R2: the Rice Review
Application for Editorial Staff, 2014-2015

Due via email by Sunday, April 27th at 5PM

Please email your answers to the following questions to r2ricereview@gmail.com. Any questions should be addressed to Stefanie Saathoff at ss55@rice.edu.

Name:

College:

Year:

GPA & Major:

Will you be studying abroad next year?:

Please list all previous workshop experience, creative writing courses taken, and any involvement with literary publications:

List the positions in which you are interested:

Elements of the application:

1. Position Descriptions

2. General Questions

3. Position-Specific Questions

4. Sample Pieces

POSITION DESCRIPTIONS

EDITOR-IN-CHIEF: This position sometimes overlaps with that of the managing editor, and the editor-in-chief works closely with both the managing editor and the faculty advisor. Responsibilities include but are not limited to: delegating tasks to the masthead and facilitating in the execution of these tasks, designing and implementing the production calendar, planning and running meetings, facilitating staff solidarity, communicating with the faculty advisor, thinking critically about the mission and future of the magazine, managing the budget, preparing for The Big Read and coordinating the piece selection process, dealing with the printer, copyediting the magazine, and revising the application for staff positions. The editor-in-chief must be able to delegate tasks in a manner that takes advantage of the staff’s current skills and helps the newer members build up skills to become stronger members of the staff. Familiarity with R2 is required and former team management experience is strongly suggested. Previous workshop experience is required. This position requires a large time commitment throughout the year.

MANAGING EDITOR: The managing editor works closely with the editor-in-chief to delegate and oversee staff tasks, design and implement the production calendar, manage the budget, prepare for The Big Read, plan and run meetings, coordinate layout, communicate with the faculty advisor, think critically about the mission and future of the magazine, and copyedit. The managing editor also keeps minutes during meetings, coordinates and edits the interview section of the magazine, and manages the R2 email account. Familiarity with R2 and former team management experience are strongly suggested. Previous workshop experience is required. The managing editor stands in for the editor-in-chief when the editor-in-chief is unavailable. This position requires a large time commitment throughout the year.

SECTION EDITORS: The Poetry, Fiction, and Creative Non-Fiction editors are each responsible for their namesake section in the magazine. Each section editor reads and judges all of his or her section’s submissions prior to The Big Read, oversees the decision of which pieces will be published, workshops with authors to edit pieces for publication, and copyedits all pieces. In addition, the section editors will attend all staff meetings, assist in publicizing R2 events and deadlines, attend sponsored readings when possible, and be ready to assist with any other R2 business as needed. Previous workshop experience is required, and creative writing experience in the section is desirable. This position requires a large time commitment from the beginning of December to the end of March.

ART EDITOR: The art editor works closely with the layout staff to select all art in the magazine, including the cover, and to establish the magazine’s general design scheme. In addition, the art editor will attend all staff meetings, attend sponsored readings when possible, and assist with any other R2 business. He or she will be responsible for most advertising work for the magazine, including the design of posters, flyers, and graphics. Familiarity with InDesign, Illustrator, and Photoshop is strongly recommended.

ASSOCIATE EDITORS: Associate editors will work closely with a particular section of the magazine, or with the layout and art editors. Associate editors are expected to offer critical and constructive opinions of pieces during the selection process. In addition, associate editors attend all staff meetings, serve as readers during the Big Read, assist in publicizing R2 events and deadlines, attend sponsored readings when possible, and assist other staff whenever and however possible. Previous workshop experience is strongly suggested but not required. This position is appropriate for individuals interested in applying to be section editors in the future. Expect a heavier time commitment from December to the end of March and regular attendance at all normal meetings.

**GENERAL QUESTIONS:**

(All applicants should respond to these questions. Position-specific questions are located below.)

1. Why do you want to be a part of R2’s editorial staff?

2. Being an R2 editor requires a significant amount of time. Describe the other clubs/activities in which you are involved and the leadership roles you will be taking on in the 2013-14 school year. How much of a priority would R2 be for you?

3. Have you previously been involved with R2? If so, what do you like best about the organization? What would you change?

4. What skills would you bring to R2? What would you hope to learn from an editorial position?

**POSITION-SPECIFIC QUESTIONS:**

(Only answer the questions relevant to your desired position.)

Editor-in-Chief:

1. Why are you right for this position, and why is it right for you?

2. Describe the ideal working relationship you would have with your staff, especially with the managing editor, faculty advisor, and English Department administration.

3. Discuss your vision for the future of the magazine.

4. Please critique one of the pieces at the end of this application in 1-2 paragraphs. Consider style, content, and any other factors you find relevant. Discuss the piece’s intention and how it works towards that intention. If you were to workshop the piece with the author, what changes might you suggest in order to develop the piece further?

Managing Editor:

1. Why are you right for this position, and why is it right for you?

2. Describe the ideal working relationship you would have with your staff, especially with the EIC and faculty advisor.

3. Discuss your vision for the future of the magazine.

4. Please critique one of the pieces at the end of this application in 1-2 paragraphs. Consider style, content, and any other factors you find relevant. Discuss the piece’s intention and how it works towards that intention. If you were to workshop the piece with the author, what changes might you suggest in order to develop the piece further?

Section Editors:

1. Please indicate your desired section(s). Why are you right for this position, and why is it right for you?

2. Describe a constructive workshop with a contributor.

3. Describe your ideal working relationship with your associate editors.

4. Please critique one of the pieces at the end of this application in 1-2 paragraphs. Consider style, content, and any other factors you find relevant. Discuss the piece’s intention and how it works towards that intention. If you were to workshop the piece with the author, what changes might you suggest in order to develop the piece further?

Art Editor:

1. Why are you right for this position, and why is it right for you?

2. Describe your previous technical, marketing, and design experience (e.g. design programs you are familiar with, previous layout experience, etc.).

3. What role do you think art should play in a literary journal?

4. Please give us an example of an image that you believe would make a good cover for a literary magazine. You can borrow the image from the internet or an amateur artist or design it yourself (please give credit to the artist). Please attach a copy of the image (in color if necessary), with a description of why it would make a compelling candidate for cover art.

5. If you have a portfolio or any examples of your previous design work, please include them with your application.

Layout Editor:

1. Why are you right for this position, and why is it right for you?

2. Please describe your technical and design background (e.g. programs you are familiar with, previous layout experience).

3. Please examine this year’s issue of R2 (available in the English Dept. office, or at r2mag.rice.edu) and tell us what you like about the magazine layout and what changes you would like to make in the layout of the magazine.

4. Describe the ideal working relationship with your layout staff.

Associate Editors:

1. Why are you right for this position, and why is it right for you?

2. Describe the ideal working relationship with a section editor.

3. Describe a constructive and effective workshop experience.

4. Please critique one of the pieces at the end of this application in 1-2 paragraphs. Consider style, content, and any other factors you find relevant. Discuss the piece’s intention and how it works towards that intention. If you were to workshop the piece with the author, what changes might you suggest in order to develop the piece further?

**SAMPLE PIECES**

1. “Gremlins”

The two sat across from each other on their first date. He was wearing starchy khakis and an itchy blue button down. She’d come from work and was wearing a stretchy purple wrap dress, or so he thought. Whatever it was, it looked nice.

 But he’d already told her that and now they sat in awkward silence, every now and then commenting on how delicious the food at this place is. They’d already talked about families and jobs and childhood pets and favorite movies and music and TV shows in their relationship online and they’d reached a bit of a dead end.

 After a particularly grueling awkward silence he asked once again, “Potatoes still good?”

 “This is ridiculous,” she responded, dropping her fork onto her plate.

 “What do you mean?” he said, sinking into his chair.

 She called the waiter over, “Two gin and tonics” she asked.

 “Uh,” he paused, “I don’t really like gin.”

 “Oh, these are both for me, you get whatever you want. We’re going to be more fun.”

 “Two whiskey sours.”

The waiter looked down at them from his white notepad and asked, “First date?”

 “Yes” they answered nearly in unison, sighing and laughing at the same time.

 “I’ll see what I can do.” The tall waiter left and though it was still awkward, they managed to eek out more conversation until he returned. He came back with two gin and tonics, two whiskey sours, and a bottle of champagne. He leaned in, “I told them you were proposing, so act fucking in love”, and then turned on his heel and walked away. The couple looked at each other and burst into laughter. She started drinking and he started drinking and everything was seemingly back on track.

 After they’d had their drinks and he was trying to open the champagne in the coolest way possible, she looked over at him with a sort of squinty look in her eye and said, “Tell me something embarrassing, from when you were a kid.”

 “Well that’s a tall order,” he laughed as the top popped, “How do you expect me to only pick one?”

 “No, no,” she said, “something meaningful.”

 They sat in silence while he thought, but not the same awkward silence as before. It was almost comfortable, he thought, but that might just be the whiskey talking. Who knows how they look to a bystander. He started to get lost in thoughts of perception and appearance when the perfect story came to him and he said, “Alright”.

 “I’m sorry” she said, “Alright to what?” Clearly she’d gotten lost somewhere too.

 “Alright I’ve got a story,” he said, more seriously than before.

 “OK, I’m ready”.

And he began. “When I was in the seventh grade, my science teacher Ms. Cross showed the movie Gremlins on the day before Thanksgiving break. You know, the movie with the weird ferbies that some dumb kid buys in Chinatown and then they just go ape-shit all over his whole life? Anyway, this movie is terrifying, like no joke and why Ms. Cross decided to show it is beyond me. So were all sitting on the floor, the girls are making friendship bracelets or some nonsense and I’m sitting by this kid Hank in the back and this scene comes on where all these little ferbie bastards are running through the city with mohawks and shit just trashing the place. Breaking windows and stealing records, really punk riot business.”

He paused her waiting for her to say something but decided to take her silence as an invitation to continue, “And so yeah, the main guy Mojo or Gordo or something is like this super evil little shit and he straight up jumps directly at the camera out of nowhere and I screamed. In front of everyone.” He sped up, realizing now how actually embarrassing as a story it was. “The girls drop their little strings and Ms. Cross even looks up from her wedding magazine and everyone in the room is staring at me. But its dark, right, cause the movie’s on, so I think for one hopeful second that no one knew it was me. And I turn to Hank sitting next to me and he punches me straight in the arm. Without smiling, he gives me a two-for-flinching jab to the bicep. And everyone explodes. The girls are pointing their skinny little fingers at me and the weird kid no one talks to is snorting in the corner. I swear to God I even saw Ms. Cross stifle a giggle behind Modern Bride. Swear to God.” He looked down and took a drink.

“Anyway,” he sighed, realizing that as long as he’d set himself up so horribly, he might as well go all the way, “I sometimes look back on that moment and I think, well, that’s the moment I realized I would never be a man. Not like in the real sense, obviously I would go through puberty like everyone else, grow an eventual mustache, etc. I would never be the hero. The man who jumps into a burning building or grills a perfect t-bone steak. I would be the kid who screams during Gremlins.” He looked up at the sort of shocked silence radiating from his audience. “But I mean, I’m still kind of manly,” he tried to explain, ‘I rescued a cat once...” But then it seemed too late.

She looked at him over the rim on her champagne glass. “You’re right”, she said putting the glass down, “That movie is scary as shit”. He realized he’d been flexing every muscle in his body and hoped his immediate relaxation wasn’t too apparent.

“Your turn” he said. She lifted her glass and started her story. The way she talked was so sweet and confident but a little self-deprecating. Her voice was like a New Jersey talk radio host, harsh but comforting and yet also kind of commanding. She told him that her parents had put her in special testing for “genius school or some bullshit” because she once told them she gave personalities to numbers. “What kind of personalities?” he asked amazed that these words and images were coming out of her mouth. She began to describe the devious con artist number 9, an Ursula-type who gave you a new tens-place but took a digit in return. Or 2, the boring people pleaser who let anyone divide by him, as long as you were in the even crowd. Honestly, he couldn’t tell you exactly what she said because he got lost in the maybe-drunk, maybe-interested shine in her eyes and the way her nose wrinkled when she laughed. “Well are you a genius?” he finally asked.

“Oh absolutely not. Unless we’re talking about charades. I am the Albert Einstein, the drugged up Lance Armstrong, hell I am the Mother Theresa of playing charades.”

As she spoke he sat back and thought about what it would be like to ride a Ferris wheel with her. And right then he knew he would call her again and that she would pick up the phone.

2. “House Hunting”

And all this is hardly Stepfordian

These wives grow soft

around the middle and hang

heavy with toddlers

Doves scatter

A minivan pushes into the driveway

Cat eyes are ravenous golden

and astounded

You grew up in a house like this

clean trim around each window

loved the open lawn

cherished a magnolia like this one

Now each act feels like a rehearsal

no one flips the flood lights on

certainty pours like sunshine

bodies fumble like bats

Enclosed in the darkness an elbow

might brush a softer kneecap

You want

this you don’t want this at all

“This” is much like choosing

firmer footprints in the snow

the uncertain

first bite of an orange

If houses were impermanent frames

wind rushing over the lip of an empty bottle

that long, low tone