

Spring 2016

# Arts & Letters: The Magazine of Potter College at Western Kentucky University

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Spring 2016

# Arts & Letters

The Magazine of Potter College at Western Kentucky University





Visitors at Mammoth Cave National Park venture down into the cave through the Historic Entrance. Read more about Brent Björkman's research with the National Park Service and "ranger lore" in this edition of *Arts & Letters*.

Photo Credit: Eleanor Hasken



# Greetings | from the Dean

Welcome to the spring 2016 issue of *Arts & Letters*. This year is the 40<sup>th</sup> anniversary of **The Mountain Workshops**, the signature event of Potter College's award-winning Photojournalism program. Each fall for the past four decades, student and professional photojournalists have come to Kentucky to spend a week documenting the lifeways of our neighbors throughout the Commonwealth. This year's participants trained their lenses on our state capital, Frankfort. The legacy of The Mountain Workshops is a unique documentary history of the everyday lives of those who call the Bluegrass State home.

The year 2016 also marks the 100<sup>th</sup> anniversary of the U.S. National Park Service, the agency charged with protecting our natural treasures. Of course, our parks preserve more than just the physical beauty of the landscape; they also conserve the social and cultural history of these regions. And to mark this centennial, Dr. Brent Björkman—Director of the Kentucky Folklife program at WKU—has written a retrospective entitled “Ranger Lore” discussing the life stories of rangers and other workers in our state and national parks.

The work of our faculty and students is global as well as regional. This issue will introduce you to the fascinating and important research conducted in Nigeria by two of our Sociologists. Together Drs. Aramide Kazeem and John Musalia are examining the efforts to improve the lives of citizens in that West African nation by ending malnutrition and providing universal access for children to primary education. The breadth



The Dean's pup Wrigley waved goodbye to the Mountain Workshops crew during load out. Check out #whereswrigley for more photos of Wrigley's day at WKU.

of scholarly interests in the college is further demonstrated by a brief discussion of some of the academic journals either produced or hosted by Potter College, including the prestigious *Journal of American Folklore* and our newest addition, the interdisciplinary journal *Soundings*.

Historian Wallace Stegner has called the American national park system “the best idea we ever had.” He may be right. But I think that you will find many good ideas in this issue of *Arts & Letters*. And I trust that you will see once again how the faculty and students of Potter College are living out the mission expressed in our motto, “Exploring the past, shaping the present, creating the future.”

Happy reading,

  
**Larry Snyder**  
Dean, Potter College of Arts & Letters

# Arts & Letters

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Western Kentucky University  
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## About the Cover

WKU PJ student Katie Roberts, from St. Louis, out  
working early one morning during the Mountain  
Workshops 2015.

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# #livingPCAL

Are you #livingPCAL?

Share your experiences as Potter College students, alumni, faculty,  
and staff. Every Tuesday, we'll re-share some of our favorites – the  
ones that help define what life in Potter College is all about:

*Exploring the past, shaping the present, and creating the future.*



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# Childhood Malnutrition and Education

In the fall of 2014, two members of the WKU Department of Sociology set out for Nigeria on a mission to find the relationship between early childhood malnutrition and education.

Prompted by the United Nation's Post-2015 Development Agenda, which included several objectives to increase the quality of life for people around the world, Drs. Aramide Kazeem and John Musalia sought to examine whether Nigeria is on track to meet two of the agenda's primary goals: (1) ending hunger and malnutrition, and (2) giving children access to at least a primary school education. These goals ultimately merged to create the focal point of their research.

Although other scholars have previously written on the topic, specifically within sub-Saharan African countries, Kazeem and Musalia saw a gap in knowledge – particularly in regard to the Nigerian experience.



# in Nigeria

BY ABBY PONDER, DR. ARAMIDE KAZEEM AND DR. JOHN MUSALIA

Subsequently, the project began to unfold. Kazeem and Musalia reviewed earlier theories that pertained to other sub-Saharan African countries to put their research in the context of their predecessors and colleagues. From there they analyzed a secondary survey data collection funded by the United States Agency for International Development. Throughout the process, they employed developmental, economic, socio-cultural, and human rights theories to better understand their research questions. The developmental theory, in particular, has its roots in the field of neuroscience.

Kazeem and Musalia note that, “this current research reflects the joining of two strengths of the two authors who have expertise in two major areas of research: the conceptualization of ideas and the use of statistics, methods, and analyses in social science research.”

The research has already unveiled a number of critical facts about the relationship between childhood malnutrition and education: proving that early childhood malnutrition does, indeed, increase the age at which Nigerian children can successfully begin attending primary schools, especially for children residing in rural areas. Kazeem and Musalia’s research also reveals that future policy decisions should address the nutritional needs of pregnant women and their infants, with an emphasis on the nutritional needs of those living in Nigeria.

In 2015, they brought their findings to the annual meeting of the Southern Demographic Association in San Antonio, Texas. Having now completed their research, they are currently revising the work for publication in a peer-reviewed journal. It is their hope that their investigation will add to the body of knowledge on childhood health and nutrition in the area of international development. Ideally, the authors hope that professors and students will apply their research outcomes in classroom learning, as well.

Furthermore, Kazeem and Musalia’s research incorporates Potter College of Arts & Letters’ mission of “[having] scholars who are collaborating to produce knowledge and [seeking] to apply that knowledge in classroom learning and teaching,” according to the authors. Their research continues to support the University’s overarching mission by introducing international perspectives and research to WKU’s campus.

“It was a great experience to work as a team to produce this body of knowledge because both of us are passionate about conducting research pertaining to the lives of people in sub-Saharan Africa,” Kazeem and Musalia said. “In working on this project together, we developed new research ideas that we are currently pursuing in other projects.”

*Aramide Kazeem, a post-doctoral research fellow, and John Musalia, an associate professor, are in the Department of Sociology at WKU.*





# 40 YEARS *of* MOUNTAIN WORKSHOPS

## **‘Our Shared History’**

STORY BY MAC MCKERRAL  
PHOTO EDITING BY TIM BROEKEMA

In 1976, David Sutherland and Mike Morse, faculty members in a fledgling photojournalism program at WKU, put together a class project to photograph the few remaining one-room schoolhouses in Kentucky and Tennessee. A handful of students participated.

"I didn't really think back then about how long it would continue," Morse said. "It's evolved over time. My vision was that it would turn out to be the workshop it has turned out to be."

Although the Mountain Workshops initially began as a class project, it opened up overtime to students from other schools and to non-students, bringing in professionals as coaches and always finding ways to overcome hurdles.

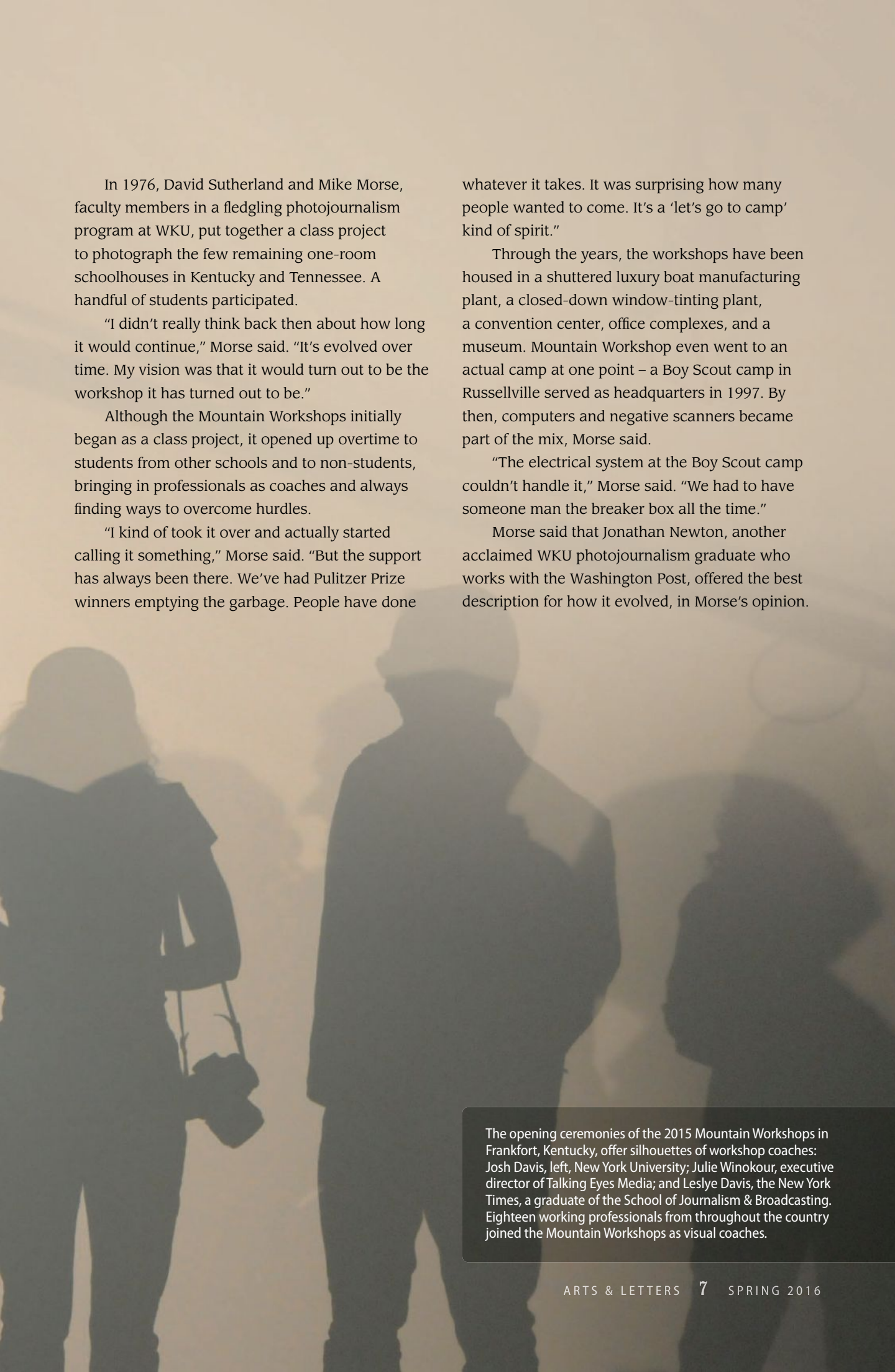
"I kind of took it over and actually started calling it something," Morse said. "But the support has always been there. We've had Pulitzer Prize winners emptying the garbage. People have done

whatever it takes. It was surprising how many people wanted to come. It's a 'let's go to camp' kind of spirit."

Through the years, the workshops have been housed in a shuttered luxury boat manufacturing plant, a closed-down window-tinting plant, a convention center, office complexes, and a museum. Mountain Workshop even went to an actual camp at one point – a Boy Scout camp in Russellville served as headquarters in 1997. By then, computers and negative scanners became part of the mix, Morse said.

"The electrical system at the Boy Scout camp couldn't handle it," Morse said. "We had to have someone man the breaker box all the time."

Morse said that Jonathan Newton, another acclaimed WKU photojournalism graduate who works with the Washington Post, offered the best description for how it evolved, in Morse's opinion.



The opening ceremonies of the 2015 Mountain Workshops in Frankfort, Kentucky, offer silhouettes of workshop coaches: Josh Davis, left, New York University; Julie Winokour, executive director of Talking Eyes Media; and Leslye Davis, the New York Times, a graduate of the School of Journalism & Broadcasting. Eighteen working professionals from throughout the country joined the Mountain Workshops as visual coaches.



Photo by Brendan O'Hern

Video Storytelling coach Bob Sacha of CUNY Graduate School of Journalism and a freelance journalist, presents an evening lecture to workshop participants. Three guest coaches get 45 minutes to present their work and to take questions each night of the workshop.

“He said it was like taking a freight train to the top of a steep grade and letting it go — and then running ahead of it and laying the track,” Morse said.

Laying that track meant converting showers into darkrooms and using toilets for rinsing film in Burkesville in 1980 and 1981, Morse said.

“Yes, I heard that it was three flushes per rinse,” said Professor James Kenney, coordinator for the Photojournalism Department in the School of Journalism and Broadcasting.

The shifts in technology allowed “Workshop” to become “Workshops” with still photography joined by multimedia, picture editing, visualizing data, and time-lapse photography. Mountain Workshops also introduced an instruction element in photojournalism techniques for high school teachers.

As their numbers grow, finding places to house the faculty, participants and lobbies continues to provide one of the biggest challenges, Kenney said. The dozen or so students who took to documenting one-room schoolhouses in 1976 grew to some 140 faculty, staff, lobbies and participants in Frankfort in 2015. A writing component joined the visual work in

1984, something Morse described as critical to his Mountain Workshops vision.

Mountain Workshops’ content now fills an official website, several blogs, social media sites and a book in a variety of formats, the first produced in 1982 in Tompkinsville. That book — 9.5-by-8.5 inches with 44 pages — evolved to 11-by-9.5 inches with 117 pages in Berea in 2014. In Frankfort, Mountain Workshops produced 66 story projects and almost 53,000 digital images, which led to 1,919 images toned for the website and gallery. It required countless hours of video and three terabytes of storage, not including backup servers, said Jim Bye, Photojournalism Department Labs manager and overseer of technology at Mountain Workshops.

Kenney sees challenges ahead to continuing to lay the track.

“Finances are always an issue,” he said. “We are not trying to make money, but it’s expensive to pull it off. And where are we going to go next? There are a lot of communities we would like to go to, but they cannot handle the infrastructure we have now.”



Photo by Nina Greipel

Workshops participant Yolanda James, a staff member of the Memphis Commercial Appeal, displays the story topic she drew from a hat to start her on her adventure at the 2015 Mountain Workshops. The workshop draws participants from WKU, universities throughout the country and seasoned professionals. MWS has often been described as a way to recharge professional careers.



Photo by Nina Greipel

Dr. Gary Ransdell provides opening remarks to more than 200 guests at the Kentucky Historical Society in downtown Frankfort, Kentucky. The Mountain Workshops celebrated its 40th anniversary with a celebratory dinner, which included special guests and workshop founders David Sutherland and Mike Morse.



Photo by Nina Greipel



Photo by Nina Greipel

**“But despite the major shift from rinsing film in toilets to digital technology, the increased body count and all the extras that now come with Mountain Workshop, the goal remains sharply in focus: telling good stories.”**

**Above:** Mountain Workshops photojournalism coach Jed Conklin, freelance photojournalist and former WKU student, spends a late evening providing one-on-one coaching with some of his team. The coach-to-participant ratio in the photojournalism workshop is 6-to-1 and results in career-altering critiques.

**Left:** WKU student and workshop participant Katie Roberts, a junior from St. Louis, Missouri, walks through early morning sunlight while working on her story about Pastor James Bondurant.

**Below:** Like most workshops participants, Kent State University senior magazine journalism major Matt Merchant, 24, got up long before sunrise to catch the right light while seeking feature photos. Participants often undertake 20-hour days of shooting, critique and lecture.



Photo by Nina Greipel

That infrastructure includes the need for power and cabling to handle hundreds of computers and peripherals, space for that and thousands of dollars of camera gear, classrooms and rooms for preparing meals for faculty.

But despite the major shift from rinsing film in toilets to digital technology, the increased body count and all the extras that now come with Mountain Workshops, the goal remains sharply in focus: telling good stories.

Jed Conklin, another photojournalism graduate and a longtime Mountain Workshops supporter, coach and a participant in Hopkinsville in 2001 as a student, told a story about an artist who was an alcoholic. The story did not make it into the Hopkinsville book, he said.

“But I did get the back cover,” he said.

Mountain Workshops ultimately led to an internship for him, then a job in newspapers, a freelance career in the Pacific Northwest, and a business: Jed Conklin Photography, based in Spokane, Washington.

Conklin’s Hopkinsville Mountain Workshops was the last to use film.

# 40 YEARS of MOUNTAIN WORKSHOPS

Over the last 40 years, the Mountain Workshops have built a special legacy for Kentucky. Annually since the mid-1970s, some of the finest photojournalists in the world have convened in a Kentucky community to document the stories of the people who live there. The collective result of their work is a unique visual narrative of everyday life across our Commonwealth, a narrative that enriches our understanding of who we are as Kentuckians. In their passion for telling individual stories, the Workshop participants have told a wider story of Kentucky in the midst of change.

**David Lee**  
WKU Provost



Photo by participant Brittany Greeson

A late-October sun rises over the rolling hills of Franklin County along Owenton Road five miles from downtown Frankfort.



Noon on the first day of the workshop involves a ceremonial rush to the front of the hall to draw story topics from a hat. The tradition started 40 years ago. While the drawing is random, WKU faculty have worked for weeks vetting the story ideas to identify some of the communities' most visual and charismatic residents.



Photo by Nina Greipel



# 40 YEARS of MOUNTAIN WORKSHOPS

Now in its 40th year, the Mountain Workshops is one of the signature projects in our award-winning Photojournalism program. Each new project provides students with unique opportunities to hone their craft by working with leading professionals in the field. Perhaps more importantly, the Mountain Workshops have given us an irreplaceable documentary history and pictorial record of everyday life in the Commonwealth.

**Larry Snyder**  
Dean of Potter College

“We got 10 rolls of 36 exposure, varying speeds — 200, 400, 800 — which created a barter system among the shooters depending on the environment they needed to shoot in,” Conklin said. “It’s gone from 360 frames in film per photographer to 1,000 digital images per photographer now. There are so many different ways to tell stories, but journalism doesn’t change. [Mountain Workshops] is still all about telling good stories.”

Professor Tim Broekema, longtime photojournalism faculty member, Pulitzer Prize winner and Mountain Workshops veteran remains committed to the tradition and amazed by the stories.

“Digital allowed us to increase the amount of what we do, so that may be a curse,” Broekema said. “We always keep pushing ourselves to do new, difficult and exciting things. We have so many different workshops going on at the same time, all with the common goal of storytelling at the heart. Oddly, despite all the innovation and changes in technology, the thing that I love the most about Mountain is that it really has not changed at all. We tell stories.”



Photo by Mark T. Osler

Longtime workshop coach, Pulitzer Prize winner and former WKU photojournalism student Rick Loomis, now with the Los Angeles Times, finds himself trapped amidst bubbles and streamers. The workshops conclude with staff and coaches lined up at a “finish line,” where participants conclude their week of shooting.

“We have so many different workshops going on at the same time, all with the common goal of storytelling at the heart.”

- Tim Broekema



Photo by Nina Greipel

Emilie Milcarek, a WKU senior and participant in the time-lapse workshop, studies her camera settings as coach Grant Kaye, a time-lapse photographer based in Truckee, California, provides hands-on coaching during a shoot in downtown Frankfort, Kentucky.



Photo by participant KC McGinnis

Douglas Bingham, pastor of Free Grace Bible Church in Frankfort, delivers a sermon during a midweek service. The congregation of three sang the hymn “O Worship the King all Glorious Above” before reading from Psalms 95.



“I didn’t really think back then about how long it would continue.” It’s evolved over time. My vision was that it would turn out to be the workshop it has turned out to be.”

- Mike Morse



Photo by Mark T. Osler

Workshop’s producer and 31-year workshop veteran Professor Tim Broekema (middle) and Rick Loomis of the Los Angeles Times make sure the moment is captured as some members of the all-volunteer staff gather for a group photo at the conclusion of the workshop. More than 30 professionals from throughout the United States volunteer their time and talent to each workshop.



Photo by participant Logan Riley

Flo Casey washes the hair of her client, Marilyn Dooley, at Flobie's Hair and Nail Salon on the outskirts of Frankfort. Flo has a special connection to many of her customers, which she says keeps her going even as she fights serious health problems and personal battles. After every appointment, she hugs her clients. "Come here and tell me that you love me," she says.



Photo by participant Bridgett Bennett

Shannon Gale leads a class of 3 and 4-year-olds at Frankfort School of Ballet, her ballet and tap dance studio.



Photo by participant Stephanie Aaronson

Paul Reardon, 77, owns and operates Reardon's Used Furniture, a business he started in 1969. He buys new inventory every day.



Photo by participant Christian Lee

Jashawn Boles is hugged by Geordan Haynes, left, Akaia Jones and Amiyah Jones at the Kings Center — named after Martin Luther King Jr. The faith-based, nonprofit community center in Frankfort has served the Franklin County community for more than 16 years.



Photo by participant Katie Roberts

Teresa Bondurant, 57, kisses “Stormy” at A Little Bit of Heaven Riding Stables. “I had always wanted a horse but could never have one because of where we lived,” Teresa says. “Fast forward to now. We have 85 horses. Be careful what you wish for. You might be overly blessed.”



Photo by participant Michael Noble, Jr.

Freddie Johnson, 69, a tour guide and third generation Buffalo Trace worker, introduces a group of visitors to “the dog” — a moonshiner trick to determine the quality and ingredients of liquor without tasting it. The trick involves pouring the liquor into his hand, then slapping, waving and smelling.



Photo by participant William Kolb

Brothers Trent, 8, and Preston Zinner, 5, page through a Lego catalog before heading to bed. The brothers have grown up in their family's trailer. In November, the family will move into a new home on the same property. "We've put this thing to pretty good use," says J. R. Zinner, the boys' father. "But it's time to move on."



Photo by participant Katie Klann

D.J. Green takes a moment to himself while the rest of his team gathers around him. D.J., a senior, wants to play football in college. "I want to see myself as a successful man with a college degree," he says.





# Ranger Lore

## The Occupational Folklife

BY BRENT BJÖRKMAN

In the 1970s public folklorists began partnering with state and national parks throughout the United States to document and showcase local folk artists and other practitioners of traditional culture within the vicinity of park boundaries. These National Endowment for the Arts-funded “Folklorist in the Parks” models were the first projects of their kind to showcase ethnographic fieldwork findings as public presentations for park visitors. As a result of these research initiatives, regions near parks often hold rich collections of oral histories and cultural documentation, but these materials seldom reflect the park’s occupational and organizational histories and traditions. In fact, most of the writings about parks focus on the environmental heritage and/or the political agents that brought them into existence, rather than the generations of employees who devoted their lives to being the stewards of these public lands and resources. While history-based

research in the U.S. includes such valuable topics as the Civilian Conservation Corp (CCC) and the racial segregation of park visitors during the past century, the stories of rangers’ lives remain undocumented—clouded by the monolithic stories advanced by federal and state agencies. This began to change in 2013 when Kentucky Folklife Program Director Brent Björkman and Indiana University-based counterpart Jon Kay received an Archie Green Fellowship from the Library of Congress to look more intimately at the life stories of the working men and women working at national and state parks. Björkman’s Kentucky-based research centered on Mammoth Cave National Park while Kay concentrated his efforts on the documentation of the Indiana State Parks and Reservoirs (ISP&R) system.

Since 1916 when President Woodrow Wilson signed the act creating the National Park Service (NPS), a new federal bureau in the Department



# of Parks

of the Interior, the country's growing national and state park systems have developed their own occupational culture. These extended groups of conservation-minded park rangers are deeply dedicated to conserving natural and cultural resources and keeping public lands accessible. Over time, the park service rangers have continued to fill a number of expressed roles: guardians of our diverse cultural and recreational resources; environmental advocates; partners in community revitalization; world leaders in the parks and preservation community; and pioneers in the drive to protect America's open space.<sup>1</sup>

Rangers enter the park system from a number of professional worlds that include the sciences, education, military service, firefighting, search and rescue, and law enforcement. Since the National Park Service's formation a hundred years ago, the multi-faceted job duties of park rangers have included interpretive work, cultural and natural

resource management, visitor services, facilities maintenance and a host of duties that continue to evolve in a changing world. The 1970s fostered a drive to develop parks and professionalize the work of rangers. For too long the focus of park histories has centered on the distant past. As many of the park workers hired during those boom-years are now retiring, Björkman and Kay felt an urgency to collect these stories from career rangers. Through this occupational folklife approach, the research aim was to collect a more complete history of the field and the traditional ways of work that go along with it.

While some interpretive staff design and conduct ritualized campfire programs and lead trail walks, others continue to maintain the rock walls and historic structures entrusted to park systems. Those working on the environmental front may have learned about biology and botany during their university experiences, but it was



through their work at parks that they learned how to lead nature walks, combat invasive species, and put out forest fires. Each of these work areas has their own system of knowledge and occupational language that accompanies their respective tasks. A major goal for this project has been to gather workplace stories from these professionals to better understand how they bring and use their diverse training backgrounds to an occupation with a unified mission: that of protecting and preserving park resources and keeping each location safe for (and from) visitors.

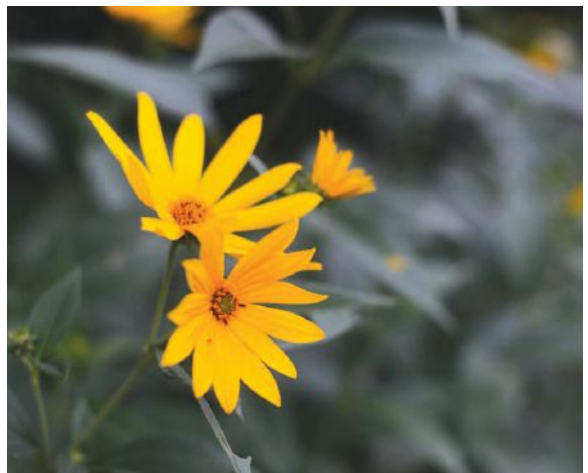
Björkman and Kay possess growing professional and personal connections to the park ranger community, and as these relationships have grown over time, they have come to understand that storytelling is not work reserved solely for the interpretative benefit of visitors. There is a deep body of personal experience narratives about ranger work that is commonly understood and part of their own occupational life. From recalling dangerous encounters with fires and wild animals to recounting the funny and foolish things park visitors do, rangers excel at telling tales. Stories from rangers also include rich detail about their lives that touch on a host of topics both common and unique to life outside this occupational subculture. Areas of interest explored have included the growth of women in the ranks of the ranger service, how fiscal challenges have been overcome, the tradition of multiple generations of the same family making park service a career (and the trials of ranger couples separated by assignments to different parks), and the virtues and challenges of raising a family within a park community (along with the lifestyle sensibilities

that draw—or repel—children from following in their parent's footsteps).

Both scholars are experienced as ethnographic fieldworkers, having done both folklife surveys and independent research projects. Additionally, they are experienced media producers. Kay has produced several documentary shorts for Traditional Arts Indiana, Indiana Arts Commission and the Chipstone Foundation. Björkman has conducted audio and video fieldwork for the Vermont Folklife Center as part of their Vision and Voice Documentary Workspace. Since arriving at WKU in 2012, Björkman has also produced an ethnographic film centering on one of his ongoing research interests, the lives of the white oak basketmakers of central Kentucky.

**There is a deep body of personal experience narratives about ranger work that is commonly understood and part of their own occupational life.**

In addition to recently placing the 60 long-format high-definition video interviews, complete transcripts, and field notes in the archives of the Library of Congress in Washington, Björkman is working on a YouTube channel to share longer form video excerpts, along with producing a website dedicated to sharing narrative “vignettes”







from the project. The site, entitled Ranger Lore: The Occupational Folklife of Parks ([www.rangerlore.org](http://www.rangerlore.org)), is his way to acknowledge and celebrate the work of these environmental stewards.

While always in the public eye, park rangers as overseers and interpreters of our natural and cultural heritage have long been invisible as a complex and honored occupational group. The personal stories of their work lives deserve closer consideration. The research data produced from this project will not only provide information for centennial celebrations at parks throughout 2016 (both in Kentucky, Indiana and beyond) but, moreover, create an extensive body of archival material for future scholars and community members interested in “ranger lore,” the contemporary history and culture of park workers.

<sup>1</sup> National Park Service. “History” <http://www.nps.gov/aboutus/history.htm> (accessed March 15, 2013)



**Brent Björkman** is a Clinical Assistant Professor in the Department of Folk Studies and Anthropology and Director of both the Kentucky Folklife Program and Kentucky Museum.

*As a public folklorist for the past 20 years he has continued his work documenting, presenting and conserving the traditional arts and culture throughout the Commonwealth and beyond. He is the former Associate Director of the American Folklore Society and Executive Director of the Vermont Folklife Center.*

# JOURNALS

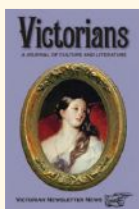
## in Potter College of Arts & Letters

BY ABBY PONDER

The Potter College of Arts & Letters community fosters a diverse collection of in-house journals produced by students and faculty members within the College. Some of these journals have been located on WKU's campus for several years, while others are only just beginning their transition to the University. Regardless, each of these journals, along with many others, reflect Potter College's overarching mission of exploring the past, shaping the present, and creating the future.

### English

The English Department at WKU offers a wide variety of publishing opportunities for students, faculty members, and academics from around the world. Students can submit their work to *The Ashen Egg* and *Zephyrus*, while Dr. Deborah Logan currently serves as the editor for *Victorians: A Journal of Culture and Literature*.



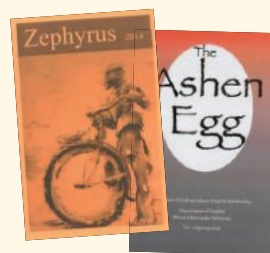
In 1952 at Ohio State University, the Victorian Newsletter, as it was then called, was designed to “act as a medium for the exchange of news and opinions relating to the study of Victorian literature,” according to the journal’s website. Fostering a discussion of works of literature developed in England during the reign of Queen Victoria, the journal has remained a staple in the field. As time passed, the journal continued to evolve along with the literary discussion of the era – eventually changing its name in 2011 to *Victorians: A Journal of Culture and Literature*. With a long history at WKU that dates back several years, the journal is currently under Dr. Logan’s editorship.

Meanwhile, with guidance from Dr. Alison Langdon, *The Ashen Egg* fosters a home for thriving student-driven academic discourse

that features analytical essays on literature, rhetoric, linguistics, film, and popular culture. Undergraduate students at WKU have the opportunity to submit their scholarly work with an endorsement from an English professor. Published annually, *The Ashen Egg* showcases a variety of perspectives and highlights the impressive work of students at WKU.

While *The Ashen Egg* takes an analytical approach to publishing, *Zephyrus* offers students an avenue to share their art, poetry, short stories, and creative nonfiction. The magazine, currently organized under Dr. David LeNoir’s leadership, consists of a volunteer student editorial board that reads submissions, selects works for publication, and edits final drafts. Named after “the west wind and bringer of light spring and early summer breezes,” the magazine is typically published in the spring semester to showcase students’ creativity in the brightest time of year.

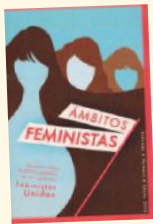
Additionally, Dr. Ted Hovet is the managing editor of *Robert Penn Warren Studies*, housed at the Massachusetts College of Liberal Arts, which is scheduled to re-launch in the spring of 2016 after a brief hiatus.



### Folk Studies and Anthropology

The *Journal of American Folklore*, which was previously housed at the University of Wisconsin, has arrived at WKU. The quarterly journal of the American Folklore Society, the *Journal of American Folklore* has been publishing scholarly articles and reviews since 1888. Exploring an expansive range of topics

that reach to all corners of the world, the journal publishes scholarship that reflects the concerns of folklorists in both academic and public spheres. With a strong support system in the Potter College of Arts & Letters and the Department of Folk Studies and Anthropology, the journal looks forward to continuing its flourishing tradition with Dr. Ann Ferrell as the journal's editor-in-chief. Accompanying Dr. Ferrell is a team of associate editors that include Brent Björkman, Erika Brady, Timothy H. Evans, Kate Parker Horigan, and Michael Williams.



### Modern Languages

Members of the Feministas Unidas Inc. coalition are eligible to submit works to the interdisciplinary journal *Ámbitos Feministas*. The annual journal hosts peer-reviewed criticism relevant to feminist issues in Spanish, Spanish-America, Luso-Brazilian, Afro-Latin American, Caribbean, U.S. Hispanic, and Latino Studies. Ultimately, *Ámbitos Feministas'* objective is "to provide a niche for feminist scholarship on current women writers and artists," according to their website. The Department of Modern Languages at WKU previously served as the journal's host institution for five years, with Dr. Immaculada Pertusa serving as the journal's editor during that time. Dr. Pertusa currently serves as one of the associate editors for the journal, which is now housed at Arizona State University.



### Philosophy and Religion

Soundings, an internationally recognized journal, fosters a community of interdisciplinary collaboration that "[advances] our understanding of the deeply complex ethical and moral issues facing our world today." The journal is a component of the Society for Values in Higher Education, which relocated to WKU in 2013 and hosted its annual conference on the Hill in the summer of 2015. Dr. Eric Bain-Selbo and Sandy McAllister, the organization's director, are currently bringing the accompanying publication, Soundings, to WKU – further making the University and the College a home for the organization.

### Social Sciences

Once known as Southern Rural Sociology, the Journal of Rural Social Sciences is relocating from Auburn University to WKU. The journal highlights professional discussion that is "designed to disseminate research on rural issues [that are] inclusive of a broad range of disciplines, theoretical perspectives, and research methodologies," according to the journal's website. Some of these specialties include rural sociology, demography and immigration, rural health, and cultural anthropology. The journal, dating back to 1983, has played a significant role in the conversation regarding rural academia in the social sciences by giving voice to a plethora of perspectives. Dr. Douglas Smith, the Head of the Department of Sociology, currently serves as the journal's editor.



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**Joel Sartore**  
 November 7, 2016  
 Van Meter Hall  
 7:30 pm CT

**Black Violin**  
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