

WORKS IN PROGRESS: AN INTERDISCIPLINARY GRADUATE CONFERENCE

University of Cincinnati, College of Law
Friday, June 1, 2012

Greetings from your conference chairs!

Welcome to “Works in Progress: An Interdisciplinary Graduate Conference” at the University of Cincinnati! We’re looking forward to an invigorating and exciting day of discussion, made possible by your enthusiastic response to our conference call.

The diversity of projects and range of backgrounds our participants bring to this conference have excited and humbled us. We’ve accepted proposals from universities across the U.S., and from various departments here at the University of Cincinnati. Your projects investigate new media and question traditional practices. You consider topics in literature, rhetoric & composition, women’s & gender studies, architecture, and education with an eagerness to rejuvenate the fields, to contribute, to test and break their boundaries. We’d like to warmly thank our participants for contributing to our conference and hope that the presentations and discussions will foster interdisciplinary and cross-institutional dialogues.

We’re fortunate to have Professor Kate Ronald guide us in our interdisciplinary inquiry. Professor Ronald is the Roger and Joyce L. Howe professor in the Composition and Rhetoric program at Miami University in Oxford, Ohio, as well as the director of the Howe Writing Initiative at the Richard T. Farmer School of Business.

She views composition through a feminist lens and examines the function of collaborative dynamics and the myth of the solitary voice in multiple rhetorical contexts. We are thrilled she’s here to share her keynote address, “Collaboration as a Feminist Pragmatic Practice,” with us today.

We would like to thank the Department of English & Comparative Literature and the English Graduate Organization (member of the Graduate Student Governance Association) for their financial support of this conference—it could not have happened otherwise! Thanks as well to our panel chairs and volunteers who have generously contributed time to help our conference run smoothly, and to Laura Micciche, Jenn Glaser, Joyce Malek, Russel Durst, Jon Kamholtz, Jessica Vieson, Geri Hinkle-Wesseling, and Devore Nixon for their professional and administrative support, guidance, and encouragement.

Your Conference Co-Chairs,
Catherine O’Shea | Kathy Zlabek

Welcome and Registration (treats and coffee): 8–9 a.m. in the “Crow’s Nest”

Session A: 9–10:15 a.m.

A.1 Beyond the Classroom: In-Progress Drafting

Room 100A, Chair: Russel Durst

- “Facebook's Comment Threads as Opportunities for Literacy.” Garrett Cummins, University of Cincinnati
- “Blogging: New Writing Spaces.” Janet Ake, University of Central Oklahoma
- “Creative Habits in the Developmental Writing Classroom.” Katie Piper Greulich, Jackson Community College
- “Celebrating the Rough Draft: Blogging as a Creative Process Instead of a Polished Product.” Electra Rich, New Mexico State University

A.2 Changing Spheres of Art and Comedy

Room 104, Chair: Lisa Summe

- “HitRECORD-A Revolution in Collaborative Art.” Christine Naderer, Xavier University
- “Musical Process and Rhetoric in Arnold Schoenberg’s Violin Phantasy.” Steven Mathews, University of Cincinnati
- “Sitcomishness: The Ever Dying, Always Dynamic, Completely Static State of Humor on Network Television.” Ben Dudley, University of Cincinnati

A.3 Interactive Environments/New Forms of Literacy

Room 204, Chair: Rachel Steiger-Meister

- “Social Networking in the Composition Class: The Benefits of a Digital Literacy Pedagogy.” Catherine O’Shea, University of Cincinnati
- “Teaching Copyright and Fair Use: Implications for Writing Instructors.” Janine Morris, University of Cincinnati
- “Digital Archiving, Curatorship, and Identity in the Composition Classroom.” Heather Williams, University of Cincinnati
- “Analyzing and Connecting: Student Reading and Digital Archives.” Amanda Scott, University of Cincinnati

Session B: 10:30–11:45 a.m.

B.1 Revealing Constructions: Authorship & Identity in the Digital Narrative

Room 100A, Chair: Molly Brayman

- “The ‘Real’ Harry Potter.” Nick Story, University of Cincinnati
- “Harry Potter Slash Fanfiction: Female Authorship and the Internet’s Materiality.” TaiShawn Lively, University of Cincinnati
- “Defending the Troll: The Benefits of Identity Deception in Online Communities.” Chris Koslowski, University of Cincinnati

B.2 Message/Reception/Distortion

Room 104, Chair: Ron Hundemer

- “Technology as an Affective Modality: Shaping Our Responses and Relations to Occupy.” Christina LaVecchia, University of Cincinnati
- “Whipped: Feminist Backlash, Regulatory Femininity and Facebook.” Anamarie Miller, University of Cincinnati
- “Memes and Gender Representations.” Courtney Pedroza, University of Cincinnati

B.3 Identification and Influence in Literature

Room 204 Chair: Brian Trapp

- “The Effects of Post-war England on Social and Marital Acceptability In Jane Austen's Persuasion.” Ellen Campbell, Southern Illinois University Carbondale
- “Identification of the Mourning Woman in The Wife’s Lament.” Charmae Cottom, John Carroll University
- “Always-Already-Read, or Still-to-be-revised?: Southern Letters and Narrative Liminality.” Daniel Irving, Binghamton University
- “Charles Chesnutt and Zora Neil Hursten: The Process of Influence.” Lee Anne Layman, Xavier University

B.4 Editing Editions: Revising American Literature for the Modern Age

Room 302, Chair: Dr. Jon Miller

- “Love and Luella: The Underpublished Poetry of Mrs. L.J.B. Case.” Anna Scanlon, University of Akron
- “The Personal Poems of Emily Dickinson.” Heidi Baker, University of Akron
- “The ‘Savage’ as Portrayed in Children’s Literature by Samuel Griswold Goodrich.” Julie Saturnus, University of Akron
- “Insane in the Serous Membrane: Dyspepsia in Early American Literature.” Anna Scanlon, University of Akron

Lunch (on your own): 11:45-1

Keynote Address: 1–2 p.m.
Room 114

Introduction: Dr. Russel Durst, University of Cincinnati, English and Comparative Literature

“Collaboration as a Feminist Pragmatic Practice”

It's a theoretical commonplace now that the solitary writer's voice doesn't really exist, that all language is constructed in communal contexts. And yet, in academic contexts, the continuing belief in the original and separate voice leads to the false assumption that collaboration causes an individual writer's voice to get lost, that writing produced in tandem becomes devoid of personality, responsibility, and creativity. This talk will argue that the practice of collaboration, of working together to ask what difference a particular choice makes in any given rhetorical context, resists the power structures of the academy, politics, and business. The talk will try to complicate and compromise the connections between our personal and professional work and lives.

Dr. Kate Ronald
Miami University

Dr. Kate Ronald is a Roger and Joyce L. Howe professor in the Composition and Rhetoric program at Miami University in Oxford, Ohio. She is also the director of the Howe Writing Initiative at the Richard T. Farmer School of Business. Graduating with a Ph.D. from the University of Louisville, Dr. Ronald currently teaches and researches in the areas of Composition and Rhetoric, Rhetorical History, Women's Rhetoric(s), and Writing-across-the-Curriculum. She has published several books including, *Available Means: An Anthology of Women's Rhetoric(s)* (2001); *Reason to Believe: Romanticism, Pragmatism, and the Teaching of Writing* (1998); and *Farther Along: Transforming Dichotomies in Rhetoric and Composition* (1990). Dr. Ronald has also authored multiple articles including, “Pedagogy and Public Engagement: The Uses of Women's Rhetorics,” in *Rhetorical Woman*; “Literacy on the Margins of Power and Prestige: Louisa May Alcott's Pragmatic Rhetoric” in *Women and Literacy: Inquiries for a New Century*; “Learning to Take it Personally: The Ethics of Collaborative Writing,” in *Personal Effects: The Social Character of Scholarly Writing*; along with many other published works. Professor Ronald is currently working on a new book on women on the margins of the pragmatic movement in the late 19th/early 20th century.



Session C: 2:15–3:30 p.m.

C.1 Digitizing the Publishing House

Room 100A, Chair: Brandon Whiting

- “A Taxonomy of Book Trailers: Book Promotion in the 21st Century.” Luke Geddes, University of Cincinnati
- “From Moleskine to Oxygen . . . and Back Again: A Digital Remediation of Notes on a Novel.” Marjorie Celona, University of Cincinnati
- “Selling Out When No One’s Buying: An Experiment in the Novel, Version 2.0.” Les Kay, University of Cincinnati
- “Poetry as Code, Code as Poetry.” Whitney Holmes, University of Cincinnati

C.2 Space: Shaping Memory and Meaning

Room 104, Chair: Joe Dargue

- “Memory, Place & Architecture: Mapping the Structural Morphology of Architectural, Symbology and Meaning Making.” Geoffrey Bliss, University of Cincinnati
- “On Earth and In Hell: Medieval Forms of Imprisonment and the Inferno.” Christopher Campbell, University of Cincinnati
- “The Eroding Complexity of the Architectural Project.” Andrew Gauggel, University of Cincinnati

C.3 Interpreting Classroom Complexities

Room 204, Chair: Cynthia Ris

- “Interpreting the Results: Discovering and Assessing Undergraduate’s Perception of Graduate Teaching.” Sarah DelMar, University of Dayton
- “Politics in the Classroom: Alienating or Exemplar?” Abby Fagan, University of Cincinnati
- “Reclaiming the University.” Halle Neiderman, The Ohio State University
- “Reading into FYC: Using Evaluative Norming Practices in First Year Composition.” Ken Hayes, Bowling Green State University

C.4 Teaching and Embodiment

Room 302, Chair: Hannah Rule

- “Losing Face: Prosopagnosia and the Posthuman.” Laura Thompson, University of Cincinnati
- “Spirituality and Feminism: The In-Progress Person-Teacher.” Heather Trahan, Bowling Green State University
- “Acting the Writer.” Pamela Henney, University of Akron

Session D: 3:45–5p.m.

D.1 Process and Evolution: The Changing Face of Composing

Room 100A, Chair: Ron Hundemer

- “Using the Case Study Process to Construct a Text from Research in Multiple Disciplines.” Sherry Bryant, Ball State University
- “Synthesizing “Process”- & “Product”-Focused Pedagogies: Taking the Best from Creative Writing Programs in the U.S. & Abroad.” Kurt Kennedy, Columbia College Chicago

D.2 Experimenting with Graphic Texts

Room 204, Chair: Joe Dargue

- “Gender, Race, and Subjectivity: Identification and The Digital Comic.” ShaDawn Battle, University of Cincinnati
- “What We Talk About When We Talk About Digital Comics.” Daniel Dale, University of Cincinnati
- “Reading Frankenstein as a Graphic Novel: Experimenting with the Monster.” Cassie & John Bergman, Western Kentucky University

D.3 Poetic Transference: Making the Leap

Room 302, Chair: Sara Watson

- “What is Digital Poetry? Is It Poetry?” Dave Nielson, University of Cincinnati
- “Tell Me About Myself: Audio Interviews with Ten Contemporary American Poets.” Brian Brodeur, University of Cincinnati
- “Is Code a Foreign Language Requirement in Digital Humanities?” Brandon Whiting, University of Cincinnati
- “Evernote and its Implications for Writing.” Preston Frasch, University of Cincinnati

Please join us for a socializing and networking happy hour at UC’s Catskellar Pub (in the basement of the TUC) after 5.

TRANS Writ Large: Writing Difference

full name / name of organization:

University of Cincinnati Composition Program

contact email:

Transwritlarge2015@gmail.com

The University of Cincinnati Composition Program invites proposals for the sixth annual graduate student conference to be held at the University of Cincinnati on Saturday, April 4, 2015. Our conference title this year is TRANS Writ Large: Writing Difference.

A trans perspective sees beyond the conventional, to articulate—and even inhabit—difference. From this angle of vision, difference is not a barrier, but a resource. Trans work encourages suppleness, avoiding binaries, expanding understanding of the human experience, playing with fixity and subverting it. To become something new, even if only partially and temporarily. And writing is a vehicle for acts of becoming and unbecoming.

Writing can be fluid across language, discourse, distance, time, theory, genre and experience. Trans writing, we posit, privileges multiplicity, purposeful perversity, and employing agentive language choices to construct new possibilities. We are interested in the potentials of the prefix. We look to explore the potential of trans work in studies of identity, culture, writing, teaching, and reading. We invite you to join us.

Here are a few questions to inspire your own thinking:

- Transnational, transatlantic: How does theory travel? What does this mean for feminism and other social justice movements today?
- Transgenre: How does fiction enable us to live within the life of another? Who gets to write from whose perspective? Does it matter?
- Transgender, transsexual: What kind of new possibilities or spaces can be created through negotiation? In what ways do discreet categories limit or challenge the possible negotiations?
- Translingual: How does the idea of English(es) complicate understandings of English itself?
- Transdisciplinary: How do disciplines talk to each other? What work falls in between? How can that space be negotiated? What

kinds of problems require a transdisciplinary approach? What is the difference between transdisciplinary and interdisciplinary, and what can that distinction do for us?

- Translation: How does a translator rearticulate an original work?

What sort of invisible choices mark the work of translation?

- How can trans work problematize academic discourse?

- How can trans work be brought into the classroom?

To work across difference and genre ourselves, we invite alternative approaches to the traditional conference paper, including sessions that showcase film, live performance, audience participation, and multimodal presentations. There is no fee to attend or present at the TRANS Writ Large conference.

The deadline for submissions is January 15, 2015.

cfp categories:

ethnicity_and_national_identity

film_and_television

gender_studies_and_sexuality

general_announcements

graduate_conferences

interdisciplinary

poetry

popular_culture

postcolonial

professional_topics

rhetoric_and_composition

science_and_culture

theatre

twentieth_century_and_beyond

Engagement in Times of Uncertainty
Friday, February 25, 2022
University of Cincinnati

In the 2021-2022 academic year, we are learning, working, and engaging during an uncertain time. Over the past several semesters, classroom modalities have shifted, the definition of “community” has been questioned, and the future direction of higher education remains unclear. These challenging times have not necessarily been negative, however; teaching and learning has become more accessible to some, with more intentional engagement among students, each other, and the community at large.

The 2022 UC Graduate Conference asks graduate students to reflect on and consider the ways in which opportunities for engagement have sprouted and been implemented during these times. Possible topics might include, but are not limited to:

- How we can engage students in online, hybrid, and face-to-face learning environments
- Engagement in college writing centers
- Community engagement within and outside of the classroom
- Practices for self-engagement amidst challenging learning circumstances
- Engaging pedagogical practices
- Student-to-student and/or instructor-to-student engagement in light of Covid-19 challenges
- Challenges of engagement for new graduate students
- Self-care and engagement
- Case studies of successful and unsuccessful engagement practices
- Intentional disengagement
- Engagement across departments

This interdisciplinary conference welcomes a variety of backgrounds and approaches, and alternative (multimodal, interactive, etc.) presentations are welcome.

Please submit individual proposals of up to 250 words or panel proposals of no more than 500 words. For panel presentations, please designate different speakers by number and include the title of the presentation for each speaker. Each session will be an hour and 15 minutes long, with an average presentation time of 15 minutes.

Submit proposals to UCEngagement2021@gmail.com by December 20, 2021.