



VilasVoice

For Alumni and Friends of the Department of Communication Arts

Comm Arts plays leading role in Digital Studies Initiative

The Department of Communication Arts is taking the lead in the campus-wide Digital Studies Initiative. Professor Robert Glenn Howard has been named director of the initiative, putting Comm Arts at the center of this campus-wide program funded by the Madison Initiative for Undergraduates. "Communication Arts emerged as the leader in this initiative because of our strong track record in teaching digital humanities, our excellent infrastructure with the Instructional Media Center and Hamel lab, and a core group of outstanding professors dedicated to researching and teaching digital communication," said Susan Zaeske, Comm Arts Department chair.

Professor Howard, who played a major role in the development of the digital studies proposal and has taught courses on digital expression to great acclaim, will be leading the implementation of the Digital Studies Initiative, which spans more than a dozen departments. The goal of the initiative is to respond to student demand for coursework in digital media as well as campus initiatives to integrate technology into the curriculum. By offering an array of courses in Communication Arts, Information Studies, Art, and English, the program will

teach students in four foundational areas. These include media literacy, visual literacy, information literacy, and technology literacy. The Comm Arts Department was awarded a faculty position, and we are currently searching for a professor who specializes in the study and production of digital culture.

This initiative is an incredible opportunity for Comm Arts and our students. Professor Howard notes, "Students today need and want the kinds of skills in digital media that we have the expertise to provide. Now we can offer more courses with better technology." Howard adds, "We often imagine our students today as 'born digital'—and there is something to that. They have grown up with technologies that didn't exist when I was in college. But just like any kind of communication—public speaking or writing—Comm Arts majors don't just use Facebook. They have the opportunity to develop skills that prepare them for whatever the next big thing is. They have the



Professor Robert Glenn Howard

chance to think about and experiment with digital media on a level beyond just an everyday user. This new initiative is going to help make students in Comm Arts the ones who stand out as the people who don't just use the Internet, but have mastered it."

Professor Howard concludes, "This is just the first opportunity of many. In the coming years, we will keep looking for new ideas and new opportunities. In difficult financial times, we are still finding ways to keep Comm Arts at the forefront of digital media."

The Madison Initiative for Undergraduates (MIU) seeks to preserve the long-term value of a UW degree and to provide more extensive need-based financial aid to students. Funded through a tuition increase, the MIU supports projects that will increase undergraduate access to high demand courses or access to student services. So far, the initiative has funded an additional 55 faculty, 25 staff members, and more than 50 teaching assistants.

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WISCONSIN
UNIVERSITY OF WISCONSIN-MADISON

Chair'sVoice

Rebuilding Our Ranks



Professor Susan Zaeske

Greetings from Vilas Hall, where the Department of Communication Arts is undergoing a period of significant rebuilding. High student demand for our courses and innovative teaching initiatives have gained the attention of administrators, who in turn have granted resources to Communication Arts. This year we will hire two new professors. The research area of one will be media and cultural studies, and the other will specialize in digital media culture. Both positions are funded through the Madison Initiative for Undergraduates.

At the same time, we are welcoming two new professors to the Department. Catalina Toma, who comes to us from Cornell, focuses her research on social media. She will teach courses in interpersonal communication and the Internet. Also joining us is Professor Karma Chávez, from

the University of New Mexico. She examines the rhetorical practices of marginalized groups and the rhetoric of social movements and activism, specializing in immigration and Lesbian Gay Bisexual Transgender Queer (LGBTQ) rights. Chávez will teach courses about argumentation and debate as well as the rhetoric of immigration. In addition to these new faculty members, we welcome back Professor Michael Xenos, who has returned to our ranks in order to teach and research political communication after a two-year hiatus from the Department. Also joining us this fall is Jim Healy, who will fill the new position of Director of Programming for the UW Cinematheque. Healy comes to us from the Motion Picture Department of George Eastman House in Rochester, New York. He brings considerable international experience as a film programmer.

Thanks to the generosity of donors, rebuilding has meant more than new faculty and staff members. We also have a new projector in 4070 Vilas. Our technicians had been keeping the old projector alive by "Frankensteining" it together with parts harvested from another old machine purchased on eBay. The situation was dire. Death of the projector would mean no screenings for many classes and no PowerPoint for all lectures held in 4070. For helping us to acquire

and install the new unit, we are very grateful to Full Compass of Middleton, Wisconsin; those who donated to the discretionary fund; and the Hamel Digital Lab Fund. Thousands of students and members of the public are the direct beneficiaries of the generosity of these donors.

Another area of growth is the Department's web presence, including a new blog called Antenna (<http://blog.commarts.wisc.edu>). Started by Professor Jonathan Gray, Antenna is "a collectively authored media and cultural studies blog committed to timely yet careful analysis of texts, news, and events from across the popular culture spectrum." Topics of discussion include responses to developments in television, film, music, gaming, digital video, the Internet, print, and the media industries. According to Gray, the blog targets a broad public both inside and outside university walls. Unlike scholarly journals, whose response to issues and events can be slow, Antenna allows for swift commentary without being reliant on the perspective of an individual as is the case with single-author blogs. Operated by the graduate students and faculty in the Media and Cultural Studies area of Communication Arts, the blog published at an average rate of a post a day during the past academic year. Each post averages about 150 unique readers, with a peak of 2,467 for one post. A large proportion of readers have come from the U.S., though Antenna also enjoys good patronage from Australia, Canada, the UK, and Germany, and has had readers based in 100 different countries.

Serving as chair of the Department during such an exciting time of rebuilding is a privilege. On behalf of my colleagues and our students, I wish to express

the Department's gratitude to our donors who have made possible so much of this good news by supporting Communication Arts through the general fund, facilities improvement, internships, and scholarships. Your contributions are crucial to sustaining our tradition of excellence.

On Wisconsin!

Susan Zaeske
Professor and Chair
(BA '89, MA '92, PhD '97)

For information on giving opportunities, please contact Jon E. Sorenson, Director of Development, UW Foundation

VilasVoice

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Communication Arts Priority Needs

Greatest need of the Department is the
"Communication Arts Fund"

Fellowships for graduate students
Endowed chairs to retain and attract excellent faculty
Funds to update facilities and equipment

The Art of Public Speaking in China

Little did Communication Arts professor Stephen Lucas know what the next nine years would hold when he left Madison for Beijing, China, on October 11, 2001, one month to the day after the attacks on the World Trade Center. "It was a time of tremendous uncertainty in the world situation," he says, "as well as in the future of Sino-American relations." Still in the intermediate stages of its reopening to the world, China had recently received the bid to host the 2008 Olympic Games and would soon enter the World Trade Organization. Lucas was visiting Beijing to present lectures on rhetoric and English public speaking at the University of International Business and Economics.

Since that time, he has made eleven more trips to China, where his book *The Art of Public Speaking* is regarded as the "Bible" of its subject. He has also become a public personality because of his role as a judge and commentator at the national English public speaking competitions hosted by CCTV (China Central Television) and *China Daily*, the nation's leading English-language newspaper. Both competitions begin with thousands of students competing at the local, campus, and provincial levels and culminate in lavish national finals.

Broadcast over a four-day period, the CCTV Cup finals reach a combined audience of 60 to 80 million viewers. On more than one occasion, Lucas has been stopped by people who recognize him from the telecasts. "Some of the viewers are excellent English speakers," he says, "while others are just starting to learn the language. All told, there are more English-language learners in China than there are people in the United States."

The Art of Public Speaking



Professor Stephen Lucas

has been translated into Chinese on multiple occasions, and the English version was printed in 2004 by Foreign Language Teaching and Research Press, the leading Chinese publisher of English-language books. The summer of 2010 saw the publication of Lucas's latest project, a version of *The Art of Public Speaking* specially adapted for Chinese readers. The book is in English, but Lucas rewrote it to fit the background, needs, and interests of Chinese students and teachers.

He says the book was an intriguing project not just from an intellectual and pedagogical standpoint, but also because it was "a massive exercise in intercultural communication. It's natural for a rhetorician to talk about the importance of adapting to cross-cultural audiences; it's another thing to put that adaptation into play page after page."

Over the years, Professor Lucas has spoken on rhetoric and public speaking at China's leading universities. Students are so eager to see him that his lectures are usually standing-room-only and are followed by lengthy book signings. On his most recent trip, he also conducted two-day workshops in Beijing and Nanjing, each attended by some 300 Chinese

university teachers of English public speaking.

In addition to his activities in China, Lucas sponsors several visiting scholars from that country who come to UW-Madison each year to participate in his teacher-training program and to attend other courses on campus, after which they take what they have learned back to their home institutions. This is education on a global scale for a global age.

When asked what the future holds with regard to his work in China, Lucas says that English public speaking continues to earn a place in the curriculum of Chinese universities. The ability to speak effectively in English to international audiences is a vital skill for Chinese students in an age of globalization. Student demand for the course continues to expand, as does the number of teachers prepared to teach the subject.

"Nothing," Lucas notes, "illustrates better the continued importance of public speaking, and of rhetoric in general, than the fact that it has become a growth industry in the world's most populous nation. To play a consequential role in that growth has been a fascinating experience."

Vital Statistics

For Communication Arts

A 10 year review

68,202

Grades submitted by Comm Arts

14,886

Public speaking students

3,762

Applicants to the major

2,705

Comm Arts undergraduate degrees earned

1,063

Students completed a course with Professor Lucas

1,087

Films screened at Cinematheque

66

Comm Arts PhDs awarded

Pass It On

Merry Anderson, UW Foundation

In the socially committed and cinematically creative hands of Harold and Lynne Rhodes (BA '47) Mayer, the documentary became a powerful chronicle of the American immigrant experience and the working people who built America. Their production of the much-honored, and still shown, classic film, "The Inheritance" (1964) did just that, winning best of festival awards in Europe, Australia and the United States.

"The Inheritance" was innovative in technique as well as content. It is one of the first films to use movement on still photos and segue them smoothly into archival footage. It was the first film to use dialogue over still photos, which raised the standards for informing and affecting people through film. "It was Lynne's idea," Harold said proudly.

But the past was not the only thing their films focused on. "The Way It Is" (1968), a TV exposé of ghetto urban education got a White House showing and an Emmy nomination; "Trouble In The Family," the first TV special with an actual family in therapy together, opened up new possibilities for reality filming.

The Mayers have focused their lives, individually and together, on teaching the mind and touching the heart through film. Documentary films, said Harold, are a way of "reaching people emotionally, not just through fact, but also feeling." Their gifts to the University also reflect their passion and their principles.

The Mayers have, in the past, provided an award to enable a Communication Arts student to

produce a short documentary. Brandinn French (BA '08) received the award in 2007. As a final project for visiting assistant Professor Julie Parroni's (BA '83) production class, he made a film on the University's diversity initiative, Plan 2008. Film history Professor Vance Kepley (MA '76, PhD '78), Communication Arts, College of Letters and Science, said French's film illustrates "the difficulty minority students have on an overwhelmingly Caucasian campus, and the difficulties the University has had in implementing the ambitious and complex plan to diversify." Another grant from the Mayers was awarded for a film on the problems of small farming.

The Mayers also have provided scholarship support, specifically for non-resident undergraduates. This gift is a nod to Lynne's father and the state of Wisconsin's generosity to a girl from the Bronx, New York. In the 1940s, going away to school was expensive, so at age 16, Lynne Rhodes happily enrolled in the then new and excellent Queens College. Two years later, she was ready for more independence and adventure.

"Well, in those days you didn't hop on a plane to look over a college. You asked around, learned what you could, and then took the plunge. And hoped for the best.

"Wisconsin," she said, "was known to be politically liberal, relatively affordable even for out-of-staters, and a place where an 'independent,' unaffiliated with sororities, could be very happy and not feel left out. Last but not least, they had theatre, lots and lots of it. And I craved that. So I crossed my fingers, got on an overnight train, and changed my life. The University opened up the world

for me and taught me how provincial a New Yorker could be. I was a very lucky girl."

Lynne did get her time on the stage—the Union Theatre—performing in "Of Thee I Sing" and an experimental production of "Romeo and Juliet," in which Romeo and his family were black, and Juliet and her family were white. And that was in 1947.

"What I most appreciated at Wisconsin was the wide variety of people and opportunities. Where else would I have met a girl from India and worn her sari to a big dance (without the blouse, for which, she told me, I would have been stoned in her home town)? Where else could I have sat on the Terrace, looked out at the beautiful lake and talked with people of every political stripe, every artistic bent, recently returned veterans, beauty queens from Amarillo, Texas? Where else could I have listened to visiting musicians and orchestras that I would not have been able to get a ticket for in NYC? And perhaps most important, Wisconsin was a place with something for everyone. Whatever your interest or peculiarities, there was an outlet for you. It is the best education a person can have."

She also waited tables until she got a job writing for WHA radio, thanks to Helen Stanley, the station's script editor, in whose UW class Lynne had written a radio documentary "The Fevered Land." This drama of prejudice, which WHA produced, was later broadcast in NYC. She created and wrote an award-winning half-hour weekly drama series for WHA, also on prejudice, for young people.

Lynne had to apply for financial assistance her senior year. The application for the state scholarship asked if she would

finish college if she did not get the funds. Lynne felt that even if no one checked, it would be a lie to say no and an act of disrespect to her father. In spite of her answer, Lynne received the scholarship and never forgot how much it meant to her as a



Lynne Rhodes Mayer and Harold Mayer

non-resident student. "Today, that would not happen. I would have been rejected because of that answer, so this is where we want to help. The cost for middle-class families is devastating. They can't get help because they're not poverty-stricken. The first contribution we made many years ago to the UW—Madison was to repay that money. When we asked how much it should be, it was ten times what I had received. I doubt my father could have sent me to UW—Madison today," she said.

Lynne returned to New York to work as a writer and do public relations in support of civil rights and civil liberties. A story assignment, and more luck, took her to Columbus, Mississippi, where she met Harold Mayer, a reporter/director sent by CBS correspondent Eric Sevareid.

Lynne and Harold have spent much of their professional lives working together—she as writer/producer, he as producer/director. Harold worked for the major networks before forming his own company in 1961. While with CBS, he

continued from page 4

logged his own time on the UW–Madison campus directing “Mother Love,” a television documentary about Professor Harry F. Harlow’s psychological experiments with monkeys.

Reflecting on careers that allowed them to do the work they loved and believed in, the Mayers are proud to say, “We never had to do a film with which we disagreed.” Decades and many miles of film later, it is obvious: boy, were they lucky.

“Pass It On,” is a freedom song written by Millard Lampell and sung by Judy Collins in “The Inheritance.” It warns that every generation has to win freedom all over again or lose it. “You have to work for it/fight for it/ day and night for it/ and every generation has to win it again./ Pass it on.”

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The Fiske Matters Conference

In early June, Vilas Hall had a decidedly Nineties feel to it. Derek Kompare (MA '94, PhD '99), Aniko Bodroghkozy (PhD '94), Jason Mittell (MA '96, PhD '00), Darrell Newton (MA '96, PhD '02), Pam Wilson (PhD '96), Kevin Glynn (BA '86, MA '89, PhD '95), Lisa Parks (MA '93, PhD '98), and many other alumni were in attendance. Honored guest, Professor Emeritus John Fiske, was back in the building for the first time since his retirement from the Department ten years ago. Arranged by alumni Elana Levine (MA '97, PhD '02) and Ron Becker (BA '91, MA '95, MA '96, PhD '04), the Fiske Matters Conference allowed many alumni from several generations, as well as numerous others, to come together to discuss Fiske’s continuing legacy for cultural studies.

Conference papers illustrated the vibrancy of that legacy,



Darrell Newton (MA '96, PhD '02), Professor Emeritus John Fiske, Jennifer Fuller (MA '00, PhD '04), Chris Smith (MA '98, PhD '01)

addressing material as diverse as empowerment in the age of Obama, the metaphysics of Google, poetry and popular culture, video game culture, Tea Party politics, television fandom, and the state of academic publishing. The nuances and complexity of Fiske’s writings and pedagogy were demonstrated

through case studies examining YouTube, Chinese media, and the politics of representation in 2010.

Fiske was clearly moved by the event which served both as a tribute to Fiske and as a meeting place for provocative scholarship in and about cultural studies.

COMMUNICATION IN ACTION

Advocate Susan Schmitz promotes vibrant, safe downtown

As a returning student, Susan Schmitz (BA '00) looked to the Comm Arts major as a pathway to her next career, and that’s exactly what she found. Now, she is the executive director of Downtown Madison, Inc., a non-profit organization that helps maintain and build a healthy downtown for the city of Madison. Downtown Madison, Inc. (DMI) works to increase the downtown’s vibrancy, safety, and growth. Schmitz explains “without a healthy central city, you cannot have a vital and healthy region.”

One of DMI’s biggest accomplishments, according to Schmitz, has been its role in changing Halloween “from an event that ended in riots, property damage,

and violence to an event that is safe and fun for everyone.” Since 2006, the City of Madison has officially sponsored the event. Requiring tickets, limiting attendance, and bringing in national musical acts like Third Eye Blind, O.A.R. and Lifehouse have helped make downtown Madison both vibrant and safe on Halloween.

In addition to working on downtown events like the Halloween celebration, DMI also advocates for downtown projects, makes recommendations for city guidelines, and sponsors community activities like Paddle and Portage. Close to completing its goals from the 1989 downtown plan, DMI is in the process of

developing a new 20-year plan. Projects being discussed include increasing lake access, routing John Nolen traffic underground to create public space east of



Susan Schmitz

Monona Terrace, redeveloping the Capitol East District, and creating grand boulevards leading to the Capitol from West Washington Street and Wisconsin Avenue. Many more projects and goals are also being considered as the new downtown plan will provide direction for the next two decades.

Schmitz has accomplished much in her role as executive director, and she credits her Comm Arts education for much of that success, noting that it “has served me extremely well in my job.” Clearly passionate about the education she received, Susan Schmitz says, “UW–Madison rocks and the Department of Communications rocks!”

Technology and Personal Relationships

An increasing number of people are entrusting online dating sites like Match.com and eHarmony.com to help them find a partner, but can those personal profiles be trusted? Do online daters fudge, fib, and lie when creating their profile to attract a potential mate? Catalina Toma, who joined the Comm Arts faculty this year, tries to answer these questions as well as several others in her multi-faceted research focusing on how technology affects communication in our personal relationships.

In her online dating research, Professor Toma looks at how online daters take advantage of technology to put their best foot forward. More specifically, she asks "Do online daters compensate for shortcomings or emphasize positive aspects of the self? How much do they lie, given the effortless nature of online deception, but also the unacceptability of deception in future face-to-face meetings?"

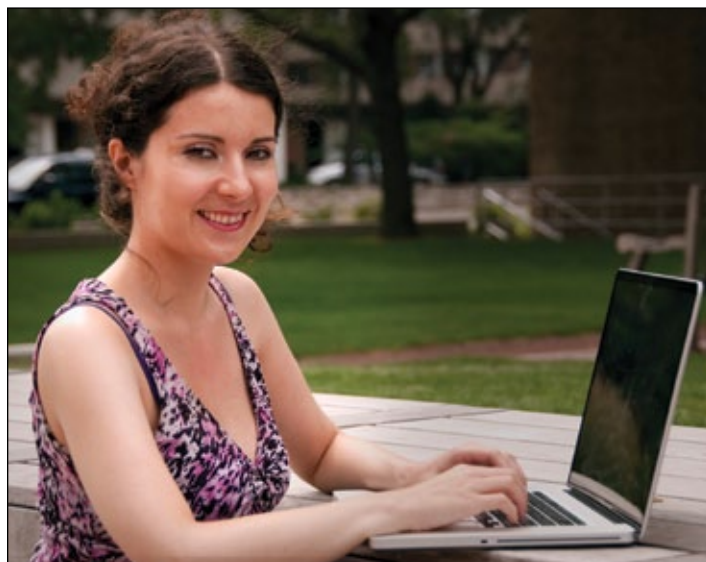
Her findings indicate online daters often lie, but their lies are small and highly strategic. Users, for example, depict themselves as younger than they actually are, though they do so subtly and creatively. In one study, Toma found that female users posted a profile picture that was on average a year-and-a-half old whereas male users' pictures were six months old. Toma also notes most daters use a profile picture with at least one discrepancy or enhancement, such as hair color, weight, age, professional photography, or air brushing touch ups.

Similarly, Toma's research suggests that women typically subtract an average of five pounds from their weight and men add two inches to their height. Yet, she discovered that users didn't consider these inaccuracies to be lies or fibs at all. In fact, most users report

Our increasing reliance on technological tools like email and texting instead of traditional face-to-face conversation may have important effects on how we form first-impressions of others, who we decide to trust, how we perceive deception, and where we turn for reassurance.

that they had a very accurate profile, even though Toma found that their actual weight and heights differed from those disclosed on their profiles. One explanation for this, Toma speculates, is that women may view their profiles as accurate depictions of what they will look like on a first date.

Online daters appear to struggle with wanting to be truthful (they knew they would see their partner face-to-face if things went well) and wanting to present an attractive profile. Including strategic, difficult to detect, small lies in their profiles are one way online daters manage this tension.



Professor Catalina Toma

Catalina Toma's research in online dating is only one part of her broad research agenda on how technology affects communication in our personal relationships. Our increasing reliance on technological tools like email and texting instead of traditional face-to-face conversation may have important effects on how we form first-impressions of others, who we decide to trust, how we perceive deception, and where we turn for reassurance. In one study, Toma investigated the relationship between social media, self-worth and self-integrity and found that Facebook can reinforce a positive self image. Spending time on Facebook reminds you that you are well-connected (that you are friends with lots of people and that lots of people like you), and it reminds you that you are a good person (your profile is a list of the most "flattering aspects" of yourself).

Professor Toma will be a great addition to the Department for her collaborative teaching style as well as her research skills. She explains that sharing knowledge and practicing critical thinking are important ways that one can contribute to society. Teaching undergraduate students, Toma says, helps create "a more educated, more tolerant and happier world." She also enjoys the energy and curiosity that undergraduates bring to the classroom. Because Toma views learning as a collaborative process, she enjoys listening to the diverse perspectives students bring to the classroom. "I often find myself inspired and energized by my students' ideas and enthusiasm."

Catalina Toma is originally from Romania and came to the United States after receiving a fellowship to attend the University of Bridgeport, a liberal arts college in Connecticut. There she studied mass communication, psychology, and literature & civilization. After working on her undergraduate theses and working as a part-time tutor, Toma realized that she loved the intellectual pursuit of research and teaching. She decided to pursue graduate work at Cornell University, where she completed her MS in 2006 and her PhD in 2010.

Integrating Social Justice

This year, we welcome Karma Chávez to the Comm Arts Department as a professor in the rhetoric area. Chávez's research focuses on social movements and creative rhetorical responses to oppression, including unusual coalitions between groups. She says, "I think people have amazing ideas about how to improve their worlds, and I think they are terrific rhetorical innovators. I find this again and again in my research, which I think it fantastic."

Professor Chávez is biracial (white/Mexican American) and the oldest of five children from working-class parents. She grew up in rural Nebraska where she participated in speech and debate in high school, which ultimately led her to a major in speech communication at Hastings College. She jokingly adds, "In fact, I am one of the few people I know who entered college with a declared major of speech communication and also religious studies."

While at Hastings College, Chávez continued her participation in competitive forensics with tremendous success, earning a spot in the finals of multiple events at the American Forensic Association national tournament. In addition to her extensive involvement in collegiate forensics, Chávez found a passion for social justice while attending Hastings College. Chávez focused on women's issues, particularly women's sexual health and sexual assault, as well as lesbian, gay, bisexual, and transgender (LGBT) rights within religious institutions.

Chávez continued her education by earning two master's degrees at the University of Alabama, one in communication and one in women's studies. She also served as a coach for the forensics team and taught public speaking. During her time at Alabama, Chávez says

"...I learned a lot about race and racism, and began thinking more broadly about the intersections between race, class, gender and sexuality and how that relates to social justice and activism and also theory."

that she also came out as fully queer. All of this created an experience at Alabama that added to Chávez's understanding of and passion for social justice. "At Alabama, I learned a lot about race and racism, and began thinking more broadly about the intersections between race, class, gender and sexuality and how that relates to social justice and activism and also theory."

Fascinated by the way she saw these intersections operate inside the classroom and outside in activism, Chávez continued her education. She pursued a doctoral degree in an effort to "try and put all this together both academically and personally." Chávez attended Arizona State, earning a doctoral degree in rhetoric and intercultural communication. Chávez has found that "queer feminist of color" theories have allowed her to explore the intersections that she finds so fascinating. She says, "I use "queer feminist of color" theories, which I realize is a cumbersome term, but I like to draw on theories that take an integrated approach to the issues of race, class, gender, sexuality, and also issues of nation and imperialism to understand oppression



Professor Karma Chávez

and resistance."

Using these integrated theories, Professor Chávez has developed a research agenda that includes inquiry into the rhetorical practices of marginalized groups and the rhetoric of social movements and activism. Her research on social movements focuses particularly on how activist organizations form alliances and coalitions. Currently, she is completing work on a book project that considers the intersection between LGBT politics and immigration politics. Chávez says, "Most people wouldn't think about coalitions between LGBTs and immigrants, but there are a number of these kinds of coalitions and alliances, and political meetings happening that I think have a lot to tell us about how social movements work and how social change and activism happens."

Chávez's research agenda often prompts her to consider the rhetorical practices of marginalized groups. "I like to look at innovative ways that groups of people respond to their oppressive conditions and work to enact change." Through her extensive work in activism and social movements, Chávez has come to see an important back-and-forth relationship between the academy and activism. Chávez says that activist organizations allow her to see theory enacted in new and interesting ways.

She also gains insight and inspiration through her students. By teaching undergraduates, Chávez says that she has the opportunity to remember what it was like to talk about an idea for the first time. She adds, their hunger for new ideas is exciting, and their fresh perspectives push her to consider ideas in new ways. Professor Chávez calls teaching undergraduates "a very important part of my job." In this way, she can help "equip each generation of students with knowledge that can help them to make the world a more livable place."

Professor Chávez's interests in queer migration, queer feminist of color theories, feminist poststructuralism, the rhetoric of social movements, coalition and alliance building, and cultural studies will make her an exciting addition to our Department.

RYAN SOLOMON

Advancing ethical argumentation

Ethics and public argumentation do not always fit well together, but graduate student Ryan Solomon tries to show his students that that doesn't always have to be the case. In Comm Arts 262, Argumentation and Debate, Solomon asks students to argue with one another in a different way, one with less anger, animosity, and opposition. Students often begin the semester believing their position on a controversial issue is the correct one, but as



they participate in the final class debates, Solomon says students "realize that there are no clear cut answers to the issues that they are debating, and then they begin to realize that they can actually learn something from the people that they are arguing with. It is this realization that makes teaching rewarding."

Solomon's research focuses on ethical argumentation as

well. He considers how one's culture limits, expands, and controls the ways we view our world, and consequently, the ways we can argue about the world. "I am fixated with understanding the role of discourse in mitigating social conflict and creating conditions for productive social engagement." Solomon explores this question in his dissertation, titled "Sticks, Stones, and Other Supernatural Objects: Rhetoric, Ethics, and the AIDS Controversy in South Africa." He contends that the South African government's biomedical solutions to the AIDS epidemic hold little meaning for groups of South Africans who believe that the disease is not biological, but spiritual. These citizens make sense of AIDS through supernatural beliefs, sticks and stones, rather than beliefs in biomedicine and pills. Solomon's dissertation examines how these issues appear in public argumentation, and their role in preventing a solution to the AIDS epidemic. Solomon asserts, "I believe that only by recognizing that AIDS requires more than a biomedical solution can we provide the necessary conditions to combat the epidemic."

Ryan is originally from South Africa, where he met his wife (who is also South African). Ryan has three children, Sarah (6 years old) and twins Jonathon and Andrew (1 1/2 years old).

Great People

The Great People Scholarship Campaign supports the upcoming scholars, artists and scientists who will lead our society with new ideas and technology. Double the impact of your gift with a match from the University of Wisconsin Foundation. Learn more and make a gift today at www.uwgreatpeople.org.

2010 Scholarship Recipients

A special thanks to our generous donors who continue to support our students, both in and outside of the classroom.

Communications Industry Summer Internship Award

Alexandra Palm

CBS, Programming & Planning

Emily Coleman

The Daily Show with Jon Stewart Internships

Erin Brander

Casey Klug

Soren Nieminen

Charline M. Wackman Awards

Michael Braun

Elsa Gumm

Nick Marx

Eric McManus

Kacie Mischler

Casey Schmitt

Amy Tully

Kyle Van Vonderen

Kali Woods

Christopher Neal Heinlein Memorial Scholarship

Julia Bass

Collin Brantmeyer

Christina Kaslow-Ramos

Telluride Film Festival Student Symposium

Andrea Comiskey

John Powers

Michael Trevis

Helen K. Herman Award

Colin Burnett

Heather Heckman

Eric Hjalmeby

Jonah Horwitz

Gang Jing

Kyurim Kyoung

Sreya Mitra

Josh Shepperd

Ryan Solomon

Departmental Teaching Award

Brad Schauer

Pearce Award

Chris Cwynar

Lindsay Garrison

Ashley Hinck

Danny Kimball

Amanda McQueen

John Powers

Boya Wei

Jiawen Zheng

Risser Award

Andrea Comiskey

Liz Ellcessor

Jennifer Keohane

Wenjie Yan

Robert J. Wickhem Award

Josh Jackson

Frankenburger Award

Paul Hendrickson

Jarchow Digital Archive Fellowships 2010

Chris Cwynar

Jonah Horwitz

Danny Kimball

Lucas Prize for Outstanding Public Speaking in Comm Arts 100

Fall 2009

Britney Callies (1st place)

Patrick Sullivan (2nd place)

Erica Reisinger (3rd place)

Spring 2010

Laura Dreese (1st place)

Timothy Slater (1st place)

Julia Boms (3rd place)

Congratulations, student award winners!

HONORS AND AWARDS

The Hilldale Award, recognized as the top honor a professor can receive at the University, is given annually to four faculty members who excel in teaching, research, and service. This year, distinguished scholar, educator, and rhetorician **Professor Stephen Lucas** was awarded a Hilldale for his many accomplishments. A prominent scholar of rhetorical criticism and the rhetoric of American politics, Lucas is one of the world's leading experts on the Declaration of Independence. His book *Portents of Rebellion* garnered him a Pulitzer-Prize nomination. In addition to his scholarly accolades, Lucas has received every major campus-wide teaching award and his textbook, *The Art of Public Speaking*, is used in more than 1,000 colleges and universities across the country. Internationally, he has been sharing his expertise with educators in China as they develop their rhetoric and public speaking curriculum.

Please see "The Art of Public Speaking in China" article for additional information about Lucas's work in China.

Professor Lea Jacobs has been named an American Council of Learned Societies Fellow for 2010 in recognition of her excellence in research in the humanities. The prestigious fellowship, which is granted through a peer-review process, will enable Jacobs to focus on her research of cinematic rhythm and pacing in film before and after the transition to sound for an upcoming monograph entitled *Fascinating Rhythm: Performance and Direction in Hollywood after Sound*.

Professor Michele Hilmes has received an Institute for Research in Humanities Fellowship in support of her study of the 1930s and 40s radio feature which used documentary techniques, dramatic writing and vocal delivery, original music, and recorded actuality sound to create works

of art intended solely for the ear. In addition to pursuing her individual research, Hilmes and a select group of faculty from UW-Madison and the UW System will form an interdisciplinary community of scholars and learn from each others' work.

Professors Lyn Van Swol and Michael Xenos earned tenure this year and have been pro-

moted to associate professor.

Professor Rob Asen received the National Communication Association's 2010 Winans-Wichelns Award for Distinguished Scholarship in Rhetoric and Public Address and the Marie Hochmuth Nichols Award for his book *Invoking the Invisible Hand: Social Security and the Privatization Debate*.

Stuart N. Brotman: Outstanding Alumnus Award

The Comm Arts Department has honored Stuart Brotman (MA '75) with the first Outstanding Alumnus Award. Brotman has played a key role in the development of national and international telecommunications policy. His accomplishments include working for the National Telecommunications and Information Administration where he served as a special assistant to President Carter's communications policy advisor; authoring more than 300 publications; and founding a global management consulting firm that has advised more than \$200 million in communication deals. Brotman currently serves as president of the firm, Stuart N. Brotman Communications.



EMERITI/AE NEWS

Professor Tino Balio

My book, "The Foreign Film Renaissance on American Screens" will be published by UW Press this fall. I have also taken on another writing project, a book on the American film industry today for the series Michael Curtin (MA '86, PhD '90) is co-editing for the British Film Institute. The best thing that has happened to me is that I now have two grandchildren—twins, a boy and a girl. I never thought I would be a dotting grandparent, but I am.

Professor David Bordwell

I have had a busy year. Kristin Thompson (PhD '77) and I were named critics of the 2000s by the Independent Film Chan-

nel and I was featured in *The New York Times* article "You Can Judge a Book by Its Movie" written by Manohla Dargis. This summer, I gave a closing address to the Society for Cognitive Studies of the Moving Image at its annual convention. I'm stepping down as president of the organization. Kristin and I then attended the Cinema Ritrovato festival of restored films in Bologna, Italy. After that, I went on to another film festival, in Brussels, where I also did research. More about our trip can be found on our blog, www.davidbordwell.net/blog. I'm now at work revising my book on Hong Kong film for publication as an e-edition.

IN MEMORIAM Michael Leff



After a brief illness, Professor Michael Leff passed away on February 5, 2010. Professor Leff served as a faculty member in the Department from 1980 to 1989 and taught a variety of rhetoric courses, including argumentation, rhetorical theory, and rhetorical criticism.

Leff was an expert in ancient and medieval rhetoric and was well-known for his role in developing close textual analysis as a method of rhetorical criticism. Throughout his career, Leff earned numerous national awards, including recognition as a National Communication Association Distinguished Scholar and the prestigious Winans-Wichelns Award. Additionally, Leff was deeply involved in many professional organizations, especially the International Society for the History of Rhetoric and the Rhetoric Society of America.

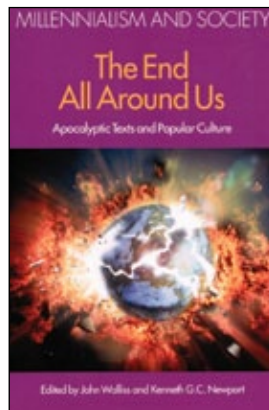
Professor Michael Leff played an important role in the UW Comm Arts Department, and he will be fondly remembered.



Susan Zaeske
 "The South Arouse as One Man": Gender and Sectionalism in Antislavery Petition Debates, 1835–1845," *Rhetoric & Public Affairs*



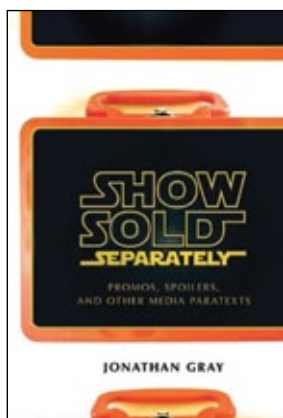
Louise Mares
 "The Multiple Meanings of Age for Television Content Preferences" (with Ye Sun MA '05, PhD '08), *Human Communication Research*



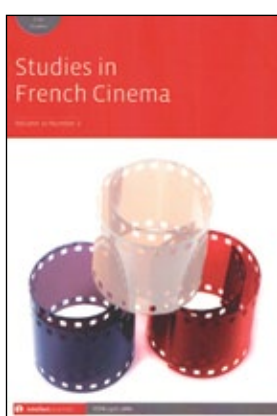
Robert Glenn Howard
 "An End Times Virtual 'Ekklesia': Ritual Deliberation in Participatory Media" in *The End All Around Us*



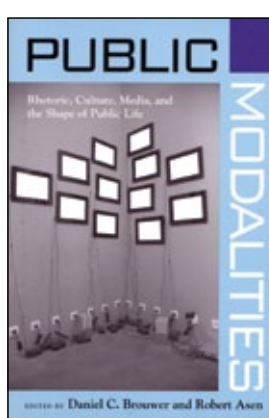
Lyn Van Swol
 "The Effects of Suspicion and Advisor Motives on Confidence and Advice Utilization," *Communication Research*



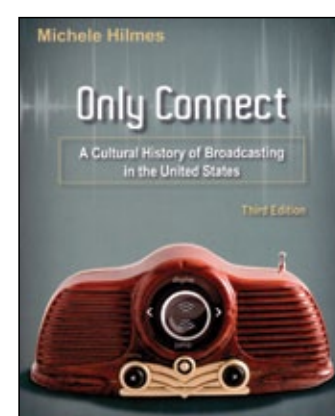
Jonathan Gray
Show Sold Separately: Promos, Spoilers, and Other Media Paratexts



Kelley Conway
 "Varda at Work: Les Plages d'Agnès" *Studies in French Cinema*



Rob Asen
Public Modalities (edited with Daniel C. Brouwer)



Michele Hilmes
Only Connect: A Cultural History of Broadcasting in the United States

MOVIES, MEDIA, AND METHODS: A Symposium in Honor of Kristin Thompson

Kristin Thompson (PhD '77) is one of the leading film historians in the United States. Since 1973, she has been affiliated with the Department as an Honorary Fellow.

She is, with Professor Emeritus David Bordwell, the author of two widely used textbooks, *Film Art: An Introduction* (editions from 1979-present) and *Film History: An Introduction* (editions from 1994-present). With Bordwell and Janet Staiger (PhD '81) she wrote *The Classical Hollywood Cinema* (1985), which regularly appears on lists of the most important books in film studies. Among her other books are *Eisenstein's Ivan the Terrible* (1981), *Exporting Entertainment* (1985), *Breaking the Glass Armor: Neoformalist Film Analysis* (1988), *Storytelling in the New Hollywood* (1999), *Storytelling in Film and Television*

(2003), *Herr Lubitsch Goes to Hollywood* (2005), and *The Frodo Franchise: The Lord of the Rings and Modern Hollywood* (2008). She also publishes and lectures extensively on ancient Egyptian art.

To honor Thompson's sixtieth birthday, the Department hosted a symposium on May 1, 2010. Several distinguished scholars, including Charlie Keil (MA '85, PhD '95), Yuri Tsivian, Janet Staiger (PhD '81), and Henry Jenkins (PhD '89) presented research relevant to her areas of interest. Thompson also delivered a lecture entitled "How I Spend My Winter Vacations: The Amarna Statuary Project and Techniques of Visual Analysis." Ernst Lubitsch's "Design for Living," starring Fredric March (BA '20) was screened in 35mm at the UW Cinematheque as part of the day's events.

Mining Your Inner Moron: Why Multitasking Is Such a Waste

When you're multitasking, you're dimming your bulb, de-powering your brain.

"Right this way, folks!" shouts the carnival barker. "REDUCE YOUR BRAIN POWER WHILE INCREASING YOUR STRESS LEVELS!" Are you tempted to follow him? Of course not. And yet, if you spend a lot of time multitasking, you're achieving the same result.

Many people think they can multitask. It's true that you can walk and chew gum at the same time, but the reason is that these two tasks don't require your attention.^[1] Tasks that involve language processing or decision

it's there when you come back. If it's not there, you lose your train of thought. Constantly answering the question, "now where was I?" is a big waste of time and energy.



If you want to feel a hint of the stress and energy expended in task-switching, try the Stroop Test. In this test, you need to ignore what the letters say, and instead quickly call out the color of the letters each word is written in. For each word, you have to switch from word-reading mode to color-identifying mode, and this is both inefficient and taxing.

A study out of UCLA illustrates some of what's lost when you multitask.^[3] Participants engaged in some learning trials while single-tasking and other trials while dual-tasking. When they had multitasked, the participants could perform the learned behavior, but they were much less able to identify the rules underlying what they were doing. Importantly, brain imaging revealed that different areas of the brain were active under single-tasking as opposed to multitasked learning. Learning while multitasking involved implicit processes similar to forming a habit without consciousness of what is being learned. Learning while single-tasking involved utilizing working memory, and what was learned was more flexible and involved

more abstract, generalizable knowledge.

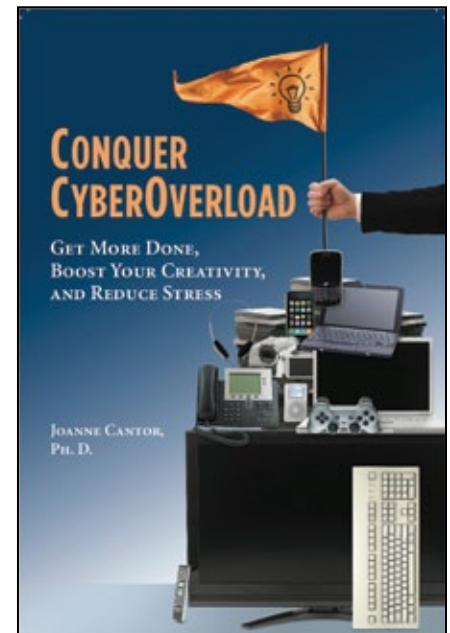
To apply these results to another common situation, reading something doesn't involve just consuming words; to make what you've read useful, you must relate the new information to what you already know. Apparently, multitasking interferes with this process.

So if you swear by multitasking and think you can do it as well or better than single-tasking, the research has bad news for you:

Performing two tasks at once, instead of sequentially, multiplies trouble. Multitasking hurts in terms of speed, accuracy, quality of output, and energy consumption.^[4] In essence, **when you're multitasking, you're dimming your bulb, de-powering your brain.** You're so much better off single-tasking. Unless, of course, low-power processing is what you're after.

So try single-tasking one thing that you usually multitask. You'll be amazed at how much more easily and quickly you get it done, and with much better quality than you expected. You may even be tempted to try it again.

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[1] Medina, J. (2008). Brain rules: 12 Principles for surviving and thriving at work, home, and school. Pear Press.

[2] Klingberg, T. (2009). The overflowing brain: Information overload and the limits of working memory. (Translated by Neil Betteridge). London: Oxford University Press.

[3] Foerde, K., Knowlton, B., & Poldrack, R. A. (2006). Modulation of competing memory systems by distraction. Proceedings of the National Academy of Sciences. www.pnas.org/cgi/doi/10.1073/pnas.0602659103

[4] Cantor, J. (2009). Conquer CyberOverload: Get More Done, Boost Your Creativity, and Reduce Stress. Madison, WI: CyberOutlook Press.

For more information, see Professor Cantor's Psychology Today Blog, <http://www.psychologytoday.com/blog/conquering-cyber-overload>

Web site:
www.cyberoverload.com



Professor Emerita Joanne Cantor

making need your attentional focus, and when you try to do two such tasks at the same time, you end up switching your attention back and forth.

One reason multitasking (or task-switching) is so hard is that it calls upon working memory—a brain resource that's extremely limited.^[2] Every time you switch to the other task, it's hard to hold that first task in memory so

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STUDENT PROFILE

Ali Palm goes to Hollywood



Knee-deep in college loans, Minnesotan Alexandra (Ali) Palm thought going to Los Angeles for an unpaid internship in the entertainment industry would be impractical and impossible, but thanks to the Communications Industry Internship Award funded

by Edward (BA '72, MA '76) and Janet (BA '73, MS '75) Greenberg, Palm spent the summer interning with Traction Media, an independent film production, packaging, and sales company.

Like many interns, Ali spent part of her day making copies, scanning documents, and answering the phone, but she also completed research for several potential projects. Palm, for example, looked through film festival lineups searching for films that didn't have a distributor; researched the success of low budget action movies in an attempt to convince potential producers that such a film is worth their time and money; and compiled a list of actresses between the ages of 25 and 35 who had their own

production company. An actress from her list was contacted by Traction about a script they have under consideration. For Ali, this represented the most exciting part of the internship, making a contribution to the success of a project.

Palm began her internship eager to work alongside industry professionals, gaining insight into the technical, business, and creative aspects of the industry. While this has been valuable, she admitted that she has gained the most from the general exposure to the social dynamics within the entertainment industry. She explained, "Textbooks, professors, and lectures can teach you a lot; however, it truly is a different world in LA that you must experience directly in order to fully

understand." The intense drive and passion of the people in the entertainment industry create a work environment unique to the industry. Palm's summer internship gave her the opportunity to see first-hand the inner-workings of the entertainment industry, and as a result, she says "I've been able to better understand exactly where I want to fit into the industry." After completing her senior year, Ali plans to return to LA to pursue a career in casting and development.

A special note of thanks to the Greenbergs whose generosity has allowed Ali and the past recipients of the award the opportunity to explore career options through internships.