

Mpls. St. Paul Magazine Application

Georgia Harms

glharms11@gmail.com

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Cover Letter

Georgia Harms

1097 22nd Avenue SE

Minneapolis, MN 55414

815-281-9203

glharms11@gmail.com

October 21st, 2025

Mpls. St. Paul Magazine

Minneapolis, MN

St. Paul, MN

Dear Mpls. St. Paul Magazine,

My name is Georgia Harms, and I think I would be a great candidate for the editorial internship at Mpls. St. Paul Magazine from January 2026 through June 2026. I am a current third-year undergraduate student at the University of Minnesota, Twin Cities. I plan to graduate in Spring of 2026 with a BS in technical writing and communications with a concentration in biological and health sciences, but I am well-versed in a wide variety of topics, especially those related to the Twin Cities art, design,

politics, culture, and food scene; I, myself, work in the restaurant industry at Porzana in the North Loop of Minneapolis.

My fine-tuned research skills, editing skills, and publishing experience make me a great fit for this internship. I've completed most of my major course requirements, notably Editing, Critique, and Style, Technical and Professional Writing, Writing Arguments, and Writing with Digital Technologies. I'm currently doing an internship as a technical editor for the website Technically We Write where I'm editing articles and compiling them into book format. By the end of the internship (December 2025), I will have gained both online and book publishing experience. In addition to this, I have extensive experience with Microsoft Office, Google Apps, LibreOffice, HTML, DITA, XML, and Markdown.

An internship at Mpls. St. Paul Magazine would help me further develop my writing, research, and publishing skills, gaining valuable industry experience for my future career. I would cherish the opportunity to further immerse myself in the rich, diverse Twin Cities culture through this editorial internship. Thank you for your consideration; I hope to hear from you soon.

Sincerely,

Georgia Harms

Rhetorical Analysis Sample

Georgia Harms

WRIT 3671

Professor Logie

October 6, 2025

Sabrina Carpenter and Redken: A Rhetorical Analysis

On September 19, 2024, the salon-grade haircare brand Redken announced their first ever global ambassador, singer and actress Sabrina Carpenter. Months prior to this, Carpenter's singles "Espresso" and "Please Please Please" reached #1 on the Spotify Global Chart, boosting her career and fame on a worldwide scale. Her debut album "Short n' Sweet" was one of the most highly anticipated album releases of 2024. Her catchy songs, flirtatious lyrics and glamorous, ultra-feminine style

largely contributed to achieving a pop star “It Girl” status and becoming arguably one of the most popular breakthrough artists of the year.

As an established, luxury haircare brand, Redken sells quality products to hair salons and the general public; they are a well-respected and trusted brand in the hair industry, and have held this positive reputation for decades. Redken released their Acidic Bonding Concentrate (ABC) hair care line, consisting of a shampoo, conditioner, and leave-in treatment in 2021, but it was not until September 2024, at the height of her success, that they announced Sabrina Carpenter as their first ever global ambassador. They featured her on the Redken website for the ABC hair care line pictured sitting by a brightly lit vanity, makeup done and bleach-blond hair set perfectly, the ABC hair care line set up in front of her, and a few paragraphs of text placed

to the right of the photo explaining her success story and connection to Redken. This campaign is considered effective in its use of rhetorical strategies such as audience analysis, the fusion-association typology explained by Phillips and McQuarrie, color associations with the use of white and red as explained by Caivano and Lopez, and Aristotle's ethos approach.

Overlapping Audiences

First and foremost, this campaign is effective in utilizing similar audiences for both Sabrina Carpenter and Redken. Redken's "brand" of selling luxury haircare has attracted an audience of majority women and hairstylists, as the majority of their ads feature and target women's hair and the quality of their ingredients is widely approved of by hairstylists and high-end salons. Sabrina Carpenter's audience is similar in how it consists of majority young women, specifically women who gravitate

toward her personal style. There's a broad overlap in intended audience, resulting in the main audience for this product targeting young women open to purchasing luxury beauty products.

Redken successfully attracts an audience that is not only broad, but also young and willing to spend the money on luxury products used by one of the world's biggest pop stars.

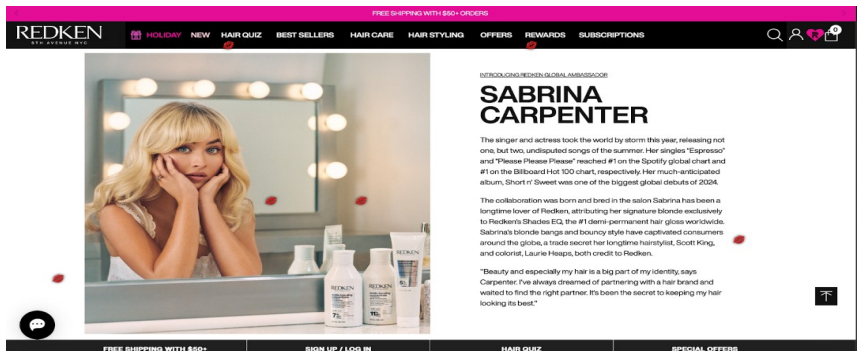


Figure 1: <https://www.redken.com/sabrina-carpenter.html>

Fusion-Association Typology

Redken's advertisement utilizes the typology of visual rhetoric classifications, explained by Barbara Phillips and Edward

McQuarrie in their essay, “Beyond visual metaphor: A new typology of visual rhetoric in advertising.” In this essay, they claim that advertisements can be grouped into categories, ranging in complexity and richness. They explain that an ad can either feature an association, connection, or opposition of two things to make an argument, and feature a juxtaposition of two images, fusion of two images, or replacement of one image by another to strengthen their argument. These six qualities allow for nine possible categories to persuade an audience. In the case of Redken and Sabrina Carpenter, this campaign utilizes the fusion-association theory. The fusion element of the image comes from capturing Carpenter and the ABC haircare line in the same photo on the vanity in front of her, which ultimately leads the audience to associate the two. The association element is derived from the text on the side, in which they explain how she attributes her

signature blonde look to the Redken Shades EQ hair gloss, and her personal hairstylists credit Redken for her flawless hair.

Because her hair is such a signature part of her look, fans can use deductive reasoning to come to the conclusion that using Redken products results in perfect hair. This reasoning typically follows a path similar to this: Sabrina Carpenter's hair is flawless, and Sabrina Carpenter admits to using Redken products in this ad, so that must mean that Redken products cause flawless hair.

Reasoning such as this leads the audience to associate Carpenter's flawless hair with Redken products. When the association and fusion element are combined in this ad, it sends an effective message that Redken products and Sabrina Carpenter go hand-in-hand (fusion) and that her signature blonde blowout is a product of Redken's quality haircare ingredients (association).

Color Theory: Use of White Hues and Red

A more technical approach Redken uses to persuade the audience is the use of color theory, specifically hues of white found on Sabrina Carpenter's top and the room she is sitting in, the website background, and pops of red in the lipstick marks floating on the webpage. José Luis Caivano and Mabel A. López discuss how color can be used to persuade in their essay, "The rhetoric of black, white, and red: Reasonability and aesthetics to persuade with color." They write specifically about these three colors because of the high frequency in appearing in nature and the different cultural meanings associated with each. Regarding the webpage background color, white was a logical choice to "assure an excellent legibility" of the black text to the right of the picture. However, the use of white hues in the picture with Carpenter is more nuanced than this, as it has more to do with the associations of white than logic. Caivano and López point out that

in Western culture, white is associated with cleanliness and purity, which is rooted heavily in religious contexts. Although Redken is in no way using white to deliver any sort of religious message, the associations of purity and cleanliness in the color white serves to display Redken products as nothing less than perfection. In addition to this, the white colors complement Carpenter's light-blond hair. The bright-red lipstick marks move dynamically on the webpage, floating down the screen like confetti; this pop of color adds contrast from the overwhelming presence of white. In Western culture, red is associated with feelings of love and passion, which could be a nod to the flirtations lyrics featured in Carpenter's songs.

Aristotle's Ethos Approach

The most controversial rhetorical strategy used in this campaign is Aristotle's ethos appeal, which makes up for a large part of the ad. As stated previously, Sabrina Carpenter's bleach-

blonde hair with bangs and a blowout hairstyle is one of her most defining physical characteristics, and is widely considered a signature look for her. However, she must consistently have her hair bleached properly to achieve this look as her natural hair is a darker dirty-blonde. The knowledge that constant bleaching often causes breakage, split ends, and hair loss makes it even more remarkable that she continues to achieve hair that appears full, soft, and moisturized. Her and her hairdressers give credit to Redken's products for helping her maintain healthy, perfect hair despite bleaching, which helps Redken achieve a new level of credibility by showing that their products can lead to flawless results in even the most damaged hair.

However, the controversial side to Redken's appeal to ethos is that it may not be fully rooted in the truth. There have been rumors in pop culture news outlets and tabloids that Sabrina

Carpenter uses hair extensions, or even full wigs, to achieve her look. Although these are nothing more than fan speculations, Carpenter has not confirmed or denied whether or not this is true. By not addressing this speculation, Redken's use of ethos may not be as effective, as they can no longer take credit for her flawless hair if she uses extensions or wigs to enhance it.

Conclusion

Despite the uncertainty in Redken's use of ethos in this campaign, Redken has decades of positive reviews and acclaim from professional hairdressers to back up their credibility. The Redken X Sabrina Carpenter campaign is ultimately effective in persuading the audience because of the wide audience overlap, use of the fusion-association theory, and use of color theory with high frequency colors like white and red. All of these theories

together provide the audience with reassurance that the product is not only perfect, but associated with perfection and glamor.



Figure 2: <https://www.redken.com/sabrina-carpenter.html>

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Comparative Essay Sample

Georgia Harms

WRIT 3221W

Prof. Richard Graff

May 9th, 2025

Online and In-Person Communication Differences Explained by

Ong and Walther

In 1982, historian Walter J. Ong explained oral communication cultures and literature cultures, how one transitions to another, and how communication varies between the two in his book *Orality and Literacy: The Technologizing of the World*. Ong defines primary orality as the way cultures manage knowledge and verbal communication without exposure to writing, and secondary orality as the way cultures manage

knowledge and verbal communication when writing practices are implemented into society. Today, online interactions via email, text, or other digital communication methods are extremely prominent in secondary oral cultures, and in some cases are used more than in-person conversation. We can turn to Ong's ideas regarding orality and literacy to explain the differences between the two, and how they provide us with a different perspective of communication depending on which is being used.

Although the majority of societies observe characteristics of secondary orality due to widespread literacy in modern times, primary oral cultures still exist in some parts of the world that are cut off from technology. According to Ong, primary orality tends to be redundant and repetitive in nature; there is less diverse vocabulary used in conversations, and details are repeated multiple times. This is because the lack of writing makes the

spoken language heavily reliant on memory, so repetition and redundancy are necessary in cementing details into the mind of the listener.

In contrast, secondary orality is based upon widespread literacy and writing exposure. Communication is more detached in literate cultures, as information can be spread through writing, eliminating face-to-face elements when used. According to Ong, literate societies are more intentional with their word choice, utilizing a greater variety of words and sentence structures in writing, with the intention of *avoiding* redundancy in contrast to primary oral cultures.

Ong also argues that orality and literacy affect an individual's consciousness, depending on whether they have been exposed to writing. He explains that writing "makes words appear similar to things because we think of words as the visible marks

signaling words to decoders: we can see and touch such inscribed words in texts and books. Written words are residue. Oral tradition has no such residue or deposit” (Ong 11). Essentially, the existence of words in written form evokes an abstract, vague image in a person’s head, whereas societies that rely strictly on oral communication cannot render an image of spoken word. Ong uses the word “nevertheless” as an example for this. Oral cultures may use words like “nevertheless” in their language, and have a solid idea as to what it means and correct contexts to use it, but it is impossible to imagine an accompanied sign with it because it is just an idea; it is detached from any sort of symbol or written connotation because there is no written form in oral cultures.

Ong’s ideas regarding orality and literacy can be applied to modern day elements of communication, more specifically how in-person interactions differ from online, written communication.

It's important to note that Ong differentiates between oral cultures and literate cultures by whether or not they have implemented writing into their communication, which does not fully translate when discussing the difference between in-person and written communication in a literate society, as our exposure and use of writing has an impact on the way we think communicate in-person. Overall, Ong's main ideas still apply.

In my experience, I find that in-person communication is more genuine and indicative of the persons I am communicating with than written communication. When communicating through writing, you are given the opportunity to edit, proofread, or change your message; you can edit your word choice to further specify exactly what you want to say. It is more concise and polished, by nature. This element disappears when communicating in-person because in real-time conversations, the

words I say to relay a certain message are usually the ones that come to mind in that exact moment. It may not be the “best” word to accurately relay my message, but in-person communication requires fast-paced reactions, which leads to raw-structured sentences and convenient word choice. In-person, I am more likely to repeat the same word multiple times, or use improper sentence structure than when I’m writing, but my intended message is still received through my tone, vocal inflections, hand gestures, and facial expressions (elements that do not transfer through writing). Ong’s descriptions of redundancy and repetition in primary orality confirm this; we repeat the same words and details when speaking in-person that would generally not occur in writing form.

Joseph Walther’s Social Information Processing Theory offers a different angle on the effects of in-person vs. online

communication. Walther claims that computer-mediated communication promotes greater intimacy than face-to-face communication. He indicates elements such as time between messages, writing style, vocabulary, and selective sharing affect the tone of online conversation that supplements the loss of in-person tone indicators. For example, a steady conversation (quick response) with an informal, personal tone and detailed curation of words and information that the sender wants to convey about themselves or their message adds a sense of intimacy and closeness between the sender and the receiver that cannot always be replicated in-person. Additionally, some feel more comfortable sharing details about themselves online rather than in-person because it feels less vulnerable with the online barrier as a form of “protection.”

Personally, I've experienced this phenomenon during COVID-19 when lockdown first started. I had recently made friends on my track and field team that I stayed connected online with when we couldn't see each other in-person. I messaged one of them in particular all day, every day, sharing memes and generally updating each other on how we were doing, and it didn't take long for us to start having deeper, more personal conversations. We got much closer over those first few months, but what I noticed was that when we could finally meet in-person that summer, while we still had more fun together as closer friends than before lockdown, our conversations were more filtered and impersonal than our text conversations. Of course, this doesn't eliminate the fact that we had grown closer, but I felt as if the personal conversations did not translate as much when we were together. We could not carefully curate our intended

message in-person like we could online, and we could not hide behind our screens for protection from vulnerability.

While I do agree that computer-mediated communication can deepen relationships, I think a lot of these elements are removed when communicating face-to-face. Ultimately, computer-mediated conversations inflate the level of intimacy between two people more than it actually is, and in my experience, to achieve true intimacy with someone, one must feel comfortable to let their guard down in real time, face-to-face.

Overall, Ong and Walther's ideas of in-person communication vs. online/written communication indicate that written communication, although more descriptive and concise, detaches the speaker from the message, adding an impersonal element that is contrasted by in-person communication, which is raw and unpolished in form, but direct and rich with non-verbal

cues that supplement speech imperfections. Both in-person and online/written forms of communication have their own methods of relaying information and providing tone, but to me, in-person communication is a more “real” way to send and receive messages because of the presence of nonverbal cues and real time responses. While I’ve certainly developed relationships through online communication, I feel it is not fully indicative of the closeness of the relationship, as the screen barrier between me and whoever I’m talking to removes many vulnerable aspects in face-to-face interaction that creates true closeness.

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