

SPRING 2016

The English BROADSIDE

The English Department's Newsletter
Kennesaw State University



Reel Possibilities

Dr. David A. King

Dr. King talks about the Minor in Film Studies at Kennesaw State University and the opportunities in Georgia's thriving film industry.

The Living Language

Valerie Smith

Valerie Smith interviews Dr. Chris Palmer on the 2016 National Linguistics Society Conference and sheds light on language as a cultural moment.

Technically, Creative

Rachel Frank

Rachel Frank blurs the lines between creative and technical writing and gives us a glimpse into new possibilities. Can technical writing be creative?

PLUS

Exit 271: Your Georgia Writers Resource; Accomplishments and Accolades

Newsletter
-Spring 2016-

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"Play is our brain's favorite way of learning."

—Diane Ackerman, Author & Poet

From the Editor:

"Just play with it" is something I often tell my fiction writing clients. Just the thought of playing eases the dread that writers often feel before revision. Play also helps one see new possibilities and try new things—not just in our writing practice but also in our careers. Play makes us brave and keeps our minds open to new ideas and avenues.

With the idea of play in mind, the Spring 2016 issue of *The English Broadside* was created. We hope it encourages English majors and professors to see all the possibilities available to someone who is good with words.

In "Reel Possibilities," Dr. David A. King introduces us to the opportunities in the bustling film industry

right here in Georgia and gives us a peek at the English Department's Minor in Film Studies.

Dr. Chris Palmer is interviewed by Valerie Smith, a graduate teaching assistant in the MAPW program. They discuss the 2016 National Linguistics Society Conference and look at the interesting world of linguists.

In "Technically, Creative," MAPW grad student Rachel Frank explores how creative writing and technical writing can merge. She gives us her insights into a lucrative option for wordsmiths.

Also, we introduce you to the new digital magazine of the Georgia Writers Association, *Exit 271: Your Georgia Writers Resource*, and then we wrap up with the accomplishments of our faculty and students.

The Spring Issue of *The English*

Broadside hopes to inspire students and alumni to see the broad vistas that are open to them. Furthermore, this issue seeks to help Kennesaw State University's dedicated professors and administrators to mentor their students, opening their eyes to the many possibilities that surround all of us.

On a personal note, I want to send my appreciation to the contributing writers. Thank you. It has been a pleasure working with you.

Have a safe and fun summer break. Play hard!



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Reel Possibilities

**A Minor in Film Studies and a Career
in Georgia's Film Industry**

By Dr. David A. King





Atlanta: best place to work and live for moviemakers

One of the greatest success stories that has come from the English Department's popular Minor in Film Studies program concerns a talented student from Canton, Georgia who upon his graduation from Kennesaw State University was accepted into the prestigious M.A. in Cinematic Arts program at the University of Southern California (USC).

I had encouraged the young man to apply, though he had his doubts. USC is arguably the finest film school in the country and one of the very best in the world.

"You're from Canton, Georgia," I said. "On the West Coast, that makes you exotic. Let's go for it."

I wrote a glowing, long letter of recommendation. He was accepted. Two months later, he was taking a course on Alfred Hitchcock, taught by the famous professor Drew Casper, and held in a classroom building named after its benefactor, George Lucas.

A year later, while he was working on editing his student film, he felt a tap on his shoulder. He turned from

the mixing desk. "That's a nice shot," said Steven Spielberg.

When the student recovered from his stupor, he went back to editing his film, dreaming of the green-light he was now certain would come.

A few years have passed since then. The student has his degree. He lives in Los Angeles. He works off and on, still dreaming of the green-light. When he's not working, or at Dodgers games, he writes.

I don't have any doubt that one day the green-light will shine for him. It's just that he probably won't be in Los Angeles when it happens.

Georgia, you see, has become more than exotic to Hollywood cinema. Outside of New York and L.A., it has become the place to do primary production work on a motion picture.

In fact, the film industry has become so lucrative all over our state that *Moviemaker* magazine recently named Atlanta as "the best place to work and live for a moviemaker among all major cities, beating [even] New York and Los Angeles." The number one ranking comes one year after Atlanta placed 16th, which

demonstrates that the business is booming. Savannah ranks high on the list for smaller markets.

You've noticed all the activity, of course. In fact, if you live in a historic district in the cities of Atlanta or Marietta, hardly a month goes by that your life isn't interrupted by a movie shoot, or the filming of a commercial, or simply shots of exteriors for a television show.

On my street in Historic Marietta, I often feel like Walker Percy's Binx Bolling from the novel *The*

Moviegoer: my existence has been "certified" because so many films have been shot in my neighborhood.

The moviemakers are here to stay, too. They're here primarily because of the massive tax-credits extended

to them by the legislature. They're here because they don't have quite the same hassles with unions. And they're here, frankly, because Georgia is a nice place to be. The pace is a little slower, the people are a little friendlier, and the diversity among folkways, culture, and geography is incredibly appealing to filmmakers. Within just a few hours, the mountains, the coast, and the city are all reachable in what is perhaps the most charming state in the Deep South. You can make a film about almost anything here, and you can be home in bed when the day's work is done.

Hollywood has been making

movies in Georgia for decades. In fact, when Jimmy Carter was in the Governor's Mansion, he created the Georgia Film Commission, and business has been fairly steady ever since. Yet it's only been recently that the industry has realized the subject matter of a film doesn't have to be Southern to be made in Georgia. *Deliverance*, *Smokey and the Bandit*, *Fried Green Tomatoes*, *Forest Gump*, and films of that ilk have been far surpassed by movies from almost every genre.

The truth is all facets of film production can now take place right here at home.

Last year, my wife came home late. "Where were you?" I asked. "We were worried!"

"I was just down the street," she said. "Robert De Niro is making *Dirty Grandpa* at the community garden."

What does all of this mean for an English major at KSU?

It means, quite possibly, a lot. I'm not talking about a day-job as an extra, or working for a caterer, or being a courier. I'm talking about using one's unique skills as a reader, writer, and critical thinker to actually make movies.

Just a few years ago, most pundits dismissed the possibility of

Georgia as a vibrant film industry center because of the lack of pre- and post-production facilities. That has changed. Maybe you've heard of Pinewood Studios? The truth is all facets of film production can now take place right here at home, and not just in Atlanta. There are growing opportunities all over the state, and the state is putting massive resources into place to ensure that these opportunities are made available to all residents. The Darien shrimp boat captain and the Dawsonville race car driver of thirty years ago are probably the grips and gaffers of the future.

But almost anyone can learn to make a movie. The mastery of the technical aspects, and all the different crafts and trades associated with film-

making, can be taught as practical skills in any school with the right equipment.

The conception, writing, and visualization of a film take much more, however. Without imagination, without a sense of story, without knowledge of narrative history and tradition, there are no movies.

A great film professor of mine once told me, when I was trying to figure out how to use a Super-8 camera and a Movieola in the dark ages, "Anybody can learn to use this stuff. It's the people who know how to read and write that really make the films."

The Minor in Film Studies in our

English Department strives to teach and nurture those skills. We teach that while film is a business, it is most definitely an art form, and it is an art form rooted in the deepest mythical and narrative traditions. We teach a broad understanding of film history, and this history is international in scope. Yes, they really do make great films outside the United States, and, yes, there really was television before *The Walking Dead*. Most of all, we teach how film really works; it has something like a language all its own, and once you are able to read it, you'll never see a film the same way again.

Couple these skills with what students are reading in their literature courses and what they're writing in their workshop classes, and they have the foundation for a legitimate and rewarding career. It's a career that has the potential not only to be lucrative but also deeply fulfilling for intellectual and artistic needs—and the emotional needs of the common good. And a Georgia writer can enter it right here at home.

The American cinema is really at a crisis point. Our movies still control the global marketplace, but far too often, they don't say anything memorable, and year by year the audience for these films shrinks. That's where you as a writer can make a difference. Read everything you can. Look into all the internships or volunteer opportunities that are available. Audition as an extra, but take along a book.

And to our English majors, you are learning to do things that no one else on campus knows how to do.

Whether you know it or not, you are gaining profound empathy and insight into the universality of human experience. You are witnessing the transcendent power of art and language. You are learning to condense the world into the microcosm of the page or screen.

Edgar Allan Poe “wrote tales.” John Ford “made Westerns.” Really, they did the same thing: they took their knowledge of our collective imagination and experience and compressed it into works of brevity, immediacy, and unity that changed the world.

The English Major, coupled with the Minor in Film Studies, is an ideal way for students to make their own entrance into one of the most exciting career opportunities our state has ever had. Besides, my USC graduate reports that L.A. traffic is still far worse than that in Atlanta.



David A. King is Associate Professor of English and film studies at KSU, where he has taught for nearly 25 years. His most recent publications and projects include a documentary film on Flannery O'Connor and the book *Marcescence: Poems from Gahneesah*. He is also the nationally awarded arts and culture columnist for *The Georgia Bulletin*, the newspaper of the Roman Catholic Archdiocese of Atlanta. He lives in historic Marietta with his wife and two young sons.

Exit 271



This past winter, as part of a commitment to supporting writers in Georgia, the Georgia Writers Association (GWA) released its first digital magazine, *Exit 271: Your Georgia Writers Resource*. With over 1000 readers here and abroad, the new magazine has received rave reviews.

GWA is a nonprofit, 501(c)(3) organization supported in part through the Georgia Council for the Arts and Kennesaw State University. GWA is managed by a dedicated board with Dr. Margaret Walters as its executive director. Running the digital magazine is Val Mathews, editor-in-chief, and Rachel Frank, managing editor, along with a small team of volunteers and interns.

Exit 271 is both a writer's resource magazine and a literary journal. Twice a year, it brings you a motivational kick to get you writing more, publishing more, and living the writer's life—Georgia style. Plus, with every issue, it showcases short story authors, poets, and artists who call Georgia home.

This summer, the editors of *Exit 271* are extending their reach with the [Exit 271 Studio Online](http://www.exit271.com), a website that offers a fun and supportive learning space for all writers. The Exit 271 Studio Online will help writers revise work like a seasoned editor, navigate the publishing arena like a pro, and promote themselves like a rock star—well, maybe at least feel like one.

Currently in development, the Exit 271 Studio Online will showcase learning modules and videos, self-evaluation checklists and action plans, marketing action steps, and an editors' chat session called the editor's pub. To stay update on their progress, sign up at <http://www.exit271.com>. It's free.

Feel free to contact the editorial team at editors@exit271.com. To submit for publication, go to <https://georgiawriters.submittable.com/submit>. To read the digital magazine, go to <https://issuu.com/exit271georgiawritersresource>.

Exit 271's summer issue will be out in July.

The Living Language:

A Conversation on Linguistics with Dr. Chris Palmer

by Valerie Smith

Valerie Smith, a Graduate Teaching Assistant in the MAPW program, talks with Dr. Chris Palmer about his recent linguistics research and his experience at the 2016 Conference of the Linguistic Society of America (LSA). Furthermore, they discuss the future of linguistics at KSU and the opportunities open for students after graduation. Dr. Chris Palmer is a specialist in the History of the English Language, Contemporary English Linguistics, and Medieval English Literature, and has been an Associate Professor of English at Kennesaw State University since 2009. This past semester, he presented his research in linguistics on the panel for the American Dialect Society at the 2016 Conference of the Linguistic Society of America.

English is a living language. We contribute to it, but we are also influenced by other speakers.

What's the Linguistic Society of America Conference all about?

The Linguistic Society of America (LSA) is the biggest linguistics conference in North America, and they usually meet the first weekend after the New Year. The American Dialect Society is one of the smaller groups that meet alongside Linguistic Society

of America. Other organizations, such as The Forensic Linguists and Historical Linguists, have their own sessions that meet parallel with Linguistic Society of America. Therefore, conference participants can attend whichever sessions meet their needs.

Who gets to go to these conferences?

Technically, when it comes to these conferences, anyone can go, even as a non-scholar. Members of the organizations may receive discounts for conference registration. The Word of the Year session draws people who are not necessarily academics, but who are interested in the discussion of words. Dictionary

workers and other professionals might also see some relevance in attending the conference.

There is sufficient funding in the English Department for professors [or graduate students] to apply for funding to attend conferences. If we are chairing a panel, participating in a workshop, or presenting, we can apply for funding for conference fees.

What would be the reason for a non-scholar to attend the National Linguistics Society Conference?

The Word of the Year session draws people who are not necessarily academics, but who are interested in the discussion of words. My nomination to the new word list is “adult” as a verb. English speakers are using it in conversations quite a lot. It’s the same thing that happened to the word Google when it became a verb. I heard a number of my students using “adult” as a verb, and then I began to see the word pop up on Facebook. I realized that there is something going on with the next generation where there is a sense of “I don’t want to adult.” I understand the word formation process but also the fact that “adult” is encapsulating an attitude.

It’s not always the case, but words do reflect the cultural moment.

That’s key—language *is* society. It’s the brain, but it’s also socially who we are as a people. Does that say something about where we are in 2016? In 2030, we may not be concerned about “adulthood.” The language will reflect our priorities and our cultural attitudes.

Being able to debate these issues, being able to nominate these words, I had the opportunity to see all the language experiences in the room that I have been observing and feeding into this debate.

This is certainly something I want to do again. By far. It is so different from any other conference.

The Word of the Year for 2015 was the singular *they*. It represents a conscious choice by a person rejecting the traditional gender binary of he and she.

How does this “cultural moment” play out in the classroom?

Michelle Devereaux (Assistant Professor of English and English Education, KSU) and I have been teaching a graduate class together called Language Studies in English as an education linguistics course. I teach the MAT version 7731, and she teaches the MED version. We noticed that our students, who were coming from different stages in their teaching careers, were also having different experiences when thinking about language ideology.

For instance, there are differences in prescriptive grammar versus descriptive grammar. Researchers have found that if teachers don't have students think through those different notions of grammar and think critically about language ideology, then it doesn't matter how much you talk about the structure of the standard.

For example, why do we feel as a culture the need to have a standard variety? What do we do with this kind of cultural phenomenon where we just assume standard English is a default and that students just have to know it? If you don't have that discussion with students, it doesn't matter how much you talk about the structure of the standard. They tend to tune out and not buy into it.

Has this always been the case that students “check out” if the language doesn't match what they know?

Historically, there have always been students who just check out. But now, teachers will get some kind of linguistics training that might help them raise some of these ideological issues. Teachers can begin to see why there is resistance to learning the language. Students might come in with a home language that's not standard.

What linguists started to find a couple decades ago was that if you teach the standard as one variety that's different, then it is received more positively. Teachers can help bridge the two varieties of language instead of seeing the student's variety as wrong. Teachers can think about how to translate and code-switch in a conscious way. Helping students understand the structural connections helps them also to understand that the teacher is not dismissing the students' variety outright. They can associate the use of different varieties in different contexts. It's a deliberate skillset that teachers can build in their students.

Will you tell us about the research that you and Dr. Devereaux presented at the conference?

For our research, we implemented a survey with a series of questions, and we reviewed some of the work in the classroom. We then pitched it to American Dialect Society because they have a teaching panel at the Linguistics Conference every year. The American Dialect Society usually accepts three papers that will talk about some of the teaching connections in the study of linguistics.

One of the phenomena we looked at is called *push-pull effect*. It's the idea that speakers who know more than one variety will feel different pressures in front of different audiences. Although students may feel compelled to use the standard in certain situations, they may feel they are selling out if they use it all the time. They feel pressures to resist the standard and question it, and even to revert to the home variety everywhere.

We wanted to see if teachers feel implicated in this push-pull effect or if they have their own versions of push-pull in the classroom. Do they understand that their students might

feel that same kind of effect? What different kind of effect occurs when a student has to choose school over home? Studies have shown that if students are given the choice, they will choose home. And understandingly so. Identity and culture is wrapped up in the language.

The other piece we looked at was called the access paradox where teachers are compelled by the standards they face. They are compelled to teach the standard, but by teaching the standard, they are further creating the hierarchy just by teaching the standard as a prestige form. By implying to students, you have your home dialect, but your home dialect is not good for professional context, teachers are not actually questioning the hierarchy in a change-making way. The very teaching of the standard further marginalizes the students.

Those are the two pieces we submitted on. They accepted, and we presented on it. There are people who have theorized on those concepts, and we presented on their works as well.

What is the future of linguistics at KSU?

There are already linguists in different departments throughout the university. Each foreign language has a linguistics course, and there is also a general course on world languages. There is a set of courses under the English designation, although they are actually linguistics courses, and

we have a set of courses outside of the English department with a linguistic focus.

The Minor in Linguistics will be primarily for English majors but also for other majors who want to expand into linguistics. We have very good student demand for the linguistics courses, which is just one of the reasons for the minor.

The conference is a great platform. We don't just do canonical language from 1000 years ago; we are thinking about developments in speaking and writing that are happening right under us—right now.

What are the linguistic career opportunities available to students after graduation?

There's an area of linguistics called computational linguistics. You can actually make a good bit of money in this area. It's kind of the fusion between computer science and linguistics. When you think about voice recognition, somebody has to program that. Computer scientists will know the coding, but they don't necessarily know the linguistics. We don't all talk in a uniform way.

If I'm talking to Siri, or if I'm calling an automated line such as Delta Airlines, and I say "flight," someone has to program how to say an *f* and an *l* in sequence. Not only does someone have to program the sound, but someone has to update the program as dialects change over time. The computational linguist will often consult with a computer scientist much like a marketing person, and that team would put together what a company needs for voice recognition.

There are also connections with Google and data-mining. Linguists can syntactically predict certain things in language. For example, in the phrase "I have a full head of __," I don't have to finish before you already have some pretty good guesses about what word is going to follow. This applies to autocorrect applications where the syntax and idioms that we have in English can already help make predictions before someone utters that word. It's a really interesting area.

If graduating students are interested in foreign languages, they might want to work with a company that wants to program an automatic translation. Again, you not only have to know the language but also how to take the knowledge of language and put it into something programable so that it can hear you speak and then translate it. People will pay money for that.

Technically,

CREATIVE

Can there be a creative side to technical writing?

by Rachel Frank

I am a creative writer who revels in the freedom and whimsical joy of my genre. Technical writing never held my fancy.

White papers, product instructions, how-to manuals? Dry as moldering old bones. Dull as dirt. Booooooring. Right? Not quite.

In 2006, I started working at HowStuffWorks.com, and my view of technical writing began to shift. As the name suggests, HowStuffWorks' bread and butter is how-to content, breaking down complex (often technical) topics and turning them into

useful, easy-to-understand articles. But the company strives for a rather unique "voice"—a juicy, creative narrative combined with whip-smart technical accuracy.

While this blend of creative writing and factual information is billed as creative nonfiction, to me, the technical communication component was so strong that I thought of it more like "creative technical writing." Whatever you call it, I was intrigued by this blurring of the lines between the creative and the technical.

Then in the fall of 2015, as a

graduate student in Kennesaw State University's Master of Arts in Professional Writing (MAPW) program, I took a technical writing course. This class *really* got me thinking about the creative aspects of technical writing. Consider, for example, the range of technical writing projects that the other grad students and I cooked up: a cookbook with video recipes, a manual on using comedy to relieve workplace stress, and a campus safety manual with self-defense videos.

But the most creative technical writing project I've ever seen is a

compilation of Medieval-influenced technical communication poems written and illustrated by Val Mathews. According to her research, there's a strong historical connection between technical communication and creative writing. As she notes, "Delivering a technical communication in the form of a poem was not unheard of during the Middle Ages." It was a perfect vehicle for delivering technical information because people in medieval Europe were largely illiterate. Val's technical poems combine bawdy language, intriguing characters, and real technical "recipes" for reproduction-related ailments. Wow! Talk about creative technical writing.

Now, some technical writers would insist that technical writing is not creative because you have to follow strict rules and guidelines, leaving no room for a personal "voice" or self-expression. This is certainly true in some respects. On the other hand, if you look carefully, you'll notice examples of creativity and technical writing overlapping in interesting ways. Take, for example, the [Google Chrome Comic](#).

In 2008, cartoonist Scott McCloud wrote and illustrated a how-to manual for Google's open-source Web browser Google Chrome. He took

technical information from interviews he conducted with Google engineers and turned it into a comic book. And while he's created non-fiction works that combine a comic format with factual information, the Google Chrome comic book is clearly a different animal. Creative technical documentation, perhaps?

If you take a look at what technical

Some are turning the notion of technical writing on its head.

writers are saying on the Internet, you'll find that some are turning the notion of "boring technical writing" on its head. For example, in her guest post on technical writing blog I'dRatherBeWriting.com, Lupa Mishra writes that her love of breaking down complex topics into understandable ones helped her reconcile her passion for creative writing with her vocation as a technical writer.

Mishra adds that being creative involves thinking about her users' needs. "Right from the design and look of the document to the illustrations, videos, and screencasts, you

need to take care of every little detail that helps make the user's life easy. You have to think of new ways to convey information if the traditional approaches do not work for the user . . . Other times, when the document's aim is to draw the reader's attention, you need to design and draft engaging content for the user." In other words, technical writers need to be creative.

The reader comments on her post are equally fascinating, revealing the complexities of the conversation. For instance, [Larry Kunz](#) (a well-known technical writing professional with more than 30 years' experience) says, "Is technical writing creative? It sure is! In fiction writing, creativity comes in knowing your characters and then watching them go through various experiences. In technical writing, creativity comes in knowing your audience and then guiding them through experiences."

In a blog post comment on "Technical Writing World," Mark Baker, another heavy hitter in the field of technical communication, makes a strong case for the importance of creativity in technical writing. He says, "I would suggest that a technical writer who is checking their creativity at the door is shortchanging their readers. Not only that, they are shortchanging themselves—if they check their creativity at the door, they are making their own workday

dull and joyless."

Genise Caruso, a freelance technical writer with years of experience, doesn't tiptoe around the issue, either. In "Technical Writing is Boring, and 5 Other Misconceptions About This \$100K Career," she says technical writing jobs can be just as creative as those in other fields. She notes, "Creativity is relative, but when I write reports with charts, graphs, and illustrations, my work isn't all that different from what you might find on popular data journalism sites like The Upshot and Vox."

She makes a good point: In our digital, multimedia world, we expect information to be presented in more dynamic, exciting ways. In *Solving Problems in Technical Communication*, Anne Frances Wysocki says that new media technologies have changed the game for technical communicators. As we become more accustomed to content that incorporates video, audio, illustrations, animation, and other design elements, our expectations of technical docs will evolve, too.

To me, all of this lively discussion suggests two things. One, despite more constraints in terms of formatting and self-expression, technical writing definitely involves creativity. Two, the line between creative writing and technical writing isn't as rigid as people think.

Maybe as writers, whether creative

or technical, we would benefit from loosening our rigid definitions and exploring these ripe areas of intersection. Maybe our writing would be better as a result.

So, if you're a creative writer like me who likes to jump headfirst into creativity chasms but also has a flair for explaining how stuff works and organizing content into useful little bundles, then maybe technical writing could be for you. Given how lucrative the field can be—in Atlanta, the median income for an *entry-level* technical writer is \$53,842—it might not be a bad plan.

And even if your long-term goal is still a traditional creative writing career, maybe technical writing could teach you some valuable skills. As our old pals at Writing Assistance, Inc, note, "Maybe getting technical is just the thing your novel needs."



Rachel Frank is a graduate student in the MAPW program and the Managing Editor for [Exit 271: Your Georgia Writers Resource](#), the new digital magazine for the Georgia Writers Association. The full version of this article originally appeared in *Exit 271*, winter 2016.

Ms. Molly Brodak

Grove/Atlantic will publish Molly Brodak's *Bandit: A Daughter's Memoir*. More information on the book is available from the publisher at <http://www.groveatlantic.com/?title=Bandit> or through Amazon at <http://www.amazon.com/Bandit-Daughters-Memoir-Molly-Brodak/dp/0802125638>. A portion of the book was recently published in the *Granta*. Brodak's recent book of poems, *A Little Middle of the Night*, won an Iowa Poetry Prize.

Mr. Mark Beaver

Mark Beaver, an early graduate of the MAPW program, has just published a memoir entitled *Suburban Gospel*. Beaver was recently interviewed in the *Michigan Quarterly Review* at <http://www.michiganquarterlyreview.com/2016/03/on-suburban-gospel-an-interview-with-mark-beaver/>.

Dr. Jim Elledge

Main Street Rag Publications will publish Dr. Jim Elledge's latest collection of poems, *Bonfire of the Sodomites*, in late 2016 or early 2017. The book investigates the 1973 arson of the UpStairs Lounge, a gay bar in the French Quarter, by combining excerpts from newspaper articles, police reports, and interviews (with survivors, their families, and witnesses) within a lyrical context.

Dr. Sergio Figueiredo

Dr. Sergio Figueiredo curated a media project on Töpffer's graphic novels and Hegel's discussion of physiognomy in his lectures on the fine arts for In Media Res: A Media Commons Project.

ImageText: Interdisciplinary Comics Studies will publish his article "The Rhetorical Invention of Comics: A Selection of Rudolphe Töpffer's Late Reflections on Composing Image-Text Narratives." His book-length translation of Töpffer's work on rhetoric is forthcoming from Parlor Press.

An online seminar that Dr. Figueiredo participated in through UnderAcademy College on "Meme Cultures, Alienation Capital, and Gestic Play" will be published in the forthcoming issue of the online journal *Rhizomes: Cultural Studies in Emerging Knowledge* (<http://rhizomes.net/files/future.html#meme>).

Dr. Figueiredo was named editor for *Enculturation: A Journal of Rhetoric, Writing, and Culture*, one of the top open-access journals in rhetorical studies. After several months in that role, he became Lead Production Editor for *Encul's* new scholarly e-book imprint, *Intermezzo*.

Ms. Kay Gray

Kat Gray has been named one of KSU's Diversity Faculty Fellows. Gray's work as a diversity fellow will be an important part of making Kennesaw State University's campus a more inclusive and dynamic environment.

Dr. Kendall Klym

Dr. Kendall Klym's short story "The Dance Quiz" is one of six finalists out of 450 entries in the PRISM International Short Fiction Contest. The story has also won a \$100 prize and publication in the *Articulated Press Short Story Anthology*.

Dr. Klym's story "The Belly Dance" will be published in the upcoming issue of *The Tampa Review*, and "Origin" is forthcoming in *Thorny Locust*.

Dr. Nina Morgan

While visiting at the University of Regensburg in Germany as a "Vielberth Fellow," Dr. Morgan was named the first "Regensburg European American Forum Fellow" at the University of Regensburg.

Dr. Morgan has also been nominated and elected to a three-year appointment on the American Studies Association International Committee.

Dr. Linda Niemann

The University of New Mexico Press will publish Dr. Linda Niemann's new book, *Learning Spanish*, in the fall of 2017. Dr. Niemann has done study abroad trips to Mexico for well over a decade. This important book is in some respects the fruit of that work. It also grows out of her pre-academic life as a brake-woman on the railroad, where she frequently communicated with Hispanic men and women in the southwest who were hitching trains to get around.

Dr. Niemann used a faculty renewal leave in the Fall of 2015 to work on the book. She is the only person in the English Department who has been awarded two Faculty Renewal Leaves.

Dr. Tamara Powell

Dr. Tamara Powell won the 2016 Affordable Learning Georgia Textbook Transformation Award for Kennesaw State University.

The award recognizes her work in two areas:

- Dr. Powell led the Textbook Transformation Grant, along with Dr. Jonathan Arnett (a member of the English Department), Dr. Cassandra Race, Ms. Monique Logan, and Ms. Tiffani Reardon, to create a no-cost technical communication/workplace writing textbook that will be used by four faculty across two departments and courses, saving students an estimated \$51,615 each year.
- Dr. Powell worked as subject matter expert helping instructional designer Ms. Tiffani Reardon in creating and teaching a Coursera MOOC (massive open online course) entitled, "Writing Professional Emails and Memos." As of March 23, 2016, the MOOC had 4,641 active learners.

Dr. H. William Rice

Dr. H. William Rice completed the second of two 5-year terms as English Department Chair. He will return to teaching after a faculty renewal leave in the Fall Semester of 2016.

Dr. Rice published one piece of creative nonfiction and two stories during the spring and early summer of 2016: "Spring Trout" in the April issue of *Big Sky Journal* <http://bigskyjournal.com/Features/Story/spring-trout>, "Pursuit" in the Spring Issue of the *Sewanee Review*, and "Finding the Woods" in the July/August Issue of *Gray's Sporting Journal*.

The KSU Writing Center

Students in the Sentinel's "Best of KSU" rankings listed the KSU Writing Center as the "Best Help on Campus." The fact that the Writing Center achieved this honor in a chaotic year of transition to a two-campus model is nothing short of amazing.

English Department Awards

Faculty Award Winners

Dr. Sergio Figueiredo

Distinguished Early Career Faculty Award

Dr. Rochelle Harris

Outstanding Teaching Award

Ms. Yvonne Wichman

Part-time Faculty Distinguished Teaching Award

Outstanding Senior Award Winners

Ms. Lauren Alexander

BS Program

Ms. Constance Briggs

MAPW Program

Ms. Kelsey Medlin

BA Program



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