

Outcroppings

A MAGAZINE OF THE EARTH, ENVIRONMENT AND ENERGY



EEPS
RICE UNIVERSITY

MAGAZINE MISSION:

To provide educational, accessible and balanced narratives about the science of our Earth, energy, and the environment.

- We will share stories about how our students, faculty and alumni research and experiences are helping us understand the complex interrelated system that is planet Earth and beyond.
- Students will learn to engage the non-science community about new or hot topics of broad value and impact.
- We will provide a balanced perspective on geoscience topics and issues that may have an impact on politics, society, or business.

MAGAZINE ORGANIZATION:

Outcroppings is managed and produced by EEPS staff, faculty, students, and alumni.

Staff- editorial oversight, content development, design, advertising, production, distribution

Faculty- oversight committee, content development

Students- student editorial committee, content development

Alumni- advisory committee



OUTCROPPINGS CONTENT

Each issue will contain two to three feature-length stories that cover the people, research, and field campaigns related to EEPS scientific activities. Balanced opinion or editorial articles about geoscience, energy and the environment will also be accepted; publication is subject to review by the editors. In the future, we may accept articles beyond EEPS activities.

All sections are available to contributors.

Student submissions are encouraged.

Recurring features will cover EEPS community and alumni:

- Faculty or Staff interests
- Undergraduate interview/research
- Graduate interview/research
- Alumni interview/research/article

Regular Departments:

- Faculty/Staff/Student news, awards, memoria
- Symposia
- Department activities (will vary but include classes, outreach, special events and social activities)
- Alumni events
- Letters
- Student pages
- Donor page
- Contribution page

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Guidelines

Basic article guidelines (limits in parentheses)

Headline (No more than 20 words)

A headline should be interesting, meaningful and compelling enough as it increases the chances of an article to be read.

Introductory Paragraph (1-3 sentences)

Also known as “intro” “kicker”, “deck” or “stand-first”, an introductory paragraph is the main piece of content that introduces a reader to an article. It carries forward what a headline has succeeded in doing - catching the attention of a reader. It connects a reader to the main article, taking forward a reader’s journey into the midst of the article.

It sets the tone of the article for a reader and sometimes, also summarizes the entire article. In terms of font size, it should be smaller than the font size of the headline of an article. But, it should be slightly bigger or at least a little bolder than the rest of the article.

Feature articles- Body Text /Copy (less than 2000 words)

This is a more lengthy and detailed part of a magazine article when compared to the introductory paragraph of the heading / headline of an article. A well-written body copy keeps a reader engaged to an article for the most part, generally till the end of the article.

A key point to note here is that you should be consistent with the length of the body copy for all the articles in the magazine.

Bylines

It is important that you acknowledge the person and the team which has worked on an article. Usually, the author’s name is written under the headline of the article, which is also known as the byline. It can be written in the same font size as that of the body copy.

Sub-headline / Subhead

These are used to break an article into various sections or compartments, indicating what the next set of paragraphs is going to talk about. It can be written in the same font in which the body copy is written, but it should stand out from the body copy at the same time. Hence, you can keep it “bold” so that it looks like a mini-heading or headline. An important thing to bear in mind is that you should not place subheads below an image or a quote in an article.

Pull Quotes

These usually provide a different dimension to an article in a magazine, making it look more interesting. Quotes aid in conveying your story to a reader, and if coupled with images, become potent. You can either have a quote verbatim from a portion of the body copy, or you could perhaps summarize a few points of the body copy in different words and have them as a quote or an excerpt.

Images

Images can be used as art, to underscore the scientific results, or provide supporting data used in an article. Images should be easy to look at/read/interpret, have straight forward labels, be of print resolution (1500 pixels in the smallest dimension; 300 dpi; CMYK color), and have no copyright restrictions (in other words not the same ones used in a publication). Provide credit for photographs. Most image file types can be used.

Captions for Images

These should be written in a way that they complement the image being used in an article. A caption should describe an image and should ideally be placed immediately below the image. The font size for image captions can be the same as that of the font in which the body copy has been written or slightly smaller than that.

Section Head / Running Head

Every magazine article does not need a running head, but some do. These are usually placed at the top of every page of a magazine and aid readers in navigating through an article easily. A running head should be designed creatively so that it looks good, because it is present on almost all pages of the magazine and a reader sees it every now and then. So, it has to be visually attractive.

Box Copy / Panel/Sidebar

Such boxes contain important facts related to the topic of the article that a reader should know while reading a magazine article. These could be statistics or dates or anything factual in nature which is important to know and short in length. Such data is placed in a box to catch the attention of a reader. A box can have a dedicated heading as well.

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Guidelines

Writing Style Guidelines

The narrative requirement of Outcroppings is that it should be readily understandable by the lay audience. Clarity of writing usually follows clarity of thought. So, think what you want to say, then say it as simply as possible.

Consider George Orwell's elementary rules (5 of the 6 presented here are from the book "Politics and the English Language", 1946):

1. Never use a metaphor, simile, or other figure of speech which you are used to seeing in print.
2. Never use a long word where a short one will do.
3. If it is possible to cut out a word, always cut it out.
4. Never use the passive voice where you can use the active.
5. Never use a foreign phrase, a scientific word or a jargon word if you can think of an everyday English equivalent.

Try to be genuine, familiar, and write as anyone would speak in common conversation.

Use the language of everyday speech.

If too many sentences begin Compare, Consider, Expect, Imagine, Look at, Note, Prepare for, Remember or Take, readers will think they are reading a textbook (or, indeed, a style book).

Do your best to be lucid or clear. Simple sentences will help.

Keep complicated constructions, cliché's, and gimmicks to a minimum. For example, it is usually easier to write a double negative than it is to interpret it.

Long-winded phrasing tends to obscure meaning. Long paragraphs, like long sentences, can confuse the reader. A paragraph is essentially a unit of thought, not of length; it must be homogeneous in subject matter and sequential in treatment. One-sentence paragraphs should be used only occasionally, if at all.

Don't boast of your own cleverness by telling readers that you correctly predicted something. Do not be too didactic.

As mentioned above, clear thinking is the key to clear writing. "A scrupulous writer" observed Orwell, "in every sentence that he writes will ask himself at least four questions, thus: What am I trying to say? What words will express it? What image or idiom will make it clearer? Is this image fresh enough to have an effect?"