

WRITING, RHETORIC, AND DIGITAL STUDIES

FALL 2017 DEPARTMENT NEWSLETTER

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 College of Arts
and Sciences



DEAN OF ARTS AND
SCIENCES

Mark Kornbluh

CHAIR OF WRD
DEPARTMENT

Jeff Rice

WEBSITE
<http:// wrd.as.uky.edu>

A WORD FROM THE CHAIR

WRD is now in its fourth year as a department. In four years, we have quickly grown from a department without students to a robust department closing in on 100 students in our major and our minor. In four years, WRD has hosted two conferences on networks (Network Humanities and Network Publishing) and two conferences on craft beer and writing (Craft Writing). We've expanded our curriculum to include courses designed for writing in the natural and social sciences, a course in writing public science, a course in writing for the beer and food industries, a course for writing about current events, a course in legal writing, and a course in film production. We've sponsored our first ever study abroad program in Copenhagen, Denmark, and we'll soon have an online graduate certificate in professional and technical writing.

We are currently living in an age of writing. The Web, social media, fake news, apps, data visualization and analysis, podcasting, gaming. . . . there is no end to the persuasive and informative writing we currently do in print and digital media. The focal point of the last presidential election - the question of "fake news" - was about writing. With all of these opportunities for expression, we also encounter new opportunities for innovation, entrepreneurship, and employment. Every career depends upon some form of writing, whether one works in the horse industry or whether one is an engineer. When WebMD sold for \$2.8 billion, it demonstrated how important medical and health writing is for both the health profession and the clientele it serves. WebMD, at its core, is writing. Writing has value.

When our state legislatures and state government insist that higher education consider the relationship between a college degree and future employment, neither seems to be paying attention to the work we do in WRD. From day one, WRD has been concerned with how our curriculum will prepare students for a variety of jobs in government, technical writing, writing for specific industries, social media, web development, project management, law, and other areas. Our internship program, where students take a 3 credit class while working as an intern at a specific business or organization, has placed students in prominent positions in the Mayor's office, with the University of Kentucky Press, with OpenText, with non-profits, and with so many more businesses and organizations in the Bluegrass State. Students are earning valuable work experience, valuable networking experience, and valuable real world applications of what they learn in the major and minor.

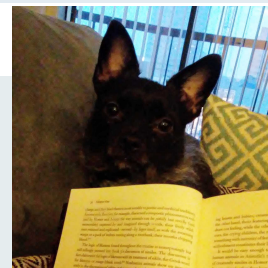
WRD will be a major part of the College of Arts & Science's future. We are so happy to be working with smart and creative students in our classes. We are so proud of each WRD graduate we've had the opportunity to learn with while he or she was a student at UK. With the opening of the Digital Distillery, our computer lab on the 13th floor of POT, we are also eager to help support undergraduate research in writing, rhetoric and digital studies at the University of Kentucky. The Digital Distillery will become a major source of innovative undergraduate and faculty research at UK.

Faculty Focus – Fall 2017 Edition

Catch up with your favorite WRD faculty members and see what they've been up to since the beginning of summer.

DR. SHARON YAM

Outside of teaching and research, Dr. Yam is an avid home cook and a certified yoga teacher. She is also rather obsessed with her ugly dog, Chips. (see photo of said ugly dog). She recently published “Instagramming the Starbucks Bing Sutt: Nostalgia Memory Kitsch and the Construction of Cosmopolitan Consumer Subjects” in the October issue of *Enculturation* and “Citizenship Discourse in Hong Kong: The Limits of Familial Tropes” in *Quarterly Journal of Speech*. She has also been awarded the Honorable Mention for the Charles Kneupper Award by the Rhetoric Society of America.



DR. JUDITH PRATS



As part of my faculty assignment in WRD, I have the pleasure and honor of running the Robert E. Hemenway Writing Center in the W.T. Young Library. I help the Writing Center staff of graduate and undergraduate writing consultants create a wonderful resource for all students who want to develop their writing skills. My focus is on helping our consultants learn how to be effective writing tutors and on helping students, faculty, and staff make the most of our tutoring resources. It's a grand life!

DR. JOSHUA ABBOUD

My life interests at the moment revolve around routines and patterns. Whether it's writing at a coffee shop, cooking for my children, going to the gym, playing video games with my boys, reading to my daughter, or watching a movie, I try to make a habit of doing something for myself and someone else every day. This summer was the second year of the WRD Video/Making and Video/Game summer camps, and we had a total of sixteen campers running around campus over two weeks.



DR. DAMARIS HILL



Dr. Hill has been working on a sample multi-modal/digital literacy project that was born out of her book. It's called “Shut Up In My Bones” and can be found on Vimeo. The digital poem was recently reviewed in an article entitled, “DaMaris Hill's Remixed Digital Poetic” in *Musiqology* out of the University of Pennsylvania. *Musiqology* is a blog dedicated to making musicology—the scientific study of music— attractive, fun and accessible to audiences around the world. They share and promote commentary, criticism, new and historic recordings, concert reviews and up-to-date news about a wide variety of musical styles and personalities. They also try to make clear how historical issues are always informing contemporary forms of music and that understanding music's impact leads us into other art forms.

DR. MICHAEL PENNELL

I transitioned to Director of Undergraduate Studies in July. Also, I have been working with colleagues and students in the Department of Dietetics and Human Nutrition to create the Food Access Survey (which is live until November 19th, 2017). Finally, I travelled to the Czech Republic and Denmark this summer, as well as spent time in northern Michigan.



DR. LAUREN CAGLE

Cagle's research focuses on climate change communication and denialism. Recently, she has presented her work with interdisciplinary partners across campus, including the UK Program for Bioethics and the Tracy Farmer Institute for Sustainability, to promote better understanding of and public deliberation about climate science. Cagle has recently switched to a car-free lifestyle and is hoping to stay car-free for a long time to keep her carbon footprint small. Instead of a car, Cagle bikes and walks everywhere, often with her dog, Margot. Earlier this fall, Cagle was really excited to take Margot to the Puppy Paddle at Woodland Park, where Margot adamantly refused to get in the water with all the other dogs. Margot will wear socks, though, now that the weather is getting cool.



DR. KATHERINE ROGERS-CARPENTER

Jennifer Osterhage (DUS Biology), Cara Worrick (CELT) and I have been designing an educational workshop about self-regulated learning and cross-disciplinary transfer. We are trying to identify which learning skills students are likely to transfer from one course to the next across disciplines. We hope to present this at a Lilly educational conference in the spring as well.



DR. BRIAN MCNELY



Brian McNely's research and teaching explores professional and technical communication, rhetorical theory, and research methodologies and methods. He is an avid photographer who primarily shoots on film; you can see his photos on Instagram, @bmcnely.

DR. JIM RIDOLFO

Dr. Ridolfo raised over \$1,700.00 for graduate students in computers and writing this summer by bicycling over 155 miles in a day to the Computers and Writing Conference in Findlay, OH.



DR. JEFF RICE

I gave local talks - both called "Craft Beer Narratives" at the Food Connection in October and the University of Kentucky Fruit and Vegetable conference in January.



DR. CONNORS-MANKE

Dr. Connors-Manke enjoys teaching all kinds of writing: first-year composition and communication, technical writing, advanced writing, style, and editing. Her current research is in theories of voice, the ethics of listening, and the pedagogy of podcasting. She was nominated for the "Teacher Who Made a Difference" Award in 2016 and 2017.

DR. BRANDY SCALISE

Brandy Scalise is an Assistant Professor of Writing, Rhetoric, and Digital Studies in the Special Titles Series. Her research interests include religious rhetoric, women's rhetorics, and rhetorical history and historiography. In addition to this work, she teaches courses in a variety of areas, including professional writing, style and editing, and courses in spiritual writing and the rhetoric of fairy tales.



DR. THOMAS MARKSBURY

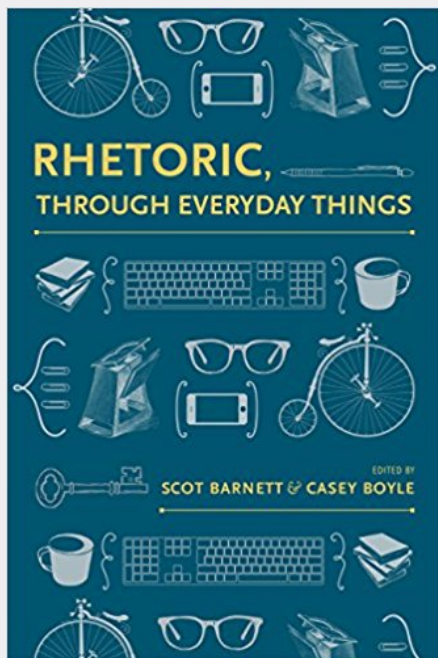
This summer, Dr. Thomas Marksbury visited New York City to conduct research on early television at the William Paley Media Center. He is working on a novel, entitled *Tales That Witness Madness*, which views the college experience of the 1970s through the lens of a portmanteau horror anthology film from the same period. In the spring, Tom will be teaching the New Television and Advanced Documentary. Next year, he hopes to introduce two new subtitles for his WRD 410 Rhetoric of Popular Culture series: in the fall, "Hollywood Eats Itself" and in the spring "Robert Altman and American Film Genre". He has been invited to deliver a paper for the Literature After 1900 Conference at the University of Louisville: "East St. Louis Toodle-oo: William S. Burroughs and Steely Dan".

DR. JANICE FERNHEIMER

Dr. Fernheimer has been active teaching in WRD and directing Jewish Studies.



FACULTY PUBLICATIONS 2017



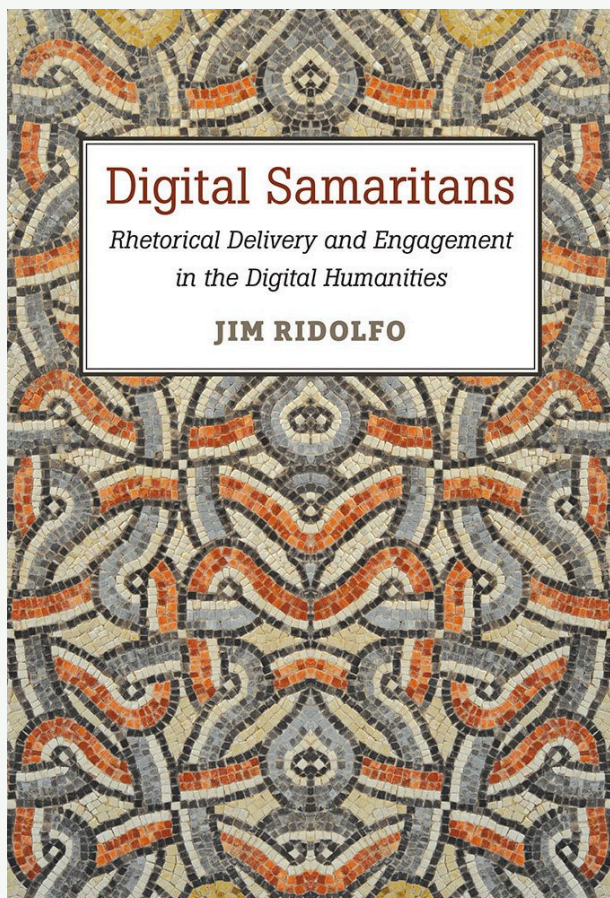
Dr. Brian McNely: I recently published an article in the *Journal of Business and Technical Communication* that expands the concept of metagenre to account for resources such as lists and spreadsheets that are used to manage complex, collaborative narratives that unfold across several digital and analogue genres. I also published a chapter in the collection *Rhetoric, Through Everyday Things* that explores the circulations of books, people, and stories in, through, and around the Little Free Library at the corner of Maxwell and Woodland in Lexington.

Dr. DaMaris Hill: My first single authored monograph, *A Bound Woman Is a Dangerous Thing* was recently acquired and is forthcoming with Bloomsbury (world) Publishing. The hybrid-genre work (prose, poems, and photos) in *A Bound Woman Is a Dangerous Thing* honors African American women who have had experiences with incarceration, some of whom have organized resistance movements over the last two centuries. In some ways, this literary work is in conversation with some of the histories Angela Davis documented in *Women, Race, and Class*, where she examines the women's movement in relationship to the Freedom Movement. The work also questions what are the ripple effects and losses of the immediate inequalities and killings associated with the Black Lives Matter Era.



Dr. Katherine Rogers-Carpenter: I am currently analyzing a diary kept by a tuberculosis patient during a sea voyage cure in 1861. The project is titled "Tuberculosis Aboard the Relief: A Failed Sea-Voyage Cure." I hope to present this at a medical history conference in the spring.

Dr. Joshua Abboud: I have submitted an article called “Aftershock Rhetorics and Mediated Events: Disaster, Disruption, and Visuality” for the RSA proceedings for 2016. Also, I am working on a project on small writing, or fragmented writing associated with grief writing and rhetorics of mourning for the autobiographical writing course and what I hope turns into a bigger project.

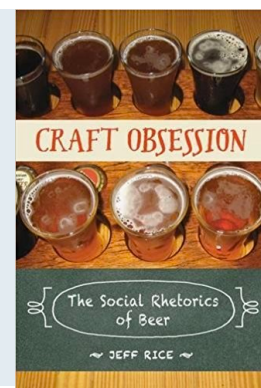


Jim Ridolfo's book *Digital Samaritans: Rhetorical Delivery and Engagement in the Digital Humanities* received the 2017 CCCC Research Impact Award. In 2017, he was also elected to a six-year term as the incoming Assistant Chair of the Consortium of Doctoral Programs in Rhetoric and Composition. He was also selected this year by NCTE to be a research mentor as part of the new CCCC Emergent Research/er award. He's currently working on the *#rhetops* edited collection with William Hart-Davidson, which explores the intersection of digital rhetoric and the military. Additionally, he published two coauthored journal articles this year. The first (with Danielle Nicole DeVoss) is “Remixing and Reconsidering Rhetorical Velocity” and it appeared in the *Journal of Contemporary Rhetoric*. Ridolfo and DeVoss examine the emergent implications of composing for decomposition for digital rhetoric in a more mature age of social media. He also published “WIDE Research Center as an Incubator for Graduate Student Experience” in the *Journal of Technical Writing and Communication*, which explores how research centers may function as a platform for graduate student professionalization. He also edited the 3rd edition of the *Town Branch Writer*, the first year composition textbook for WRD.



Michael Pennell: I am finalizing a chapter, titled "Music to Our Mouths: The Aural and Ambience in Modern Dining," accepted for an edited collection, *Food, Space, Place*.

Jeff Rice: published "Circulated Epideictic: The Technical Image and Digital Consensus" in *Philosophy and Rhetoric* Vol 50 No 3 2017, "Falafel Memories" in *Composition Studies* v45 n1 Spring 2017, as well as "Reliable Discourse" in *Inside Higher Ed* on October 13. In 2016, his book *Craft Obsession: The Social Rhetorics of Beer* (SIUP) was published.



Lauren Cagle: published "Tweeting the Anthropocene: as Networked Event" In H. Yu & K. M. Northcut (Eds.), *Scientific Communication: Practices, Theories, and Pedagogies* and "Becoming 'Forces of Change' in Making a Case for Engaged Rhetoric of Science, Technology, Engineering, and Medicine" in *Poroi*, 12(2).

Sharon Yam: My *Enculturation* piece examines a Starbucks in Hong Kong that is modeled after local coffeehouses. I conduct a spatial and rhetorical analysis of the site and examine the use of nostalgic memory kitsch by transnational corporations.

My article in the *Quarterly Journal of Speech* titled "Citizenship Discourse in Hong Kong: The Limits of Familial Tropes" examines how South Asians in Hong Kong make use of familial metaphors to make citizenship claims, and the rhetorical limitations they encounter.



Rachel Dixon, Class of 2017



Rachel was a WRD and English double major and a Gaines Fellow at UK.

My training in the WRD department at UK has allowed me to excel in my work this year. Currently, I am a research assistant at the Kettering Foundation in Dayton, Ohio. Kettering is a nonprofit research organization that studies democratic practices among the general public.

My background in rhetorical studies provided me with the perfect perspective for this work. Though many people envision Kettering as a political science foundation, I quickly realized its relation to rhetoric. Every day, we discuss how citizens name and frame problems. We analyze the institutional tendency to describe citizens as consumers instead of as agents. We look for “the problems behind the problems” in deliberation. Ultimately, we study language in the quest for understanding the challenges of democracy.

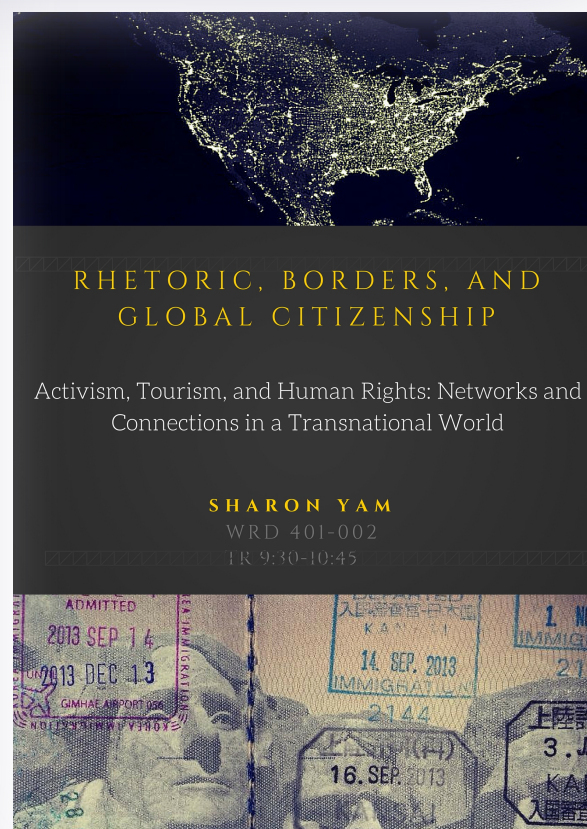
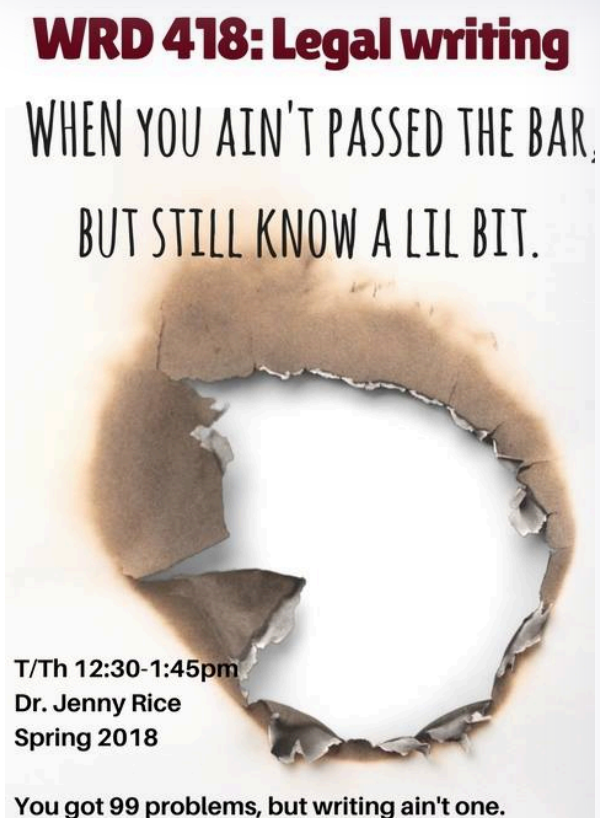
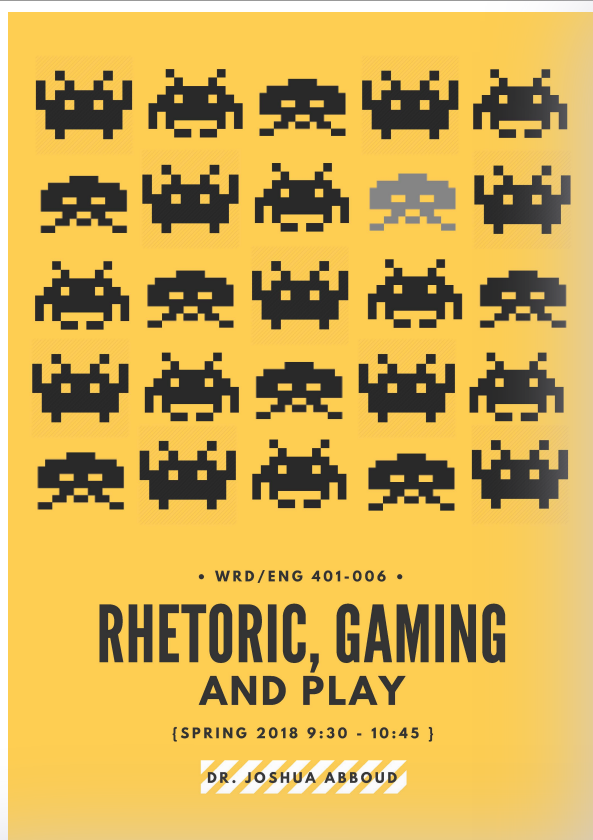
As a WRD student, I learned how to conduct the type of research that foundations like Kettering need. I practiced analyzing public communication, finding the meanings behind messages, and summarizing them effectively. I improved my writing skills, and I learned the value of careful editing. The preparation I had in the WRD department has already paid dividends in making me a better coworker and employee.

Yet the best benefit of pursuing a WRD major was its interdisciplinary approach. At UK, I was able to take classes that touched on immigration, food systems, criminal justice, spatial rhetoric, and global conflicts. I can now connect to colleagues across a variety of disciplines because I had exposure to many intersecting fields. I will always be grateful to the Writing, Rhetoric & Digital Studies department for helping me land at Kettering!

Elliot Croum, WRD Major

I don't know about you, but I have this grand illusion of having a job where I can work from a beach somewhere on an island in French Polynesia. And there, drinking bottomless mojitos in the shade of a local amande tree, I have no timecard to punch, no nagging boss to placate, and no daily grind to partake in; it's just me, my work, and tropical paradise. Thanks to the editing class I took last semester, this illusion is now less of a mirage than it used to be.

I took WRD 405: Editing English Prose class during the Spring '17 semester. I loved it. My days were spent pouring over the work we did in class, and my nights were spent reading *The Chicago Manual of Style*. Immersed in the guidelines for grammar, in the precedents for punctuation, and in the statutes for syntax, I knew I had found my calling. At the start of the Fall '17 semester, I procured an editing job with UK's Department of Animal and Food Sciences, and I currently work as a copyeditor for the dairy program. The job is tailored to fit around my class schedule; meaning, my supervisor emails me a manuscript that needs edited, and I work on it when I can. Though I make a weekly appearance to check in, I work primarily from home, but really, I can work from anywhere—the laundromat, a coffee shop, and someday maybe even Bora Bora.



WRD412 – DR. THOMAS MARKSBURY – SPRING 2018 INTERMEDIATE DOCUMENTARY



Expect loads of content, lively discussion, much workshop time which will teach you how to be your own best critic, and the two short films.

Building on WRD 312 (Intro to Documentary, listed as a prerequisite but check with the very flexible instructor), this course is designed to study and create more experimental, even radical approaches to the form and to focus more intensively on student workshops and production.

We will focus on a few subgenres:

- essays: *Black Is, Black Ain't*, *Chronicle of a Summer Night*. These refuse to offer didactic binary arguments and instead insinuate in a much more nuanced fashion a new way of looking at the world.
- hallucinatory travelogue: *Nostalgia for the Light*, *San Solari: Encounters at the End of the World*. These refuse to repeat the received wisdom of hegemony and power and instead juxtapose the "exotic" landscapes and rituals of "other" cultures against metaphysics and outright spirituality.
- historical deconstruction: *Night and Fog*, *Waltz Across Babel*, *In the Realm of the Unreal*, *When the Leaves Break*. These refuse to reduce history to chronology and cause and effect, instead subverting conventional methods—recreations, archival materials, talking head interviews—to more radical and demystifying ends.
- portrait of the artist: *Don't Look Back*, *Let's Get Lost*, *Burlesque*, *Mommy*, *Dead and Dearest*. These films refuse the extremes of airbrushed hagiography (all virtue) and tabloid patho-biography (all vice) and instead try to capture the human inside of the artist and vice versa.
- true crime: *Paradise Lost: the West Memphis Child Murders*, *Mommy*, *Dead and Dearest*. These films refuse to indulge in *Cops/Dateline* style cheap voyeurism and instead utilize the circumstances of the crime, investigation, trial, and subsequent verdict to look at the contradictions of both the criminal and the justice system.

These films run from animation to revelation to reckless speculation to perhaps the first mockumentary (if you don't count *Nanook of the North*) Buñuel's surrealist *Land Without Bread*.

And they can serve as models for your own work. Drawing from the possibilities in technique, tone, and tactics they provide, you will be asked to develop, draft, and revise two 6-8 minute documentaries of your own. The workshop section of the class will provide us with an audience, collaborator, and diligent but diplomatic critics for our work.

The New Television

HON/WRD 410
THOMAS MARKSBURY
SPRING 2018



In the last twenty-five years, television has arguably eclipsed film as the locus of visual narrative. Stories no longer need to limit themselves to one or two hours; long form narrative allows for more detail, deeper characterization, free play with chronology, and labyrinthine plots we haven't seen since the nineteenth century novel. As modalities, platforms and demographics have splintered in a thousand directions, the new television also appears to be much more conscious of and courageous about race, gender, class, and sexuality on genre.

This course will investigate some of the most recent developments in TV programming as well as several of their most important predecessors, for the most part in pairings of full seasons or entire mini-series based on genre. We open with two contemporary variations on the noir detective, *True Detective* and *Jane Campion's Top of the Lake*.

Then we'll leap into two variations on the long moribund but never quite finished western, in terms of its revisionist past (*Deadwood*) and its postmodern future (*WestWorld*). If *Mad Men* critiques the golden age of white patriarchy, *Dear White People* shifts that paradigm to the current moment.

We'll look at crime and punishment through the respective lenses of *Breaking Bad* and *Big Little Lies*. I also hope to build two smaller units on comedy (episodes of *Curb Your Enthusiasm*, *Girls*, and *Master of None*) and horror (isolated stories from *American Horror Story*, *Black Mirror*, and *Room 104*).

Expect loads of content, lively discussion, two 7-8 page essays, two exams (each of which will have an in class and a take home essay component), and a creative final project.

Questions to consider:

- How have advances in media platforms allowed for more diversity in terms of audience, content, and aesthetic approaches?
- What are the outside limits of the anti-hero trope, and why does this still seem like a get out of jail for free card limited to mostly middle aged white heterosexual men?
- What are the relative strengths and weaknesses of the long-range narrative form?
- To what extent is this supposedly "new" medium merely throwing off shinier, more sophisticated reworkings of what classic TV already gave us—is a dystopian plot based on digital social media markedly different than a *Twilight Zone* storyline which uses a land based telephone line instead?
- In contrast to the auteur theory of film (where the director is assumed to be the primary creator and her signature the measure of the text), why do the visionaries of new TV, from *Mitch*, *Gilligan*, and *Weines* to *Shonda Rhimes*—tend to be producers?

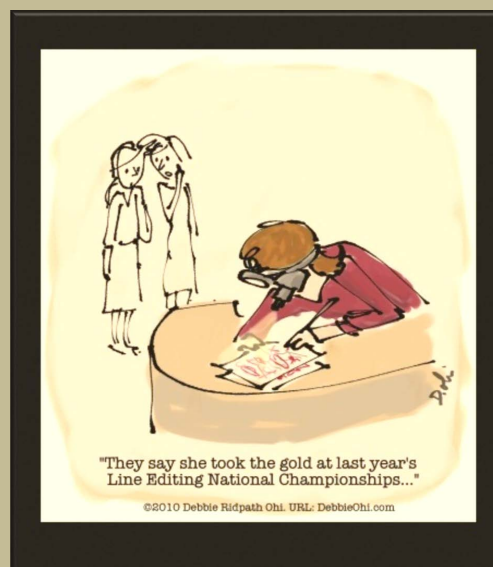
WRD 305 WRITING PUBLIC SCIENCE SPRING 2018



Writing Public Science is designed for science and non-science majors interested in learning how to make complex scientific ideas like global warming, vaccines, and chemical additives in food and drinks accessible and exciting to a general audience. Throughout the semester, students will read a wide range of science writing including magazine articles, blogs, websites, advertisements, academic journal articles and books. For the final project, students will target a prospective publication venue and compose an essay following this publication's guidelines.

Meeting Time: Tuesday/Thursday 12:30-1:45 PM
Meeting Place: Funkhouser Building Room B9
Instructor: Katherine Rogers-Carpenter

BRING YOUR OWN PENCIL



WRD/ENG 405: Editing English Prose
Spring 2018
MWF 11-11:50am
Professor Beth Connors-Manke

-AND MONOCLE.

SOCIAL MEDIA: EXPLORING KIERKEGAARD'S COPENHAGEN

In July 2017, Jeff Rice led WRD's first ever study abroad program to Copenhagen, Denmark. For four weeks, students in WRD 210 studied social media in order to learn rhetorical strategies of persuasion relevant to social media as well as how to engage with social media for cross cultural communication. In addition to their studies of social media, students learned about Danish concepts such as hygge (coziness), bicycle culture, environmentalism, and other items specific to Scandinavian culture. In collaboration with DIS in Copenhagen, students lived in local dormitories, studied in the DIS classroom space, and spent time exploring the city on organized outings and individually. Copenhagen is rich with museums, outdoor spaces, food, and design and its proximity to Sweden and Norway provided students with many exciting opportunities to learn about other cultures. Students completed two major Instagram projects while in Copenhagen – a visual essay on some aspect of the city (food, graffiti, tourism, architecture, etc.) and a selfie project that documented their position in a new country and environment. Next year, Brian McNely will lead students in Copenhagen and teach WRD 210 as a walking exploration.



Students will use social media to study Copenhagen - its food, culture, music, history, and city-planning - in order to gain a more global perspective regarding social media usage and its various effects. To do so, students will wander with Kierkegaard, seeing the city as he did: as fertile ground for thinking and writing. Projects will involve both visual and written forms of inquiry and engagement as means of investigating how to experience Copenhagen (and broader Scandinavian culture) via social media. This will be an excellent program for students who want to learn about social media while gaining the chance to engage other cultures.

Highlights

- Wander and explore historical Copenhagen by comparing contemporary perspectives with that of Kierkegaard.
- Hear guest lectures from local experts in social media.
- Participate in a Danish Language and Culture session, a guided tour of Christiania, or a cooking workshop.
- Conduct "photo walks" that explore multi-sensory forms of documenting the city.

Eligibility

This program is open to undergraduate students from all academic disciplines. For more information on how to apply to the University of Kentucky as a visiting student, go to UK Admissions. Non-UK students should consult with the program director prior to applying to ensure that they have the proper academic background for the course.

This course fulfills the UK Core: Inquiry Into the Humanities requirement.

Applications are open until February 22, 2018. More information is at UK Education Abroad (<http://ea.uky.edu/>).

FALL 2017 EVENT

Event: 2017 Leadership Forum Panel: The University and the Place of Technology

Date: Tuesday, October 24, 2017 - 9:00am

Location: Woodward Hall, Gatton College of Business and Economics

As part of the 2017 campus-wide leadership forum, CELT is sponsoring a panel that will explore the question of technology as it pertains to the forum theme of leadership across the generations. How we understand new technologies often implicates how we understand the generations that use them. Yet, to speak of generational use, such as the so-called "native" and "immigrant" divide, is often reductive, erasing the variety and diversity of human experiences that people bring with them to the campus setting. This conversational panel, which will include faculty, graduate student, and undergraduate student perspectives, will address the University and—even as—the place of technology. The panel aims to complicate and clarify how technological objects, systems, and ways of thinking lead us to reassess life and leadership at the University as we approach the 2020s. More specifically, the panel will explore strategies to harness new technologies for intergenerational leadership and to develop an inclusive dialogue about the role of technologies in 21st century higher education.

The panel participants are:

Dr. Michael Pennell, Associate Professor in the Department of Writing, Rhetoric, and Digital Studies

Mikaela Feroli, Graduate Instructor in the Department of Gender and Women's Studies

John Larson, Undergraduate Fellow in the Gaines Center for the Humanities

Trey Conatser (moderator), Faculty Instructional Consultant in the Center for the Enhancement of Learning and Teaching



Have something that needs to be included in our next newsletter? Interested in getting more information about the program? Make sure to follow us on Twitter at @UKWRD and like us on Facebook to stay in touch!



Writing, Rhetoric, and
Digital Studies Program

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