


Keynote Address | 
“Doing Rhetoric at the U”
Graduate Student
Conference

Saturday, September 17, 2016

*Every act of scholarship is an act of
friendship. --Jim Aune*

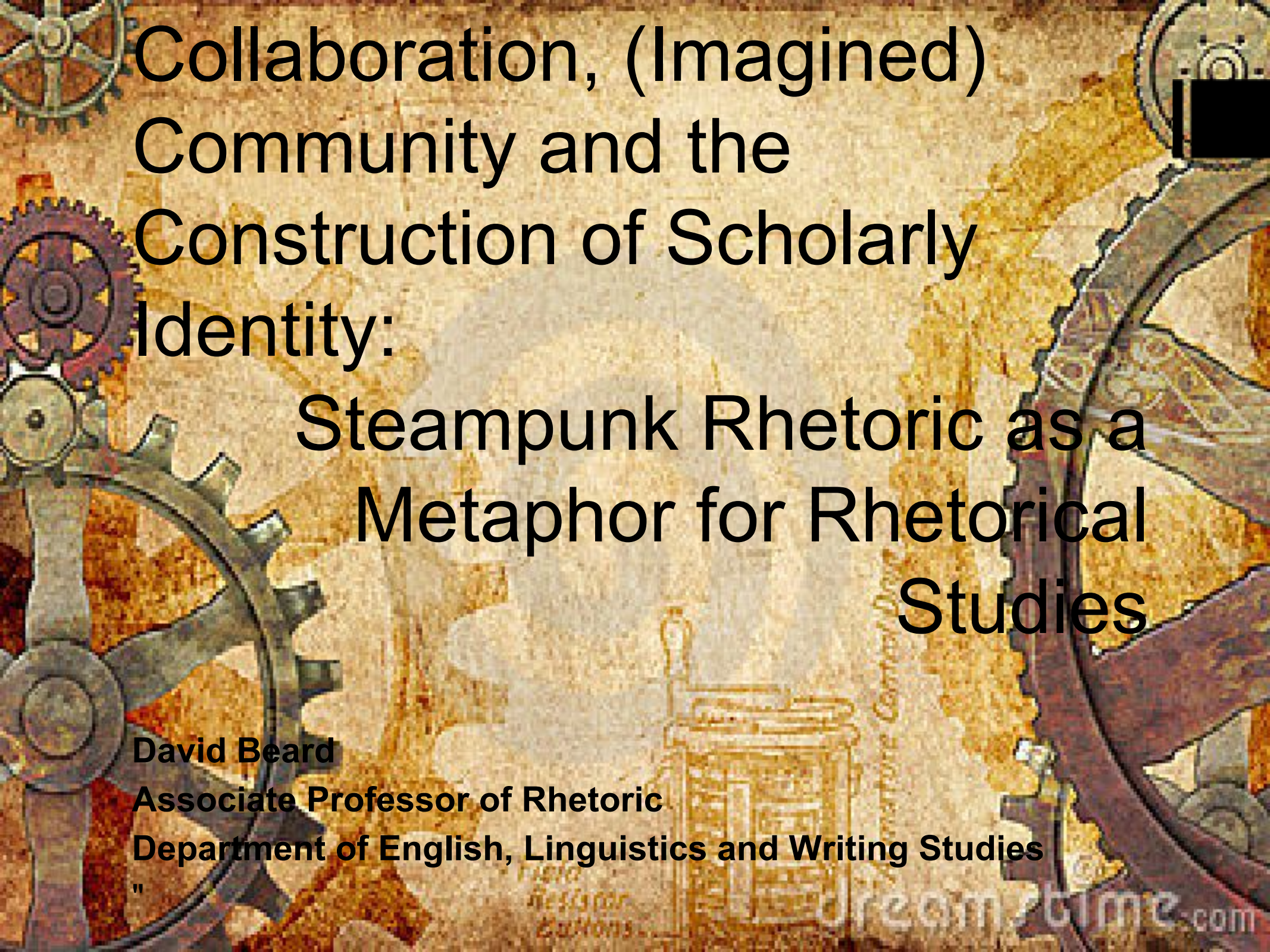
David Beard

Associate Professor of Rhetoric

Department of English, Linguistics and Writing Studies

University of Minnesota Duluth

& Graduate Faculty in Literacy & Rhetorical Studies, UMTC

The background is a textured, sepia-toned collage. It features several interlocking gears of various sizes and colors (grey, purple, brown). In the center, there is a faint illustration of a typewriter. The overall aesthetic is that of a steampunk or industrial theme.

Collaboration, (Imagined) Community and the Construction of Scholarly Identity:

Steampunk Rhetoric as a Metaphor for Rhetorical Studies

David Beard

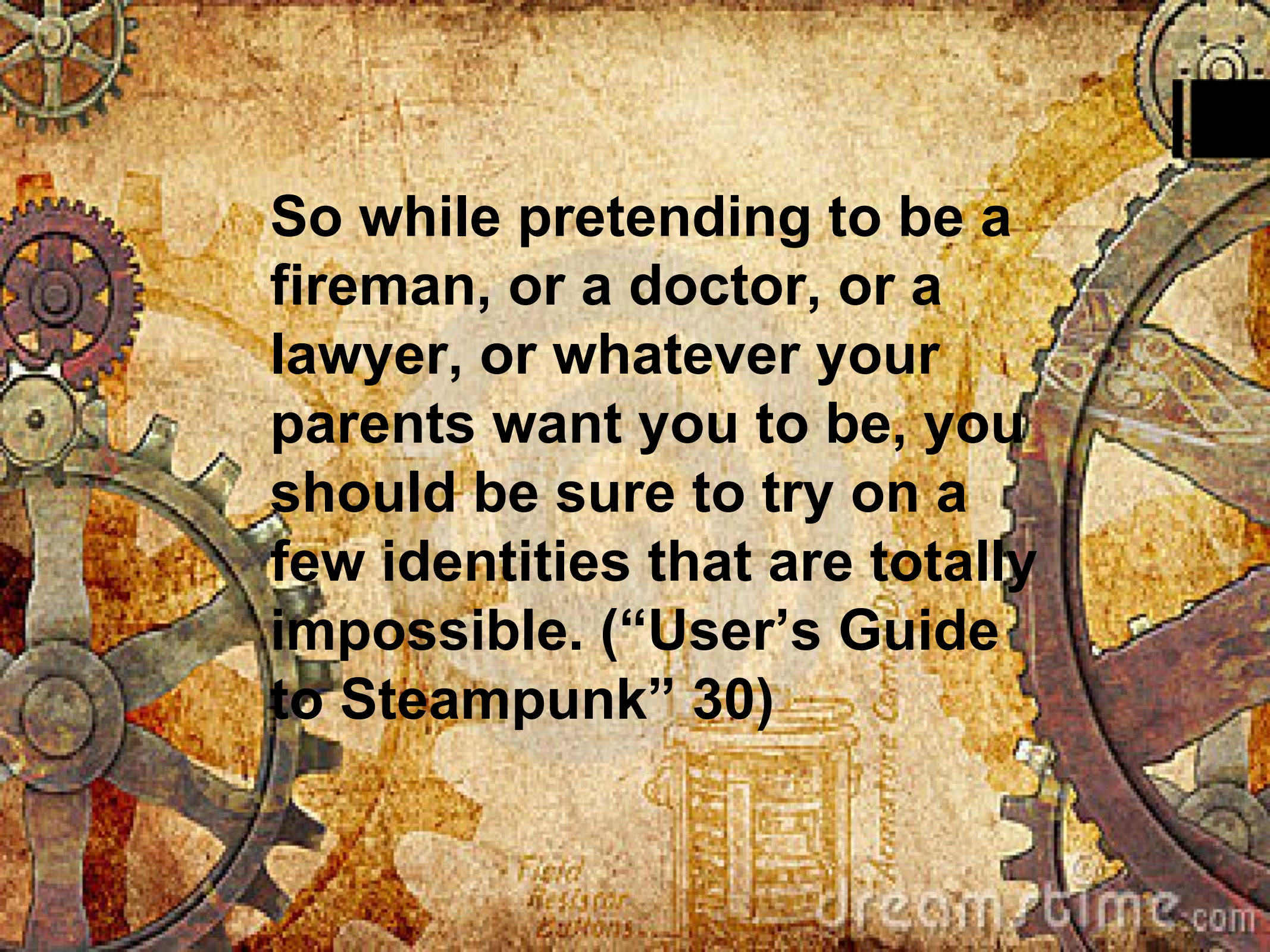
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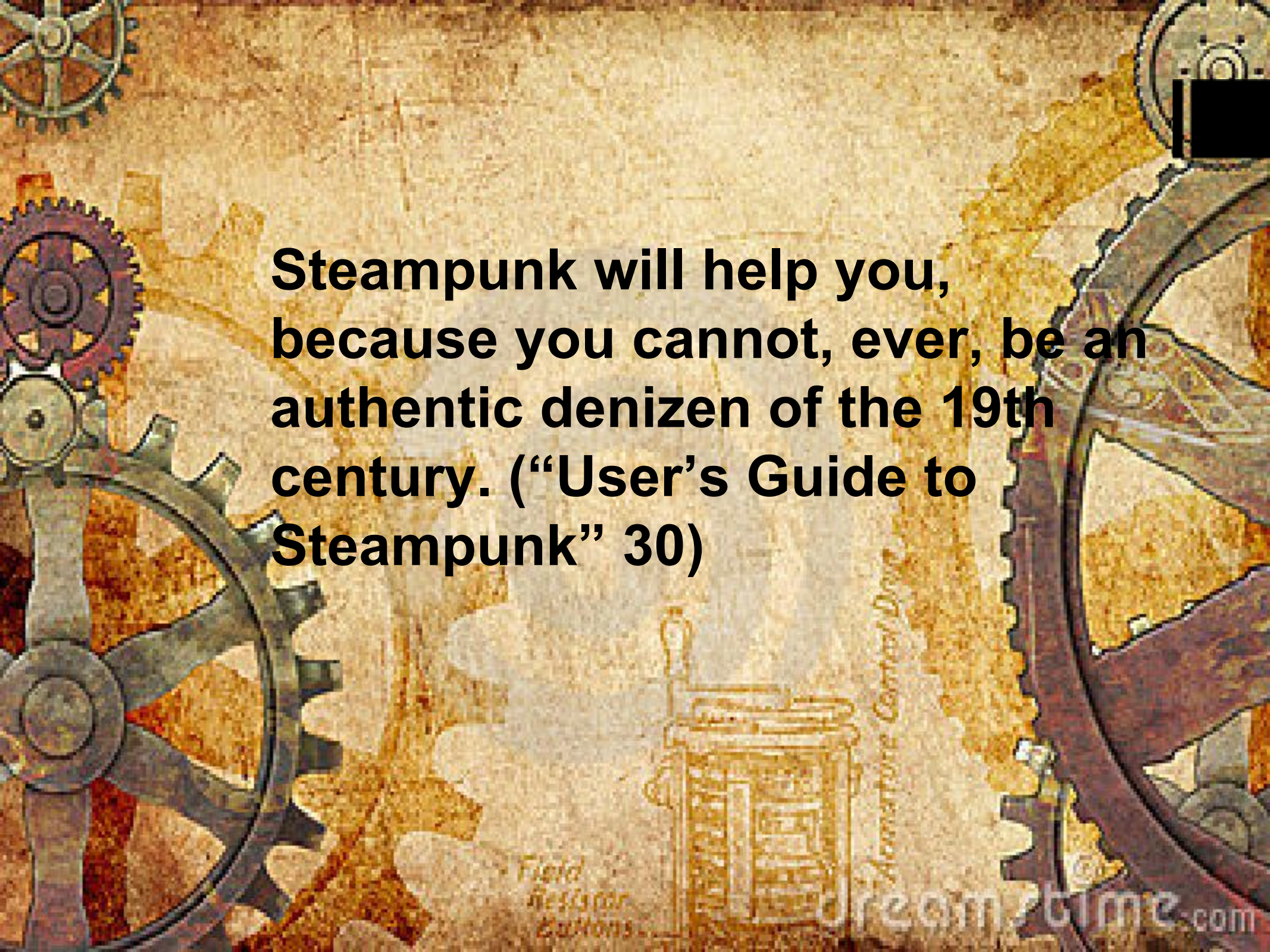
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Epigraph

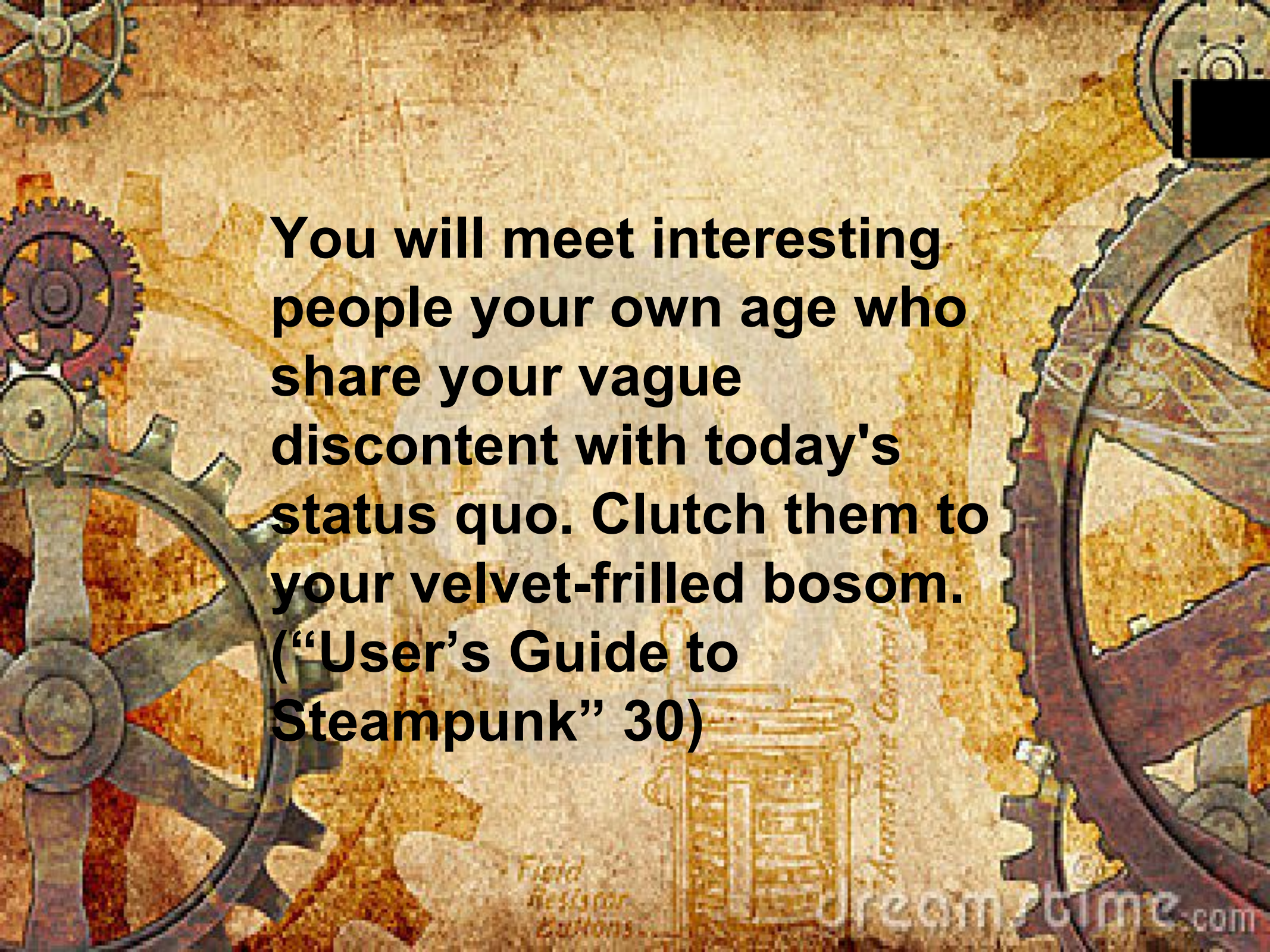
Bruce Sterling to Steampunks: If you like to play dress-up, good for you. You're probably young, and, being young, you have some identity issues. (“User’s Guide to Steampunk” 30)

The background is a textured, aged parchment-like surface. It features several large, intricate gears of various sizes and colors (brass, steel, purple) scattered across the scene. In the lower center, there is a faint illustration of a book cover with the title 'Adventure Comix' and 'Field Resistor Buttons' visible. In the bottom right corner, the text 'dreamstime.com' is printed in a light, semi-transparent font. A small black rectangular box is located in the top right corner.

So while pretending to be a fireman, or a doctor, or a lawyer, or whatever your parents want you to be, you should be sure to try on a few identities that are totally impossible. (“User’s Guide to Steampunk” 30)

The background is a textured, aged parchment-like surface. It features several large, detailed gears in shades of grey, brown, and purple. In the lower center, there is a faint technical drawing of a rectangular device with a handle and a dial, labeled 'Field Resistor Buttons'. To its right, the text 'Adjustable Control Dial' is written vertically. In the top right corner, there is a small, partially obscured gear mechanism. The overall aesthetic is that of a vintage technical manual or blueprint.

**Steampunk will help you,
because you cannot, ever, be an
authentic denizen of the 19th
century. (“User’s Guide to
Steampunk” 30)**

The background is a collage of steampunk-themed elements. It features various gears of different sizes and colors (brass, copper, purple) on a textured, parchment-like surface. A book cover is visible in the lower right, with the title 'User's Guide to Steampunk' and the number '30' on it. The overall aesthetic is industrial and vintage.

You will meet interesting people your own age who share your vague discontent with today's status quo. Clutch them to your velvet-frilled bosom. (“User’s Guide to Steampunk” 30)

The background is a textured, aged parchment-like surface. It features several large, intricate gears of various sizes and colors (brass, copper, and dark metal) scattered across the scene. In the top right corner, there is a circular clock face with Roman numerals. The overall aesthetic is that of a steampunk or industrial theme.

Overview

Steampunks assemble identities in Imagined Communities from Imagined Histories, to Imagine a Better Future.

So do scholars in rhetorical studies.

I want us to talk about what that looks like.

Steampunk Remembering And Forgetting



To Create an Identity

Light
Resistor
Buttons

dreamstime.com

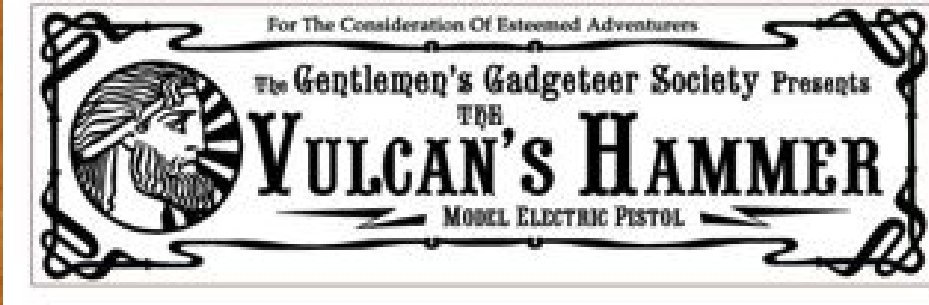
Gordon Smuder's Steampunk Light Saber



Erasing the Farm
Boy of Tatooine
and the lamp
for the
Victorian
Explorer



Forgetting:
the lamp origins
of this electric pistol...



Forgetting:
the mint candy
origins of this
ammo holder...

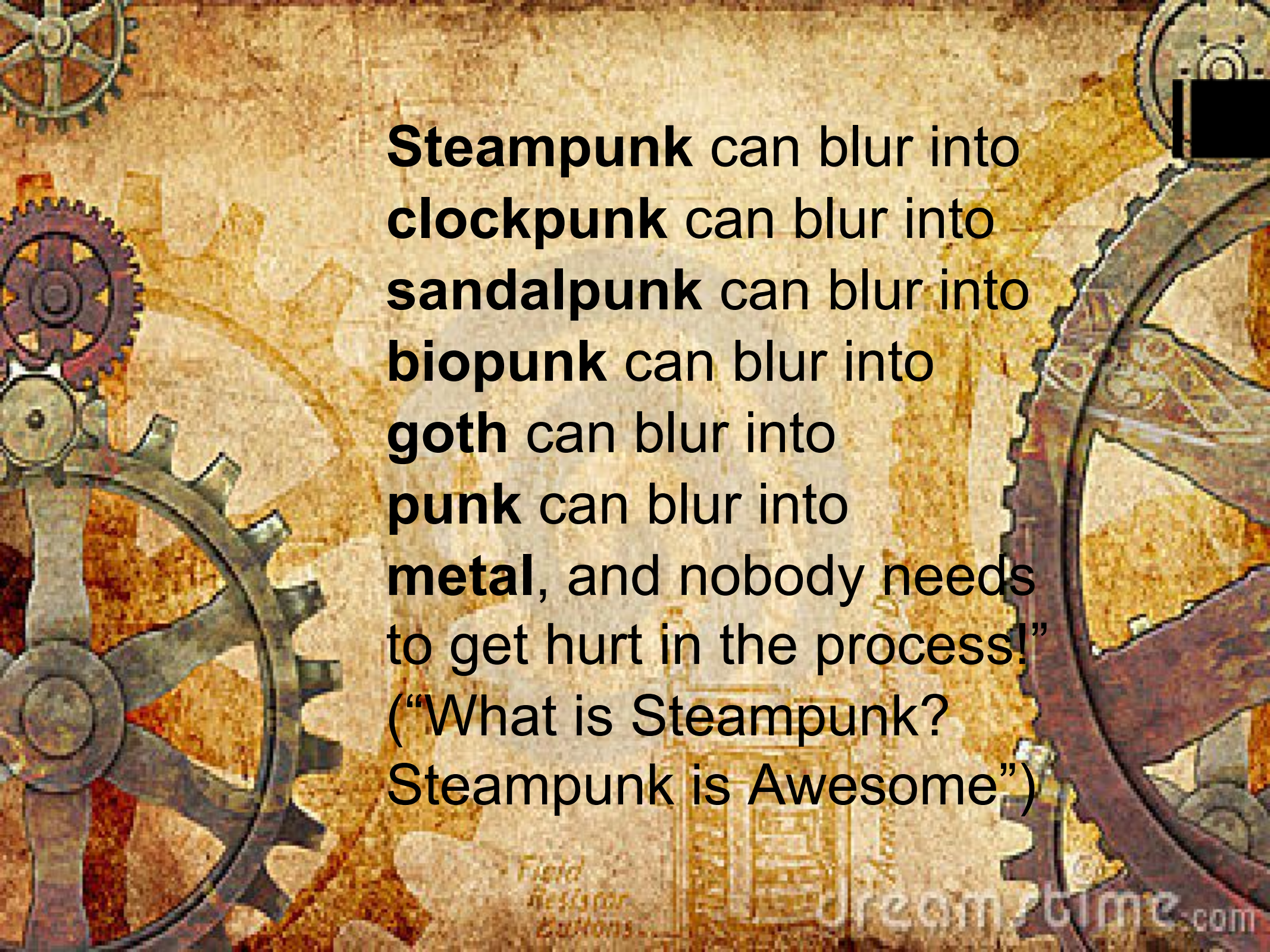


**Forgetting:
the 3D glasses origins
of these lenses...**



**Forgetting:
the colonial origins
of the pith helmet...**



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**Steampunk can blur into
clockpunk can blur into
sandalpunk can blur into
biopunk can blur into
goth can blur into
punk can blur into
metal, and nobody needs
to get hurt in the process!**
("What is Steampunk?
Steampunk is Awesome")

Field
Resistor
Buttons

dreamstime.com

Rhetorical studies
functions the
same way.

**Public Address can blur into Political
Comm can blur into Popular Comm can
blur into Media Studies can blur into
Cultural Studies can blur into Burke
(because everything blurs into Burke)**

Rhetorical studies
functions the
same way.

**Burke can blur into Lit Crit can blur into
Ecocriticism can blur into Rhetoric of
Science can blur into Tech Comm can blur
into Professional Writing can blur into
Composition can blur into Public Speaking**



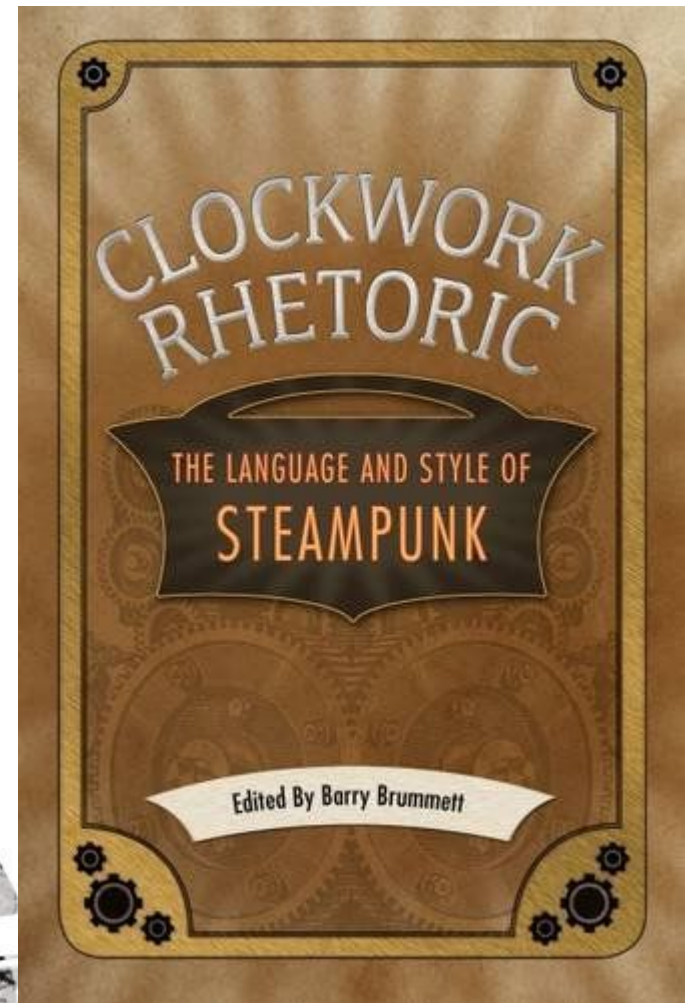
“I've designed a major in Communication that has grown from 9 student minors to more than 70 majors and minors. I have taught more than 20 distinct courses in Communication and in the interdisciplinary core, served on committees and task forces, advised all Comm majors, led orientation and early-enrollment sessions for parents and students, performed program assessment, translated the new courses into online and blended formats, and promoted both my program and the college to the community. The Communication major grew to be one of the top 10 programs in 4 years.”



John McKenzie, UT-Austin

***You may be asked to teach
all of them.***

How did I meet John?





TESLAGON
REGISTRATION

TESLAGON
REGISTRATION

TESLAGON PRICES BY QUANTITY
Full Member _____
Partial Member _____
Sponsor _____
Guest _____





NCA

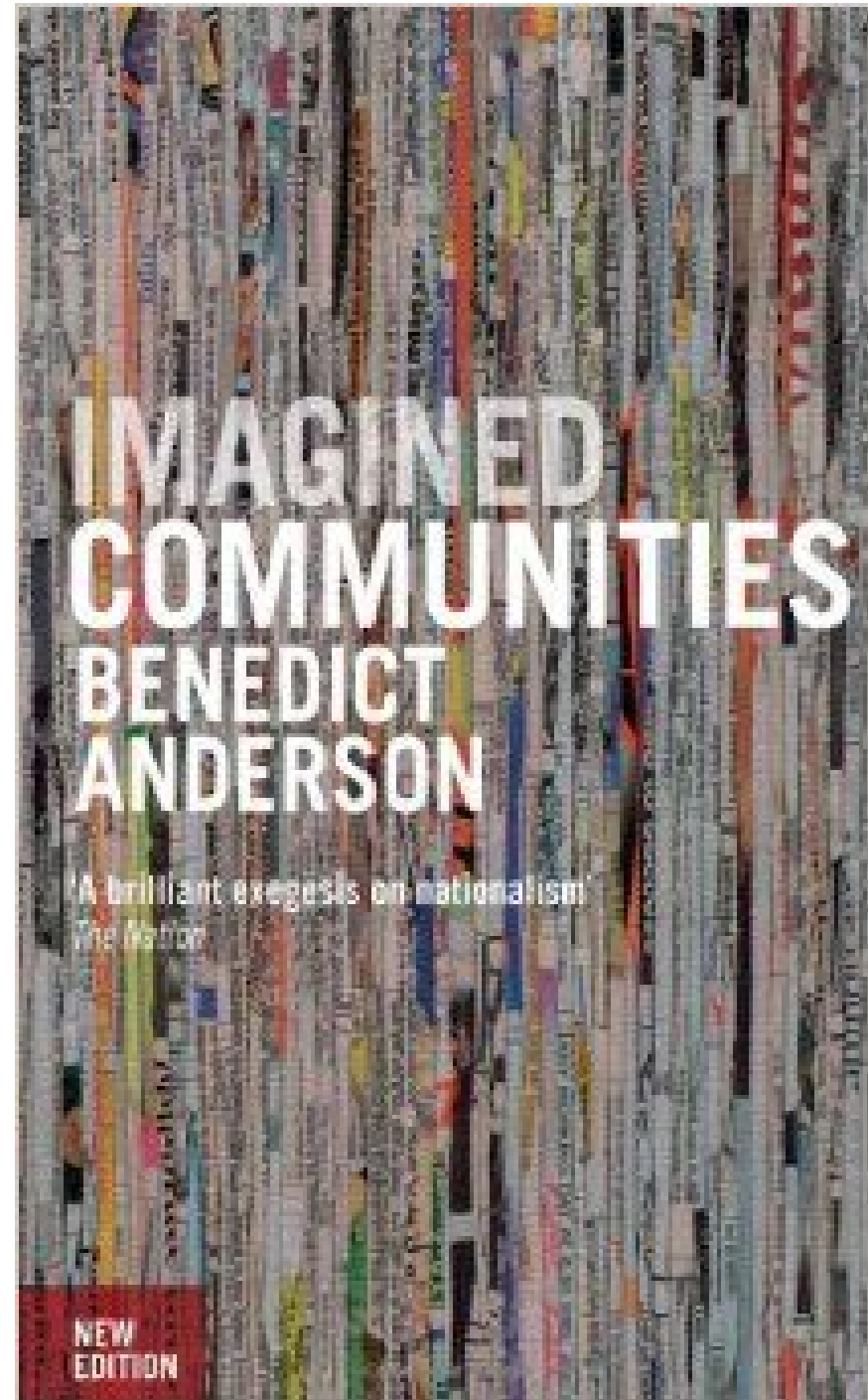
CCCC
REGISTRATION

WASH PANTS BY SHIRT
PINK MESH
PINK GLO
SILVER GLO
SILVER GLO
GLO GLO

AIRSHIP
ARCHON

A community “is imagined because the members... will never know most of their fellow-members, meet them, or even hear of them, yet in the minds of each lives the image of their communion.”

Disciplines, are, in many ways, *Imagined Communities*.



Where do we Imagine these Communities?

At Dinner with your Advisor

Arthur Walzer and David Beard. "Rhetorical Theory: Major Figures in the Aristotelian Tradition" *Coming of Age: The Advanced Writing Curriculum*

Arthur Walzer and David Beard. "*Historiography and the History of Rhetoric.*" *SAGE Handbook of Rhetorical Studies*

David Beard and Sara Newman. "Introduction" to Special Issue of *POROI* on the Works of Alan G. Gross. *POROI*

But heed Bob Scott's warning...

In a bar, with RL Scott, Joshua Gunn, Christopher Swift, and Rob Brookey

Joshua Gunn and David Beard. "On the Apocalyptic Columbine." *Southern Communication Journal*

Joshua Gunn and David Beard. "On the Apocalyptic Sublime." *Southern Communication Journal*

Joshua Gunn and David Beard. "Paul Virilio and the Mediation of Perception and Technology." *Enculturation*

Serving a Professional Association

Richard Enos, David Beard and Sarah Yoder, *Advances in the History of Rhetoric*, Parlor Press

Where do we Imagine these Communities?

On a Job Interview (*thanks to JL and LKB*)

Kevin Brooks and David Beard. Picking Through the Rag and Bone Shop of a Career” *Enculturation*

David Beard and David Gore. “Only in Jesus Christ are the Medium and the Message the Same.” *God and Popular Culture*

David Gore and David Beard. “Marshall McLuhan as Secular and Christian Thinker: Rhetorical “Toggling” as Resolution to Cognitive Dissonance in the Rhetorical Tradition” *Finding McLuhan: The Man The Mind The Message.*

In an archive talking with the librarian-archivists

“From Work to Text to Document.” *Archival Science*

David Beard and Katelyn Vo Thi-Beard. “Rethinking the Book: New Theories for Readers’ Advisory.” *Reference and User Services Quarterly*

David Beard and Katelyn Vo Thi-Beard. “Silver Age in Hidden Places: The Other Origin of Brainiac.” *International Journal of Comic Art*

David Beard and Kate Vo Thi-Beard. “Comic Fans and Convergence Culture: Community of Readers in *The Master of Kung Fu.*” *Harlot*

At a Wrasslin Match

David Beard and John Heppen. “The Dynamics of Identity in the Communities of Local Professional Wrestling.” *Sports Fans, Identity, and Socialization Exploring the Fandemonium.*

David Beard and John Heppen. “The Wrestling Ring as Stage for the Most Popular Form of American Theater.” *Iconic Sports Venues.*

Where do we Imagine these Communities?

In a book review, that becomes a beer at NCA, then a preconference workshop

William Keith and David Beard. “What’s the Warrant for Warrants: Toulmin’s Rhetorical Logic.” *Philosophy & Rhetoric*

“Forum Introduction” and “Out of the Aerie Realm of the Intellectual Firmament.” *Quarterly Journal of Speech*

David Beard and Graham Bodie. “A History of Listening.” In *A Century of Communication Studies: The Unfinished Conversation*

At a Panel Honoring a Debate Coach

“A Broader Understanding of the Ethics of Listening: Philosophy, Cultural Studies, Media Studies and the Ethical Listening Subject.” *International Journal of Listening*

“Introduction” to Special Issue of *Argumentation & Advocacy* on the Works of James Arnt Aune. *Argumentation & Advocacy*

“Forum Introduction: Manifesting the Ethics of Listening.” *International Journal of Listening*

On Facebook

“A Rhetoric of Steam” in *Clockwork Rhetoric: The Language and Style of Steampunk*

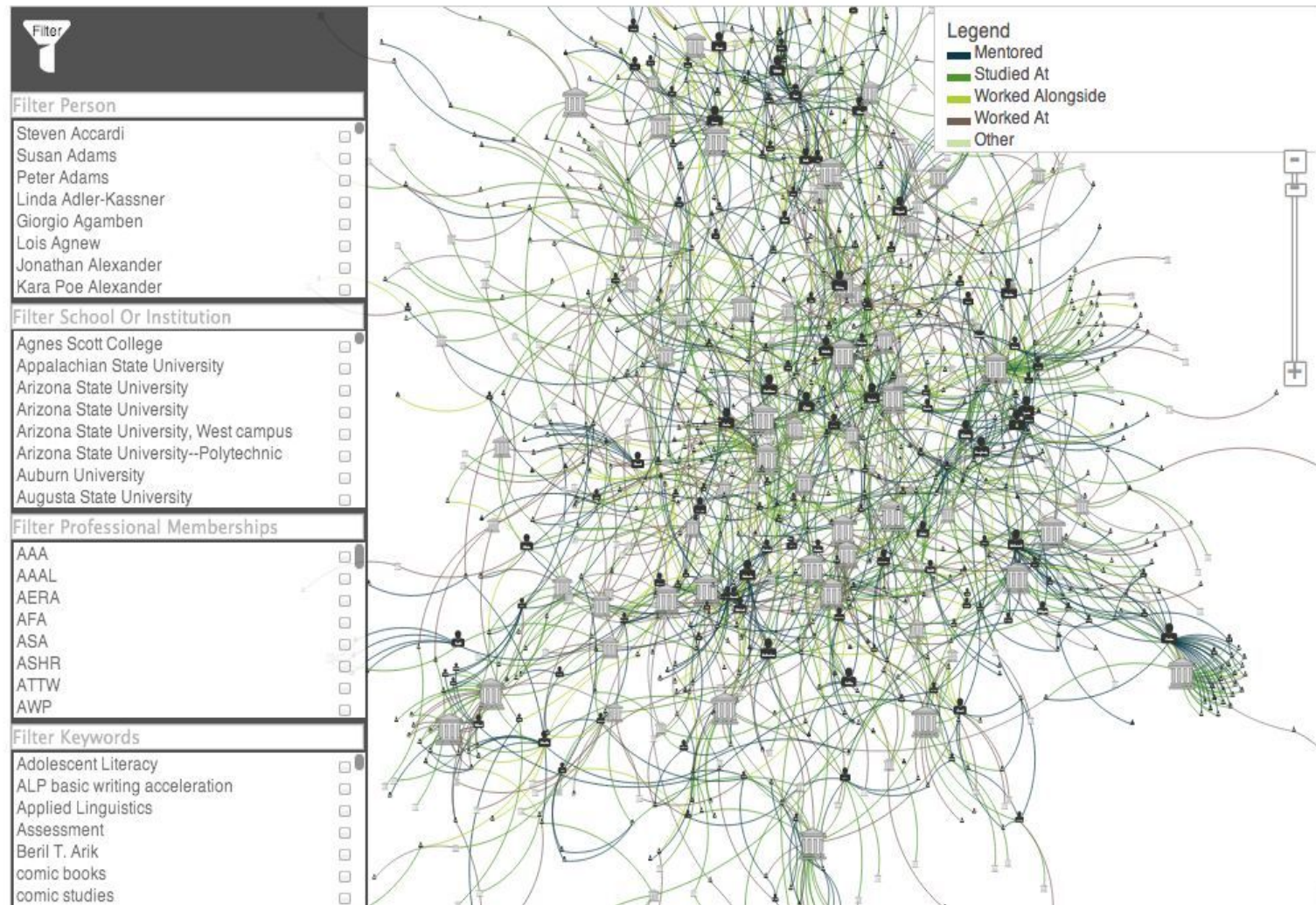
David Beard with Chongwon Park “In Medias Res: Sustaining a Program in Writing Studies in the Context of Departmental Merger.” CCC

Where do we Imagine these Communities?

At a statewide union meeting

At dinners with alum from your alma mater

Writing Studies Tree

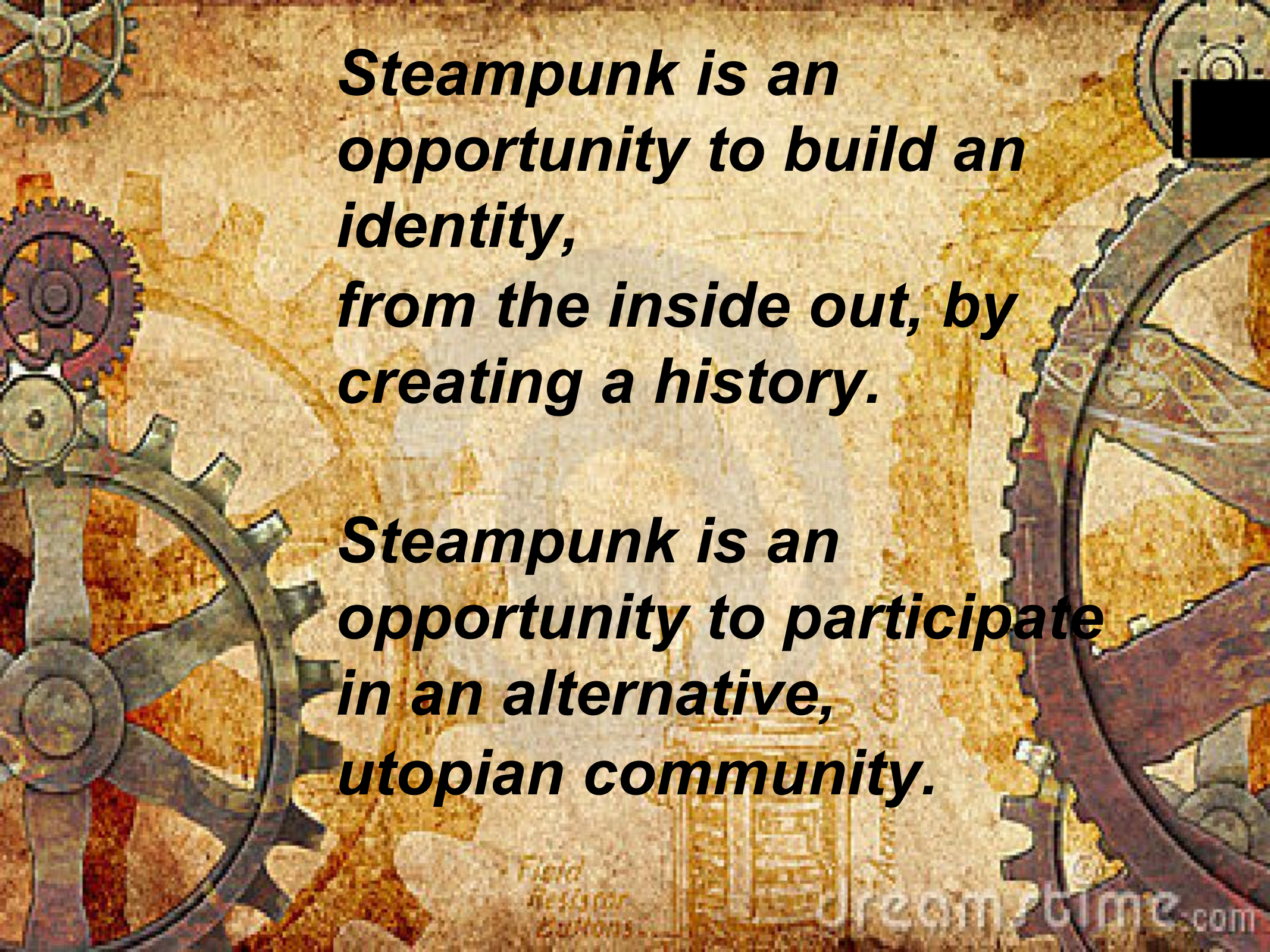


Who are your networks?

Who is in your Imagined Community?

What are your strategies for cultivating networks within
your imagined community?



The background is a collage of steampunk-themed elements. It features several interlocking gears of various sizes and colors (brass, copper, grey) set against a textured, parchment-like background. A book cover with a circular emblem is visible in the upper right corner. The overall aesthetic is industrial and historical.

Steampunk is an opportunity to build an identity, from the inside out, by creating a history.

Steampunk is an opportunity to participate in an alternative, utopian community.

The background is a collage of steampunk-themed elements. It features various gears of different sizes and colors (brass, copper, purple) set against a textured, parchment-like background. A large clock face is visible in the upper right corner, and a small black rectangular box is positioned just below it. The overall aesthetic is industrial and historical.

Steampunk forgets history.

Carol McCleary: “an exciting epoch, a time of brave hearts and warm souls, of poetry and great art and inquiring minds, of duels fought for honor and affairs of the heart...

“A time when women were treated like chattel and their names were only suppose to appear in newspapers thrice—when she was born, when she got married, and when she died.”

**Steampunk forgets
the politics of race
and empire:
Jaymee Goh:
“The presence of
race in steampunk,
for many, is often
theoretical, and not
a messy reality that
the average
steampunk has to
deal with.”**



What is the history of rhetorical studies that guides your sense of identity, and what utopian future are you creating?



University



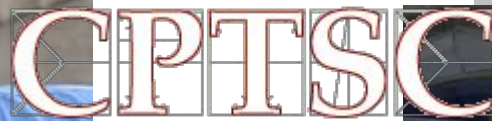
More than 100 Years of Rhetoric at the University of Minnesota

SHARE <http://www.addthis.com>

David Beard

University of Minnesota Duluth

As part of the development of a Department of Writing Studies at the University of Minnesota, the 99-year-old Department of Rhetoric & Environmental Sciences was dismantled. The bulk of Rhetoric & Environmental Sciences was moved to the new Department of Writing Studies. The undergraduate majors & minors (in Science, Technology, & Communication [STC], for example) and the graduate programs (the MS in Science, Technology, & Communication [STC] and the PhD in Rhetoric & STC) were shifted to the new Department of Writing Studies.



ELOQUENCE IS



let us seek with all our hearts that
true majesty of oratory,
the fairest gift of god to man,
without which all things
are stricken dumb
and robbed alike
of present glory
and the immortal
record of posterity.

Quintilian, *Institutes
of Oratory* 12 11.30
trans. Harold
Butler, 1920

MAJESTIC

SOCIÉTÉ CANADIENNE POUR L'ÉTUDE DE LA RHÉTORIQUE (SCÉR)
CANADIAN SOCIETY FOR THE STUDY OF RHETORIC (CSSR) WWW.CSSR-SCER.CA

My latest project asks rhetoricians from around the world to articulate that intersectionality and its impacts upon their scholarly agenda in roughly 2,000 words.

Rhetoricians work within *Disciplinary* and *National* and other Imagined Communities...
...our identities as scholars are Intersectional in multiple ways.

L'ÉLOQUENCE FERTILISE

Une région fertile
ne vaut guère
sans de beaux chemins;



beaucoup de
science
sert de peu
sans une langue
éloquente.

Joseph Roux, *Pensées*
(1885)

LA SCIENCE

SOCIÉTÉ CANADIENNE POUR L'ÉTUDE DE LA RHÉTORIQUE (SCÉR)
CANADIAN SOCIETY FOR THE STUDY OF RHETORIC (CSSR) WWW.CSSR-SCER.CA



In the end, I want not just a cosmopolitan rhetorical studies, though I want that very much.

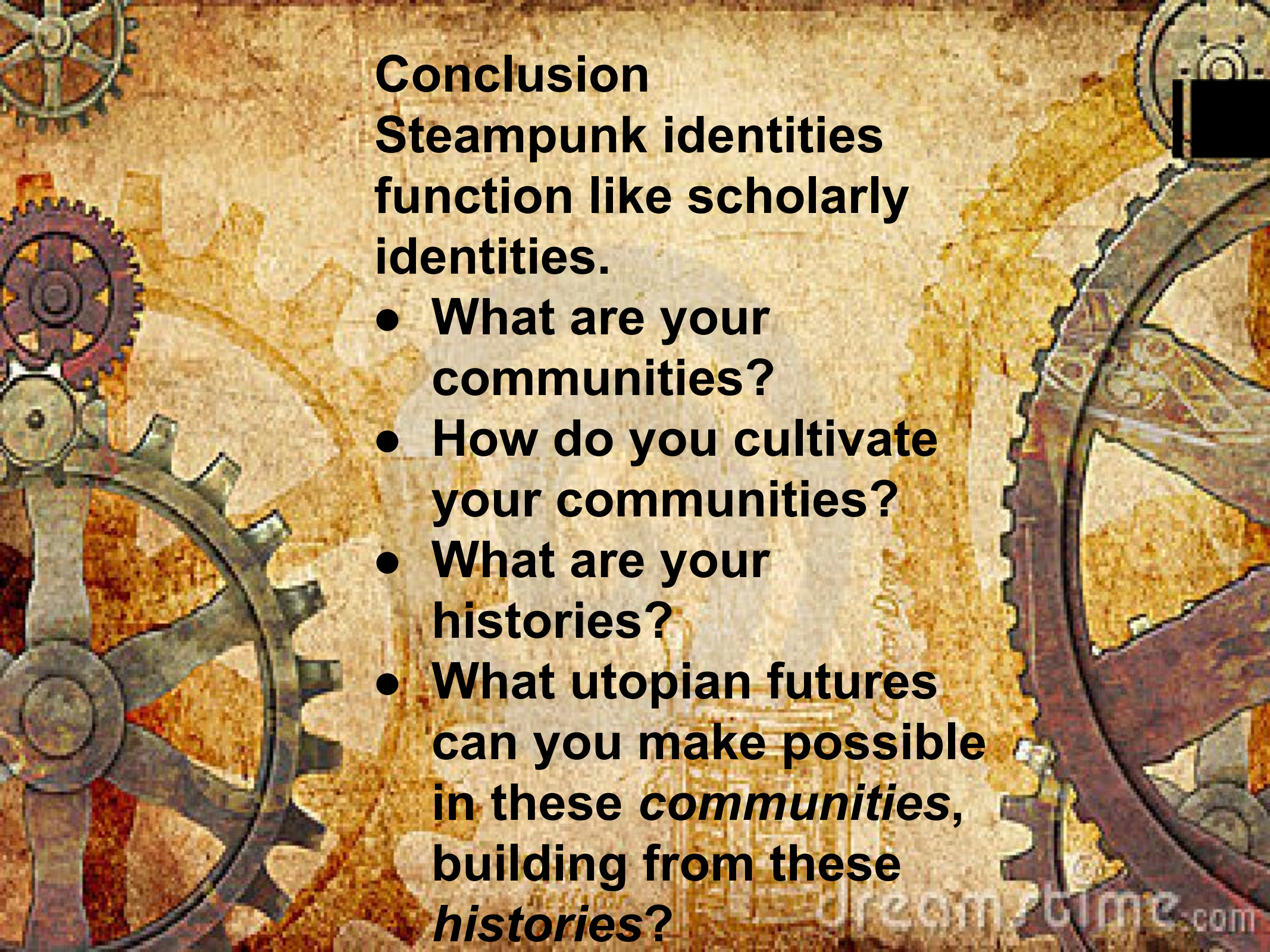
I want a rhetorical studies that accepts a diversity of grounded, local identities as positions from which to speak about rhetoric, in an increasingly diverse array of genres.



I intend to remake this place so that people coming after me don't feel that way:

- By working with initiatives like McNair programs to bring under-represented people into the faculty.
- By writing and editing projects that work hard to make heard multiple voices in new genres.

Changes in the academic labor market demand that those of us lucky enough to be tenured do our part to ensure that others have the opportunities we have.

The background of the slide is a textured, aged parchment or paper with a warm, yellowish-brown tone. It is decorated with various mechanical elements: several interlocking gears of different sizes and colors (including grey, purple, and brown) are scattered across the surface. In the top right corner, there is a circular clock face with a black rectangular box covering its center. The overall aesthetic is that of a steampunk-themed presentation.

Conclusion
Steampunk identities
function like scholarly
identities.

- **What are your communities?**
- **How do you cultivate your communities?**
- **What are your histories?**
- **What utopian futures can you make possible in these *communities*, building from these *histories*?**