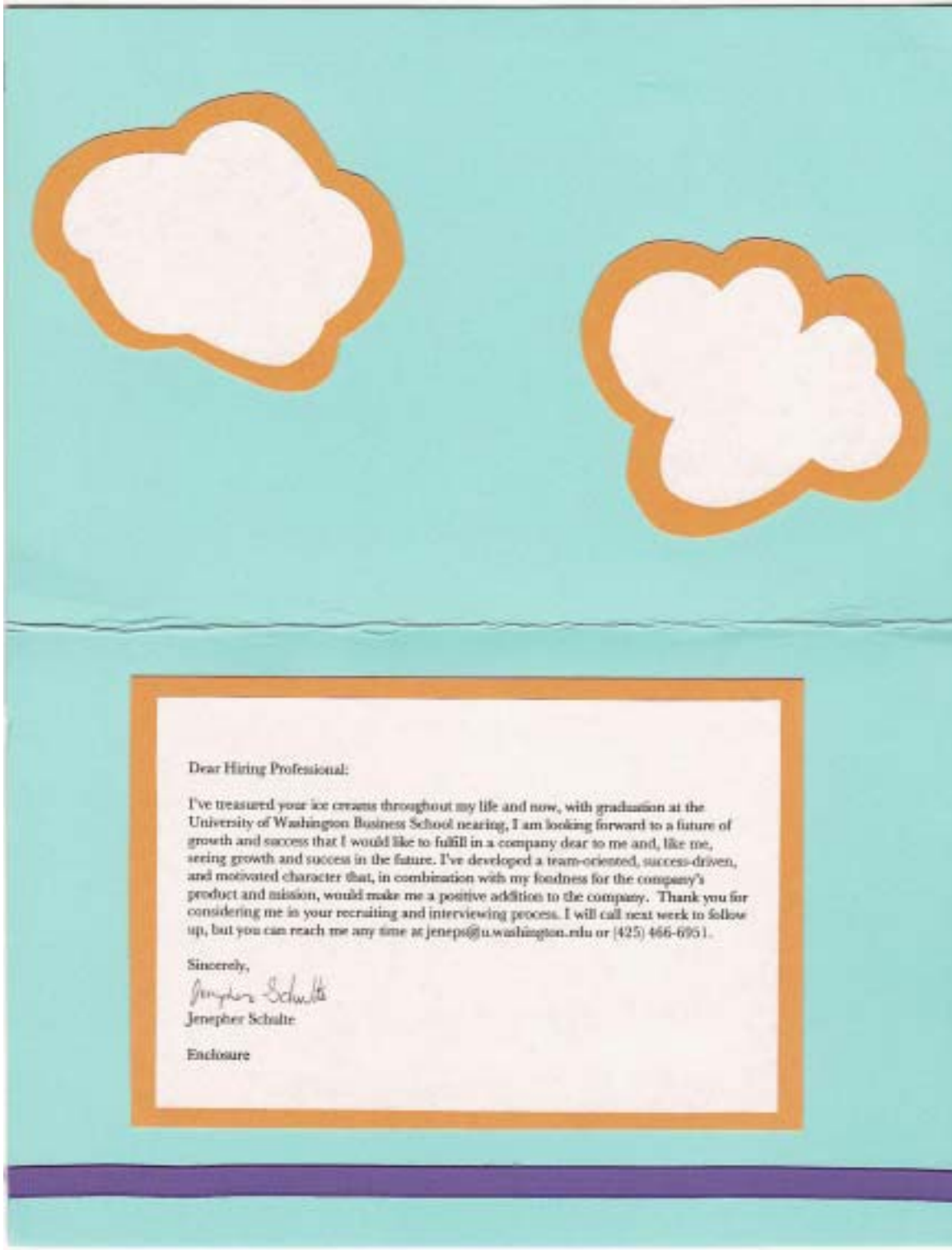
- Easy and out-going
- Like to talk with people
- Find pleasure in helping others
- Have both many boyfriends and girlfriends

INTERESTS AND HOBBY:

- Enjoy watching musical performances, especially operas
- Like jogging and exercising
- Love to read poems, and listen to hip-hop or pop songs

RELIGION:

- Christianity



Dear Hiring Professional:

I've treasured your ice creams throughout my life and now, with graduation at the University of Washington Business School nearing, I am looking forward to a future of growth and success that I would like to fulfill in a company dear to me and, like me, seeing growth and success in the future. I've developed a team-oriented, success-driven, and motivated character that, in combination with my fondness for the company's product and mission, would make me a positive addition to the company. Thank you for considering me in your recruiting and interviewing process. I will call next week to follow up, but you can reach me any time at jenepps@u.washington.edu or (425) 466-6951.

Sincerely,

Jenepper Schulte
Jenepper Schulte

Enclosure



JENEPHER A. SCHULTE

(123) 555-8888
APPLYING@U.COLLEGE.EDU

13301 SE 79th PL #C333
ANYWHERE, WA 98000

OBJECTIVE

- To obtain a position in the business field where I can apply and further develop my skills in international strategic marketing, leadership, and management, while helping the company to reach its profit goals.

EDUCATION

University of Washington, Seattle, WA *September 2005 – expected May 2009*

- Bachelor of Arts in International Business, with honors
- Minor in Italian, studied abroad at UW Rome Center Summer 2007
- Cumulative GPA: 3.66

Eastlake High School, Sammamish, WA *September 2002 – June 2005*

- Succeeded in AP Calculus and English.
- Completed training in Microsoft Office applications.

WORK EXPERIENCE

University of Washington, Business School, Seattle WA *September – December 2008*
Teaching Assistant

- Led 15-student classes, supplementing the professor's lecture.
- Assisted students, gave students feedback, prepared class materials, graded papers.
- Served as a liaison between students and professor.

Nordstrom, Int'l Sales Department, Seattle WA *June – September 2008*

Intern

- Helped plan meetings and presentations, general office support.
- Built relationships in the Seattle and international business communities.

Il Fornaio, Milan, Italy *September – December 2007*

Barista

- Supervised store, including opening/closing store and managing shifts with up to three employees, while serving customers their pastries and beverages.
- Handled cash deposits, tips and employee concerns.
- Strengthened people meeting and Italian language skills.

Lawrence Anthony Salon and Spa, Seattle WA *August 2005 – April 2007*

Receptionist Lead

- Managed front desk employees, including hiring, training, scheduling, and handling their concerns, as well as stylist/receptionist concerns.
- Managed retail inventory, including making and receiving orders.
- Greeted, checked out, and scheduled clients at high-end salon and day-spa.

LEADERSHIP AND AWARDS

- Member of Business School Honors Program
- Dean's List 2005-2009

References provided upon request.

Scientific Research Reports for Journal Publication

John Kurkowski⁴, Yuhong Wang⁵, J Austill⁶

The scientific research report genre is a highly rigid form of text published in science journals, which enables communication between members of the scientific community. It is intended to inform readers of new discoveries and techniques soon after their development, thereby allowing the readers to respond to these topics by correspondence, reviews, and follow-up studies.

The scientific method is fairly new in human history. We can surmise that this “standard” was established to create a single correct way for scientists to claim and show the importance of their research. This is not an arbitrary decision, because if researchers could use any method to evince something, we might still believe blood consists of four humors. The scientific community’s acceptance of logical proofs and technical descriptions in reporting on researchers’ methods has led to the report genre today. Its setting is in a journal, its diction is exact, and each instance will appear strikingly similar to the last. We have found little to no variation in the genre. There is a venue for those reports that fail to comply with the required format: with the proliferation of the internet, such reports could be presented via media such as research-group-moderated blogs. We do not examine such venues here. The scientific community’s scrutiny favors the agreement on the journal format, which will likely perpetuate it for years to come.

The genre’s very rigid and unique structure often makes it difficult for an unfamiliar writer to produce a text that meets the genre’s standards. A text that does not conform to the conventions will not be accepted for publication by scientific journals. In this genre guide, we intend to show the conventions that constitute each section of a scientific research report. This will be useful to readers who want to understand the genre’s motivations and even more so useful to writers who wish to write in this genre. The guide aims to increase a writer’s comprehension of the genre’s standards by expounding its patterns, their backgrounds, and their rhetorical effects, ultimately helping the writer produce publishable research reports.

This is the claim of many standard writing guides. However, this is written to be a guide to the genre. By “genre,” we do not mean a categorization. Of course, the guide describes many writing patterns, which the reader can interpret as “how to write.” However, the guide also explains the interaction within the ecology of genre, the cyclical relationship between the social expectations and context versus the author’s intent and purpose of the report and its parts.

⁴ Undergraduate, University of Washington Department of Computer Science

⁵ Undergraduate, University of Washington Department of Electrical Engineering

⁶ Undergraduate, University of Washington Department of Molecular, Cellular, and Developmental Biology

This writing guide mirrors the physical layout, organization, diction, and sentence usage of a typical text in the genre. Therefore, the physical layout of this paper is broken into sections like a standard text in the genre, including: Title, Authors, and Publication; Abstract and Keywords; Introduction; Materials and Procedures; Results; Discussion and Conclusion; Acknowledgements; and References. The reader can skip to the section they need. In each, we discuss the purpose, content, and language specific to each. The typical diction of this genre is professional and explicit. The diction does not use slang but includes heavy amounts of jargon and topic specific terminology. We have chosen to address the topic of the genre utilizing the 3rd person in order to maintain an objective distance.

TITLE, AUTHORS, AND PUBLICATION

TITLE

The title expresses the research that will be covered in the paper. Report authors write it in a manner that will be specific enough to differentiate their report from others on a similar topic. The title often goes further than simply mentioning the topic by including specific terminology, methodology, or the environment of study, and it should be long enough to elicit specificity. Our example text (see appendix) uses the following title.

“Implication of Genes Within the 6.7 Haplotype in the Onset of Barden’s Disease”

It does not use this obvious and non-descriptive title.

“Implication of Genes in Barden’s Disease”

Another possible title could include methodology.

“Use of Dot Assay in the Implication of Genes in Barden’s Disease.”

AUTHORS

The authors are named below the title, first name before last, and separated by commas. The order in which the names occur is typically indicative of the amount of research done. Middle initials are sometimes used to differentiate researchers with the same name within a field, but this is optional. Both credentials and contact information may be included near the corresponding author’s name or may be referenced by a superscript, and occur at a different location on the first page (see appendix). The credentials of the authors can include present positions held and their association, but, in the journals we studied, they exclude any information on past experience or awards. This information acts as ethos by presenting the authors as authorities on the subject being discussed.

PUBLICATION

The name of the journal which published the text, along with the volume in which it occurred, the year that it was published, and the pages on which it occurred are printed together by the journal on the first page. This can occur at any point. The audience expects recent publications to be the most relevant and useful, so the year of publication is used by readers to filter the reports they desire to read.

The original submission date, subsequent submission dates, and acceptance date are also printed by the journal in their own line on the first page, and act as a copyright date. This is important to distinguish the order in which a discovery is made, and the convention of establishing when a paper was first submitted allows crediting of the rightful people.

ABSTRACT AND KEYWORDS

ABSTRACT

An abstract expands on the title and informs a potential reader of the topics contained within the text. This allows readers to decide whether or not they wish to read the report. The abstract is a condensed summary of the topics discussed, methods used, and possible implications which occur within the text. It often includes one or two sentences specific to each section, but makes no attempt to define the terms used. This acts to entice the reader by giving them an understanding of the text's general content but not any concrete detail on what will occur in the body of the text.

The format of the abstract is determined by the guidelines of the journal in which it is published. It often occurs as a single column that is centered just under the previous sections, but sometimes occurs in a two column format if the rest of the text is formatted in that fashion.

KEYWORDS

This section is a relatively new addition to the genre that came into use with the development of online databases. It does not occur in all texts of the genre. It lists words that the author deems to be representative of the topics contained in the text. Our example text uses terms to make it searchable by specific queries.

Keywords: Barden's Disease, BD, Ozod, HLA 6.7 haplotype, Autoimmune disease, IgG7

INTRODUCTION

While the abstract summarizes the entire report, thereby introducing it, the introduction presents the goal of the study conducted without suggesting the results. Here, the purpose is

to clarify the motivation behind the study and hint at the approach used to undertake it. This effectively sets up the reader to better understand where the remainder of the report is going.

This is also the opportunity to give background information on the topic at hand. One to two sentences defining the topic are often the first part of the introduction. Next, in order to fulfill the known-new contract with the reader, relevant problems or recent discoveries in the field are discussed. Quoting the results of another author is rare. Instead summarizing the key ideas from another work is commonly used. Because the conclusion of another, cited report only suggests further research and not the ramifications of any discovery (as is described in this paper), paraphrasing here is the author's chance to openly state the importance of another study. Any such ideas relevant to the paper are brought forth and cited using brackets containing either a superscript reference to an article in the reference section or a mention of the author and year of publication. Not all ideas are discussed in the report. When choosing what ideas to include, the knowledge of the reader and information necessary to the topic are helpful. Scientific research reports are intended for those experienced in the field, and this fact is thus used to limit the introduction's background. Any reader who is not acquainted with the topic is expected to research the information that they lack (often by reading the referenced text) or simply take what the report states for granted. The introduction in our example text represents a minimum of required information to include. Any information it brings up is presented in little more than a sentence with a citation.

HLA genotypes have been implicated as the cause of disease, though specific alleles have not yet been determined [3]. Prior research has suggested that specific MHC Class II alleles located between the genetic markers J21K and Y20W [4] could be the cause of eumelanocyte F350F surface receptor recognition by compliment stimulating Igs [5].

Referencing figures in the introduction is optional. Figures here are not representative of the research data but instead serve to help the reader visualize some part of the background information.

Finally, the goal of the paper is stated. Again, how it is accomplished is hinted at, but not expanded and justified until the subsequent sections of the paper. At this point, it is just important that the readers identify the information that will be covered in the paper. At this point, the reader is likely to have questions, but unlike in many genres, the authors will not answer them immediately. Instead, the conventions of this genre establish specific places where the questions will be answered, depending on the question. This predictability allows for a reader experienced in this genre to know where to look in order to find the answer to their question.

The language of the section is similar to the rest of the paper. It describes past events in the past tense, and everything else in the present tense. It is also noteworthy that from the introduction through to the references section, the paper maintains a layout, be that either single or double column. This layout is another feature decided upon by the journal, and it acts to create uniformity to all of the texts contained within a journal.

PROCEDURE

The procedure section is arguably the most important part of a scientific report. One of the purposes of a scientific report is to allow others to reproduce the conducted experiment. Without a clear and precise procedure, no reproduction would be possible. That would nullify the validity of the report, regardless of what useful discoveries it might contain.

The contents of the procedure section are rather self-explanatory: they are the steps taken in conducting an experiment. The information contained in this section is scrutinized by authors for accuracy, precision, and correct chronological order. Any small mistake could drastically change the results of an experiment. Indeed, the scientific community requires proof before it awards discovery credit to anyone. Its skeptical members will scrutinize the procedure just the same as the authors, if not more.

The details of the techniques that are commonly known within the field are not discussed; only the details which differentiate this experiment from others that have been performed. Also, any results or conclusions drawn from the techniques are excluded from the procedures and reserved for the next two sections. Usually the contents of this section are divided into several subsections appropriate to distinct techniques, allowing the readers to better differentiate each. Our example text breaks the procedure into a discussion of subject selection, subject background, and the methods for determining their genes with specific subsection headings (see the "Patients and Methods" section in the appendix).

The linguistic aspects of this section mostly conform to other parts of the report, with one major exception: the procedure section favors the passive voice. The scientific community expects this section to be completely objective and the procedure to arrive at the same result, regardless of the personnel conducting it. The passive voice best reflects that expectation, thus it became a convention in the genre.

RESULTS

The result section serves as a transition between the procedure and the discussion sections. It contains mostly figures and data derived from the procedures. The discussion section will refer back to the results section, so every figure and calculation here should be clearly labeled, allowing the reader to easily find them. Again, any discussion of conclusions that can be drawn from the results is excluded.

The result also serves as a check for other researchers reproducing the experiment. The same results should be obtained by any experiments that are performed by precisely following the procedure. If this does not occur, an interaction, such as questioning or defending the results, will be initiated via other genres such as critiques and reviews.

DISCUSSION/CONCLUSION

The discussion/conclusion section has a multitude of functions which all act together to conclude the body of the report. Its purpose is to explain the meaning of the results and answer any questions that the target audience, other professionals within the field, might

have. This section often begins by giving the reader additional background information that will aid them in understanding the conclusions that can be drawn from the results, but would not have aided in the understanding of the preceding sections. Unlike the introduction section, the background information contained here is often complete, so as to allow the reader to follow the argument and reach the same conclusions as the authors. Next, this section revisits the results obtained from the experiments and explains what implications about the topic these reveal. Results may stand alone or be combined if they both draw the same conclusion.

The format of the discussion/conclusion section has format similar to the introduction, procedures, and results sections. However, in the scientific journals we reviewed for writing this guide, we never witnessed it broken into subsections. The sentences and paragraphs used transitions to flow together.

This section will often reference figures and data from the results section, but may also add figures that compare the data collected to data that had been previously collected by some group in a different study. It is important to note that the positioning of the figures within the text does not correspond to the sections that reference them. They tend to be organized in the order that they are mentioned by the text, and can occur at the end of a text as an appendix or can be evenly spread through the text. It is not uncommon for a reader to be required to flip the pages to find the mentioned figure, though in a computer mediated text the figures may be hyperlinked to allow quick access.

If there are any elements of the experiment that may be questioned by the reader, the authors bring them up in the conclusion and attempt to show why these are insignificant or false. This often leads into a discussion of experiments which the researchers either plan to perform or think need to be performed in order to understand the topic better. Lastly, the author may choose to revisit the information that they have added to the understanding of the topic to ensure that the reader leaves with a clear understanding of the texts importance and purpose. This is the authors' way of preemptively defending their findings from possible questions. If the readers' questions are answered within the text, questions and debate on the results are less likely.

ACKNOWLEDGEMENTS

The acknowledgements section is an optional part of the research report text which acts to thank anyone who helped in the research. This may include any source of funding, anyone who performed experiments but did not do enough to constitute being an author, or a fellow researcher who allowed the team to use their lab, equipment, or who supplied materials.

Again, the layout complies with the previous sections (introduction through discussion). This section includes present tense acknowledgements of past tense actions. They may be in either first or third person.

REFERENCES

Throughout the report, the authors have included citations to more briefly introduce necessary background information, or to corroborate evidence and justifications. In the same order that they occur in the body of the text, the citations are defined in the references section. If the authors have not included any citations, the scientific community will hold the report to be ungrounded in many parts.

Showing how to cite every possible type of source (a book, website, personal interview, etc.) would require its own guide. A quick internet search reveals many guides for conforming to specific, scientific citation formats. It is also appropriate to use the citation style found within the journal targeted for publishing a paper. After all, journals might use a unique format.

Our example text references several journals. Other texts' references typically include the same content as ours, although format and punctuation are highly variable, even within our example.

13. Kilmister L, Clarke E, Taylor P. *Occurrence of AceSP8 neurotrophin in motorneurons of the head*. Sanctuary Medical Records Vol. 4 (1981): 32-36.

Here is the order of our chosen journal citations.

- 1) The authors are ordered: last name, first initial, comma, next author
- 2) The article name, italicized
- 3) The journal name, underlined
- 4) The volume number, year of publication, and relevant page numbers

APPENDIX

Summary of Our Sample Text

This guide has referred to the following sample text about a mock condition called “Barden’s Disease.” The sample mimics a standard text in the research report genre, although the study, data, and certain terms it uses are bogus. If not for it being false and thus lacking in data, a journal interested in the topic of the sample would consider publishing it.

The fact that it is bogus does not detract from the text’s application of genre conventions. Its diction is specific, the introduction accurately yet briefly describes the paper’s concerns, the procedure explains all the techniques employed, and the conclusion follows from the premises. Also, the formatting is similar to what we saw in many science journal reports.

The purpose of writing it was not only to craft a sample text in our genre, but also to maintain a convincing tone. The report leaves doubt out of the voice. Instead, it presents everything confidently, finally suggesting further research be done on this fake topic as if it were groundbreaking. One motive for writing in this genre, like any other, is monetary gain. We are convinced the fake authors of the sample text would receive their funding. We have also witnessed that those unfamiliar with genealogy and those who did not read this disclaimer accept the sample as real.

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Implication of Genes Within the 6.7 Haplotype in the Onset of Barden's Disease

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Abstract

We used a set of 146 patients and 78 controls to elicit the HLA genes important to the development of Barden's Disease. Increased frequencies of the HLA-TMV3 and HLA-TMV4 in diseased patients implicates these genes in the onset of disease. Results from HLA-SMB7 and BA57 genes show possible functions in the mechanisms of disease. The overarching 6.7 Haplotype seems to be the likely requirement for susceptibility to disease.

Keywords: Barden's Disease, BD, Ozod, HLA 6.7 haplotype, Autoimmune disease, IgG

Introduction

Barden's Disease (BD) is a rare disorder that has only been observed on the small Pacific island of Ozod and is characterized by an antibody mediated autoimmune response against eumelanocytes [1]. Individuals showing the early symptoms of the disease have characteristic epidermal zones that lack pigment (Figure 1a), and individuals in the later stages of disease lack epidermal pigmentation altogether (Figure 1b). This loss of pigmentation has been shown to be caused by binding of antibodies to F350F receptor proteins located on the outer membrane of the eumelanocytes instigating destruction of the eumelanocytes by complement pathway [2].

HLA genotypes have been implicated as the cause of disease, though specific alleles have not yet been determined [3]. Prior research has suggested that specific MHC Class II alleles located between the genetic markers J21K and Y20W [4] could be the cause of eumelanocyte F350F surface receptor recognition by complement stimulating Igs [5]. A strong association has also been made between disease and the MHC Class III allele BA57 [6].

We studied 224 individuals in order to implicate specific alleles with disease symptoms. Our initial data implicates the 6.7 haplotype as the primary disease causing allele set. Key to this study has been individuals over the age of 40 with symptoms of disease that have not progressed to late stage.

Patients and Methods

Subjects

The small island of Ozod has proven to be an ideal place to conduct a genetic study since the population is both interrelated and relatively small. The small population size enabled us to perform a large test set composed of individuals between the ages of 12 and 73, likely including the extent of the population within this age set. Subjects were limited to island inhabitants with only native Ozod antecedents. None of the island inhabitants were older than 73 years at the time of investigation.

Subjects with disease ranged from early development of disease, characterized by fewer than 10 areas of pigment loss, to prolonged, characterized by complete loss of epidermal pigmentation. 65% of total subjects expressed disease in some form. 11 of these could be characterized as having the early stage of disease, 98 were in the late stage of disease, and 47 were in the middle stage. Unaffected individuals above the age of 25 were treated as control, since all affected individuals cited the initial age of disease onset as having been prior to their 25th year.

Background

Subjects were surveyed as to where the initial points of pigmentation loss occurred, age of initial pigment loss, and age of complete pigment loss if applicable. Complete pigment loss was defined as including all skin surface and

all hair roots, but not hair ends since those can persist for many years after production.

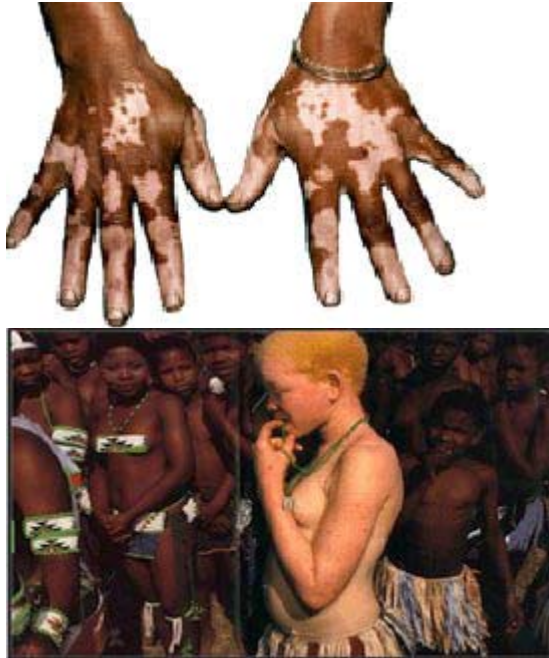


Figure 1a (top) and Figure 1b (bottom).

HLA Typing

DNA was derived from peripheral blood samples of each of the subjects by the salting-out method [7]. PCR was used to amplify the 6.7 region of chromosome 6. Primers used were labeled with chemoluminescent markers. Nylon membranes were bound with oligonucleotide probes specific to the BA57, HLA-LZ2, HLA-SMB7, HLA-TMV3, and TMV4 sequences. The amplified DNA was denatured and blotted to the membrane. Binding of genetic segments to probes was catalyzed by ultraviolet radiation. Membranes were washed with solution to remove unbound DNA fragments. A chemoluminescent substrate was required to elicit visual detection on X-ray film [9].

Results

In our testing, we included alleles previously suspected in disease instigation due to location within the HLA and observed occurrence in affected individuals.

Subjects/Background

Data from the survey on the point of initial pigment loss seems to indicate that no specific area of the body is preferential by the disease. 10% of subjects reported that the initial site was on their hands, though this number is not large enough to be considered significant.

Age of disease onset ranged from age 6 to age 24, though a clear majority (72%) indicated that onset occurred during the late teens (Figure 2).

The time required for disease to progress from the early stage to the late was generally

between 3 and 6 years. Most individuals indicated that the disease had progressed past the first stage in the initial year of onset, and some stated that the progression from early to middle stage took as little as two months (Figure 3).

HLA-LZ2 and HLA-SMB7 polymorphisms

Both the HLA-LZ2 and HLA-SMB7 allele frequencies in affected patients were consistent with those observed in the controls. Within the disease affected patients, the HLA-SMB7 allele more frequently occurred in patients in the middle stage of disease, particularly those experiencing slow progression of disease.

HLA-TMV3 and TMV4 polymorphisms

The HLA-TMV3 and HLA-TMV4 polymorphisms occurred more frequently in individuals experiencing some form of pigmentation loss. Also, these two alleles rarely occurred separately (only in 3 individuals) showing linkage. These results are consistent with those observed in Lennon et al. 1965 [8].

BA57

The MHC class III allele BA57 did not show a tendency toward occurrence in diseased rather than unaffected individuals. It did occur more frequently in individuals that experienced early onset of disease (before the age of 14) implicating it some effect of disease, though this effect cannot be elicited from the data.

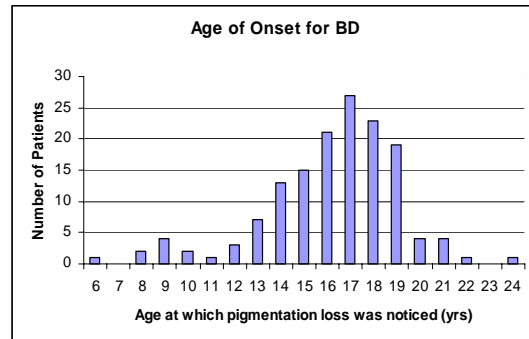


Figure 2: Correlation between age and onset of disease.

Discussion

The HLA genes have been shown to predispose individuals to autoimmune diseases [10]. In this investigation, we sought to identify the key HLA alleles predisposing individuals to Barden's Disease. MHC Class II and III alleles have previously been implicated in the cause of disease [4] and [6], but we brought a wider perspective to the evidence by sampling a large (and possibly complete) portion of the population.

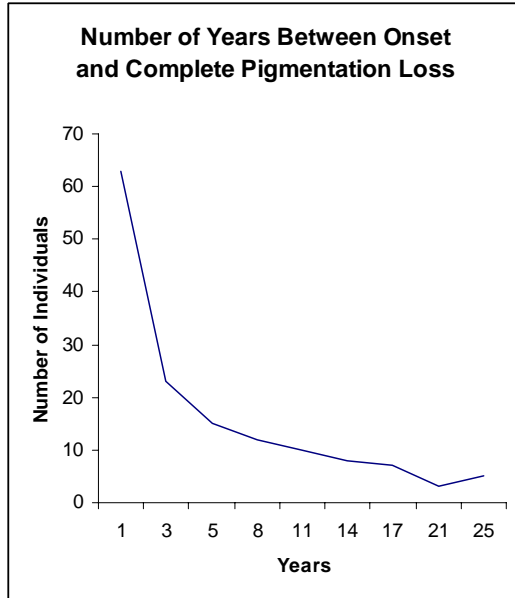


Figure 3: Individual response on BD progression

Our data supports previous implications of the MHC Class II alleles TMV3 and TMV4 for the initial cause of disease. These genes occurred more frequently in diseased individuals, and our data supports the idea that they are part of the larger 6.7 haplotype as suggested in Dwight et al. [11]. Both our data and the data presented by Dwight et al. show a link between these alleles and suggest that a larger subset is characteristically occurring in conjunction within this population causing the high level of disease affected individuals. It is likely that multiple genes, including TMV3 and TMV4, work in conjunction to cause disease onset, and that a mostly complete 6.7 haplotype is sufficient to cause the B-cell production of IgG7 specific for binding of F350F eumelanocyte surface protein [12].

An IgG targeting antibody treatment has been shown to be effective in treatment of disease. Our results suggest that a gene therapy technique targeting the 6.7 haplotype might be more effective and less detrimental to the patient's immune system.

The results obtained by this study contradict previous implications that the HLA-LZ2 and HLA-SMB7 alleles are associated with onset of disease, since they are observed to occur equally in both diseased and healthy individuals. A role for the SMB7 allele as a decelerant of disease proliferation can be proposed from our results, since diseased individuals with this allele experienced a slower progression toward the late stage of disease. The effecting cause cannot yet be determined and should receive further investigation to elicit this information.

Our results also proposed a role for the BA57 allele that has previously been implicated in disease. The evidence shown here implicates this allele in reducing the age of disease onset. This would seem to give a previously

undescribed role to MHC Class III molecules in Barden's disease.

Identification of the BA57 allele and 6.7 haplotype in patients with family history of Barden's Disease could be used to identify susceptible individuals in the clinical setting.

Our evidence supports the suggestion in reference [13] that HLA polymorphisms should be investigated as factors affecting an individual's likelihood of developing BD, as well as the suggestion in reference [14] that the MHC Class II molecules are key to disease onset. More research should be performed to elicit the mechanisms that cause F350F surface receptors to be recognized by the MHC Class II molecules. Also, we suggest that further research be focused on identifying other component alleles of the 6.7 haplotype and their respective functions. We intend to focus our next study on the alleles located directly between the TMV3 and TMV4 alleles.

Acknowledgements

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