

# ENGL 3140 PORTFOLIO

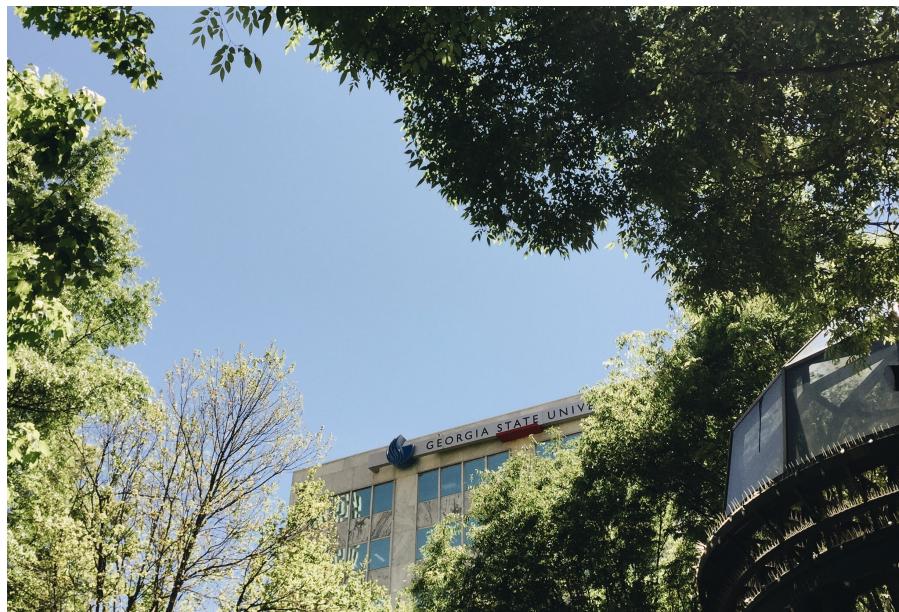
## PROFESSOR DAN HOLMES

**[TITLE NOT FOUND] FALL 2019**

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**GRACE DAVIS**

This portfolio displays my progress during the creation of our class publication, [Title Not Found]. In writing and editing for [Title Not Found], I learned the real strength lies in having a reliable partner. Both my work and the work of my writer in Issue Two are included in this portfolio. Given that my editor during Issue One did not aid in the revision of my article, I had a lot to learn about maintaining diplomatic and constructive communication with my writer during Issue Two, as well as the expectations of an editor.



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# ISSUE ONE

## PITCHES

Social critique: Cancel culture

The recent rise of online “cancel culture” on social media has revealed the negative impact of the movement. What once started as a way to keep those in power accountable has now shifted into a venomous and unhelpful practice. Hardly anyone gets to learn from their public mistakes. In this article, I will examine what makes cancel culture both great and terrible, and I will explain how to hold the powerful accountable without creating a poisonous online environment.

Human interest: The failure of Georgia State music programs

Year after year, the school of music at GSU graduates successful adults. Those graduates go on to teach well and play for symphonies, but there are a few issues: it is taking longer for students to graduate and those who do graduate leave the program with poor mental health and low finances. In this article, I will explain the fundamental flaws of the school of music at Georgia State University.

Human interest: The shortage of parking on campus

Georgia State University is running low on available parking on campus. It is the largest university in Georgia, and in fall 2018, admissions let in a record number of undergraduate freshmen. While the university grows, our parking has remained the same. I’d like to interview a group of students, both living on campus and commuting, and see how they fare with the new conditions.

Art critique: Mindhunter Season 2

Filmed largely in Atlanta, season 2 of the Netflix original “Mindhunter” takes a look at the FBI’s role in the Atlanta Child Murders of 1979-1980. I want to know the relevance – the Kairos – of the show choosing to cover those crimes at this time. How does this season affect the actual cases? How does it change the perception of Atlanta, and does it make sense to cover the Atlanta Child Murders more than thirty years after the arrest of Wayne Williams?

## EDITOR'S RATIONALE

Grace Davis

Engl. 3140: Holmes

Writer's Pitches

10 September 2019

Social critique: Cancel culture

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Suggest “Cancel culture”

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## FIRST DRAFT

### How to cancel:

There are largely two ways for people – on either end of the class structure – to be held accountable for their actions: legally and socially. Not everyone is caught by the police or gets sued for their transgressions. With social media being as large and accessible as it is, sometimes social accountability is the only currency available.

The act of canceling is not inherently a bad idea; it is how the public ensures that people in power and influence do not get a free pass when they offend or break the rules. Where the canceled could flex their financial or social influence and get out of official consequences, the public can still flex their own individual influences.

In cases like R Kelly, cancelation means large-scale defamation and activism.

People and streaming services have boycotted the artist's music, and Kelly has repeatedly refused to express remorse for his alleged (some would say proven) actions. On the opposite side of the spectrum, we have Kelvin Pena (internet personality "Brother Nature"). Pena faced controversy earlier in 2019 for resurfacing bigoted tweets – tweets that he wrote when he was still just a child, and he responded to his #cancelation by taking responsibility for his words and demonstrating that he has since changed. The internet, while not unanimous, was compassionate in Brother Nature's reaction.

Now that we have established the strength and ramifications of canceling, let's discuss the how-to.

Step one: the individual.

Movements are, after all, started by and filled with individuals. As a person, you must make an informed decision not to willfully participate in the popularity of a person or a company. By remaining informed in the decision, you avoid a worthless boycott.

Step two: the action.

Just don't participate in the canceled person or company's wealth or prosperity. If allegations are true, your choice in this is a way to stay socially and ethically conscious.

Step three (optional): communication.

Once you have personally canceled a celebrity, company, or politician, you have the choice to have your voice heard. Either through social media or word of mouth, you can communicate with others and potentially influence them to do the same as you. You can use your personal platform, whether it be big or small, to speak out against who you have found at fault.

Dos and Don'ts:

- Please DO your research.
- DO NOT just retweet without considering what is factually correct.
- DO encourage others to research your issue.
- DO NOT just blindly follow what you've heard on the issue.
- DO NOT perpetuate the cycle of misinformation and fake news.
- DO NOT personally attack a person for simply disagreeing with you.
- DO have a productive conversation about the issue.

By avoiding the fatal flaws of today's cancel culture and actually starting a dialogue about a prominent figure's mistakes (or like Harvey Weinstein: continuous and shameless abuse), you will contribute to a potentially better society. Productive conversations and accountability are powerful tools against the seemingly untouchables of Hollywood and Washington D.C.

# ISSUE TWO

## RATIONALE

### Chosen Pitch & Rationale

For Issue Two of [Title Not Found], I would like Chelsea McIlvaine to write her human-interest piece on the Hospice house. I find it intriguing because of her apparent heart for strangers and storytelling. In class, we discussed each of her pitches, and it was clear that she would excel in this specific article. It reminds me of the Humans of New York Facebook account with its ease and humanity. I am excited to see how she chooses to compose this article.

Although her article is magnetic, I would ask McIlvaine to consider what kind of angle she will give it. How will it relate to the whole blog? Is there any specific question she would like to ask the people? Will it be written purely in the words of her subjects, or is she going to add her own words? I understand that it might seem fun to default to the form of Humans of New York, but this article might benefit from a common theme to make each interview cohesive and connected with the next. The challenge here is to create something that is original; to create something that fits together as an article.

## INITIAL EDIT

(I accidentally deleted the majority of my edits and comments while copying the content to this new document.)

### Origins

A man many of us are familiar with but is perhaps not well known is a man named Kenneth Katz. Katz co-owns the fresh Latin restaurant, Buenos Días, with his wife Jeanette. Upon my first interaction with Katz, his southern hospitality was very apparent. Except there's one problem, Katz isn't from the South. Instead, Katz tells me he's from The Bronx in New York City. Like many people from the North, Katz migrated south for warmer weather upon graduating high school. Katz was accepted into Emory University and graduated with a bachelor's in Economics.

Comment [GD1]: Wordy?

Comment [GD2]: Query

### Buenos Días

The restaurant's menu, as described by Katz, is a mix of "[recipes from] a lot of countries." The menu reflects influences from Puerto Rican, Cuban, Mexican, and Salvadorian cuisine. When asked if having vegetarian and vegan fare is important to him and his wife, Katz chuckled and replied, "it's definitely one of the most important things we do." Founded in 2013, the menu at Buenos Días adapted slowly overtime to meet the demands of customers. Katz describes the vegetarian influence at Georgia State University as much bigger than that of the city of Atlanta itself. Therefore, he says the menu adapted to include vegetarian and vegan options per students' demands.

Comment [GD3]: Repetitive diction

### Katz Beyond Buenos Días

When asked what he thinks is the most important aspect of himself, Katz replies "either honesty or persistency." Both of which are crucial, not only for running a

Comment [GD4]: Repetitive diction

business but also for living a happy life. One thing not many people may know about Kenneth and his wife, Jeanette, is that they have a love for old Spanish b-movies (B-movies are low budget, mass-produced movies). Kenneth describes their love of such movies as spurring from his wife's desire to learn English upon moving to the United States.

### **Why the lime-green walls?**

Kenneth tells me that when he and his wife took over what is now Buenos Días, that the walls were brown, and the floors had “six layers of linoleum that w[ere] chipped away... with grease on top.” I get the impression that they really wanted to brighten the place up. Kenneth said that they were going to go with yellow walls, but that he and Jeanette decided on green “to make everybody think about fruits and vegetables.”

Comment [GD5]: Try not to end a sentence with a preposition.

### **What's in store for Buenos Días?**

Aside from the smoothie that Buenos Días already offers, Kenneth tells me that GSU students are in store for a red smoothie and a green juice. Kenneth's wife, Jeanette, is still working on the recipes for both treats, but they're expected to be available sooner rather than later. Not surprisingly, one of the biggest challenges the Katz's face is training their workers how to execute new recipes when they're not around. Perhaps the most exciting insight I received is that the Katz family is working on a new store in Metro Atlanta on the West end. The Buenos Días sister store will be known as “La Bodega”, which means “corner store”. The new establishment will be a corner store with hot, fresh food. There's even talk of the pizza being on the menu for La Bodega, which is exciting considering Kenneth's NYC roots.

## FINAL DRAFT

Buenos Días Café: Part of the Panther Family

By Chelsea McIlvaine



### Origins

Kenneth Katz co-owns the fresh Latin restaurant, Buenos Días Café, with his wife, Jeanette. Upon my first interaction with Katz, his southern hospitality was apparent. Except there's one problem: Katz isn't from the South. Instead, Katz tells me he's from the Bronx in New York City. Like many people from the North, Katz migrated south for warmer weather upon graduating high school. Katz was accepted into Emory University, where he graduated with a bachelor's in Economics.

### Buenos Días

The restaurant's menu, as described by Katz, is a mix of "[recipes from] a lot of countries." The menu reflects influences from Puerto Rican, Cuban, Mexican, and Salvadorian cuisine. I ask Kenneth if having vegetarian and vegan fare is important to

him and his wife. Katz chuckled and replies, “it’s definitely one of the most important things we do.” Founded in 2013, the menu at Buenos Días adapted overtime slowly to meet the demands of customers. Katz describes the vegetarian influence at Georgia State as much more significant than that of the city of Atlanta itself. Therefore, he says the menu adjusted to include vegetarian and vegan options.

### **Katz Beyond Buenos Días**

When asked what he thinks is the most valuable aspect of himself, Katz responds, “Either honesty or persistency.” Both of these attributes are crucial, not only for running a business but also for living a happy life. Many customers would not know that Kenneth and Jeanette have a love for old Spanish b-movies. B-movies are low budget, mass-produced movies. Kenneth reveals that their love of such films spurred from his wife’s desire to learn English upon moving to the United States.

### **Why the lime-green walls?**

Kenneth tells me that when he and his wife took over the property that is now Buenos Días, the walls were brown, and the floors had “six layers of linoleum that w[ere] chipped away... with grease on top.” I get the impression that they really wanted to brighten up the place. Kenneth states that they were going to go with yellow walls, but that he and Jeanette decided on the green “to make everybody think about fruits and vegetables.” Their reasoning is fitting for the restaurant, and the lime lends a sense of life to the atmosphere. Indeed, it is hard to walk into the place without thinking of all of the fresh produce offered.

### **What’s in store for Buenos Días?**

Aside from the smoothie that Buenos Días already offers, Kenneth informs me that GSU students are in store for a red smoothie and a green juice. Jeanette is still working on the recipes for both treats, but they're expected to be available sooner rather than later. Not surprisingly, one of the biggest challenges the Katz's face is training their workers how to execute new recipes when they're not around. Perhaps the most exciting insight I receive is that the Katz family is working on a new store in Metro Atlanta on the West end. The Buenos Días sister store will be known as "La Bodega," which means "corner store" in Spanish. The new establishment will be a corner store with hot, fresh food. There's even talk of the pizza being on the menu for La Bodega, which is exciting considering Kenneth's NYC roots.

### **Reflection**

I am honored to have had the opportunity to get to know the owner of Buenos Días, as it is one of my favorite restaurants. Kenneth was kind and open to my inquiry for an interview, and throughout our interactions, he was polite and charming. I think what I like most about Buenos Días Café is that students feel like part of the family as soon as they walk in. It seems Kenneth puts extra effort into learning the names of his regular customers, which is thoughtful and does not go unnoticed. Since 2013, the Katz family and Buenos Días have become a celebrated thread in the fabric of GSU culture, as much as our beloved Pounce.

Find menus, news, and other information about Buenos Días [here!](#)

# IN THE REAR-VIEW MIRROR

## REFLECTION

I registered for Editing for Publication as a way to test my strengths. I had some previous experience in helping my friends refine their essays, but I had never given editing a real shot in an academic setting with any sort of guidance. The standards and conventions laid out by Amy Einsohn in *The Copyeditor's Handbook* were but figurative suggestions, and I had little understandings of what it meant to write an article. When we had our first class meeting of the semester, Dr. Holmes had us tell everyone our major and why we enrolled in ENGL 3140. Almost every member of the class was a journalism major. I felt overwhelmed and entirely out of my element.

As we read through each tenet of Einsohn's, I began taking note of all the things I had never considered and all the standards I had wrong in my head, so that when it was my turn to edit, I would have a clear method of revision. I also planned on learning more about the process in observing my editor. However, my editor had little follow-through during Issue One. I tried several different methods of communication, but my editor did not revise anything I wrote (apart from what he said about my pitches). As a writer, this was frustrating; as a future editor, this was also confusing. I had been hoping for another student who might help me understand the

expectations associated with an writer-editor relationship. I learned hardly anything during Issue One because of this lacking, aside from the importance of having a functional and constructive relationship with my editor or my writer.

Issue Two was fun, for a lack of a better word. My writer, Chelsea McIlvaine, had a few compelling ideas – about one of which she was visibly excited. She wanted to write a *Humans of New York*-style piece on the elderly people living in the hospice home at which she worked. In trying to over-compensate for the lacking of the last issue, I told her to go for it. I advised that she not get caught up trying to replicate *Humans of New York* voice and methods – try to create something original for Issue Two. A few days later, she emailed me to assert that she had changed the scope and subject of the article. Changes like this occurred a few times. Throughout the exchanges and revisions, we maintained open communication over email, text, and “track changes” comments.

In retrospect, I was an unassertive, timid editor, which I think might have hurt the end result. Most of my edits revolved around a difference in opinion and voice. McIlvaine wanted to just put her subject’s words on display; I wanted her work to reflect some personal flare. Our directions clashed, so I bowed to her plans for the majority of the edits until the final

one. I spent much of those weeks concentrating on content and tone, forgoing the nitty-gritty grammatical details. I thought as an audience rather than a professional editor.

As a writer, I was lost without the guidance of another viewer, another set of opinions and ideas. I was too dependent of someone else who did not show up. Without an editor, I did not have anywhere to go with my article. It was poorly fleshed out and ill-timed. I realize that my article comes off as preachy, and I notice that all of my examples have no substance, no Kairos. I still believe in the subject matter, but the execution was poorly thought-out.

I should have continued with the methodical approach that I had been composing before we started the class publication. I should have come to my writer's work with a plan to clean it up and keep it on-message. I should have written my rough draft as if it were my final submission because, as it turns out, it was. If I were to participate in another similar publication, I would not necessarily be more assertive. I think I would create a checklist to stick to no matter the context or status. I would forge a balance between detail-oriented and wide-lensed.

## REVIEW OF 404: PAGE NOT FOUND

Although alike in title and in course subject, *404: Page Not Found* and *[TITLE NOT FOUND]* differ in tone and range. *404: Page Not Found*'s seems centered around current social issues, whether the articles touch on the issues through written prose or critical review. Additionally, each article is rooted in something personal. My class' publication, *[TITLE NOT FOUND]*, although topical, feels a little like stock content – like something an adult would expect from college students. Aside from works like "Bookstores, Graphic Novels, and an Act of Kindness" and "The Wonderful World of Autism: a Helpful Guide," both issues of *[TITLE NOT FOUND]* fail to tap into something niche or heartfelt. Do not get me wrong: I am only discussing the titles. Within much of the articles, there are touches of personal experience and relevance to the audience. However, I would have liked to have seen some attention-grabbing and motivating titles.

The first issue of the other class' publication is cohesive. It discusses the same general content: medical and social issues, which demonstrates teamwork between editors. I do not claim to know if this happened on accident or on purpose, but I appreciate the attention to a greater detail. The second issue accomplishes this to a lesser degree, but I still welcome it.

Outside of content, the visuals of the sites contrast. I am more than likely biased because I took and posted the heading image for *[TITLE NOT FOUND]*, I find it much more aesthetically pleasing. The heading image of the other class' publication comes across jumbled because it makes the title of the website difficult to read. *404: PAGE NOT FOUND* uses a lot stock images to visualize the titles, which is a nice touch that, on

some level, engages the reader a bit more, but there are so many that it becomes a distraction to an easily overwhelmed reader like myself. Their use of images disengages me and distracts me from what I am there for: the written content.