

# 105. Talking Wine & Rhetoric w/ Dr. Bailey McAlister [00:00:00]

**Dan Dissinger:** All right. Hi, everyone. Welcome to another episode of writing remix. I'm your host, Dan Dissinger. And today I'm here with a really, really exciting guest. I've been waiting to have her on. Actually, we've been going back and forth and final grading has gotten in the way of my creating my recording schedule, but I'm happy to have her I'm here today with.

Bailey McAllister, who's a student at Georgia state and a Sommelier in Atlanta. Bailey, thank you so much for being here.

**Bailey McAlister:** Yes. Thank you for having me. I am, I've been trying to get into podcast things. Not necessarily starting one, but just like using it as a platform for communication. So I am real appreciative to be on here.

This is awesome.

**Dan Dissinger:** Yeah, it's, it's interesting how like podcasting is a growing, it's been growing for a while, but I still feel like it's more like the Wild West still like with the podcasting, everyone's out there doing one, but I think it's a great platform for anyone to be on, but also, [00:01:00] and it's interesting, different communities, like my Co host of my other podcast.

He's a, he's a brewer. He has a brewery and island. Yeah. And there's a ton of like home brew

**Bailey McAlister:** and

**Dan Dissinger:** micro brew podcast. And he was just on one recently at, on a podcast called The Wort so shout out to The Wort and Jones beach and lithology brewing. They like it's really interesting how like these different communities set up these different spaces.

Yeah. Yeah,

**Bailey McAlister:** I've actually started listening to a couple of wine podcasts. There's definitely some rhetoric podcasts for what I'm doing at school, but I wanted to learn kind of more about the industry. And there's like a couple that I've been listening to that really inform my research. Yeah.

There's A Cork in The Road, it's Kelly Cornett's podcast, and she kind of, it seems similar to you where she'll just kind of take people she'll research, like find people from around the city who are doing cool things in wine, and then just have them on to just kind of share their [00:02:00] story. So I've been learning about so many different people, like the latest, coolest people in the industry that live really close to me.

So it is interesting how the communities really intersect.

**Dan Dissinger:** Yeah, that's great. So yeah, I feel like we just jumped right in, but like, why don't you let the audience know a little bit about yourself, what you do, and then, yeah, and then we'll really get started.

**Bailey McAlister:** Sure. So I'm in my final year of my PhD.

I'm doing the big research year. I am all done with classes all done with teaching and I fortunately got a really good scholarship that's going to help fund me while I do my dissertation research. So this year I'm really focusing on personal interviews in the wine industry. So my particular research goal or my research question is talking about the shifts that have happened in communication and rhetorical practices since the 2020 vintage.

So [00:03:00] 2020 caused a lot of changes in the wine industry, not just The COVID pandemic, but all of the other things that happened to be going on that year, environmentally and politically. So there have just been a lot of 2020 kind of birthed a lot of changes in wine that are still happening today. And we're still seeing the effects of these changes and the industry, as far as communication goes, has really, really changed the standards of taste and culture in the wine industry have really changed.

So I'm trying to research that from a rhetorical. Perspective, kind of doing a rhetorical analysis on everything. And really this year, the thing that I am missing is interviews with like real people in the field. So I'm trying to find people who would be interested in talking to me about their experience in 2020.

And since anything that they've been doing, that's cool. I've been reaching out to people who are doing anything from like starting a wine blog. To [00:04:00] like creating scholarships for different people in wine to a bunch of people who are starting wine apps, like ways to connect with people with wine, ways to buy wine, ways to put wine education out there or to find virtual tastings.

There's so many new things that people are doing in wine and it's all rhetorical. So I want to research as much as I can and hear from as many people as I can.

**Dan Dissinger:** Wow, that is so interesting. I'm sitting here thinking how Speaking with other people in rhetoric or composition or just on this podcast, like opening it up to everyone past like academics and academia, but.

How much like rhetoric intersects with so many different other, you know, communities and spaces like you're doing a project that has to do with wine and rhetoric in the wine communities and communication. What is it do you think about like how. [00:05:00] What is, what is it about this space of academic space, I guess, of rhetoric that is open to so much instead of like, cause I come from an English background and an English department, just literature.

It's you're in your books, you're doing as much as you can to like reach outside of it, but like you kind of get pulled back a little bit sometimes depending on the program, but with rhetoric, it's just like, yeah, wherever, just like wherever you find it. Like, what do you think it is about. That space that allows so much crossing, like intersecting possibly.

**Bailey McAlister:** I think it has to do with the fact that rhetoric, it doesn't, it's very special because it doesn't exist on its own. It only exists in the context of other people's fields. So rhetoric has become In the, in the most part, it's become a part of like the English department and like, it is associated with literature and creative writing sometimes, but rhetoric [00:06:00] itself doesn't really have its own like texts.

It depends on like. Using rhetoric for the sake of some other discipline. So the rhetoric of wine, which is what I'm studying, you could do the rhetoric of medicine or the rhetoric of law, there are a lot of different places you could study rhetorically because rhetoric is kind of everywhere. Anything can kind of be an argument, and everybody's trying to Persuade somebody of something.

What I like to tell my students is you might not spend a lot of time trying to persuade people, but other people are going to spend a lot of time trying to persuade you. So it's good to know these tactics. It's good to know at least what they're doing so that you can recognize it and then try and imitate it in your own communication.

So I do think that that is what makes rhetoric special is that it really is. It's applicable to everything, and it's dependent on kind of these. intertextual things. So I think [00:07:00] that studying the rhetoric of wine, not only to me, it

sounds super interesting, but I found like it was a way of being engaged with the community for my research project.

Getting able to Opportunities to talk to people to do personal interviews that would be valuable to use things that are happening in the news in my research and stuff. So I felt like it was pretty rhetorically rich space for me to try and see if I can find some of the patterns.

**Dan Dissinger:** How does rhetoric, how has that worked to open up these, these kinds of interesting spaces in the wine community?

Like what, what is it? Cause I guess for me, like I'm always, if I want, if someone tells me to buy a bottle of wine, I'm going to get, I'm going to have a panic attack. Like I think it's like the most intimidating thing, but then it's just like, but it's like, why it shouldn't be like, there, there, you know, it's It's just like anything else, but how is the one, like, how do you, how has [00:08:00] rhetoric you've been using rhetoric to kind of dive into the, how the communication in the community happens or how languages use their messaging or just.

You know, how the community runs itself, I guess.

**Bailey McAlister:** So I am in the wine industry as well. I'm a small yet and sake consultant and in the industry, people will tell you that conversation, communication, knowledge building depends a lot on camaraderie and talking to other people, but pre 2020, there was this kind of general narrative of wine.

As like, the main, the main goal is to produce and sell wine and so, because it is a business. And so I noticed that before a lot of the people who were like the communicators, like the, the people who are influencing rhetoric, they would be thought of, there are a lot of different ways that they can show up as a role in industry, but mostly it was like a floor sommelier where you go into a restaurant and then you're sitting [00:09:00] there and you have somebody come to your table and like offer you different wines, tell you about them.

They're kind of the wine expert to kind of guide you through your experience and the goals, like how these kind of sommeliers, one of the ways. That I felt like a lot of people were measuring value or like rhetorical success would be did you sell the wine or not? So rhetorical effectiveness really is just equating to amount sold, which.

It is not totally a bad thing, but I think that these roles have shifted a little bit. And I think that shift is showing wine professionals what more they want out of

that role. So not necessarily just somebody who has the ability to buy and sell wine. and to persuade people to sell wine, but somebody who has the ability to educate others about wine some people who have the ability to be thought leaders in the industry and people who are realizing more and more that we have the ability to be [00:10:00] tastemakers.

So we don't have to just sell what, Is traditionally good in order to be rhetorically effective, we can actually change the standards of taste ourselves if we want to by using rhetoric to really, really persuade somebody to. want a particular bottle or brand and I feel like what I've been looking at so far, my research is just people are doing that through their own narratives.

So like me as a sommelier and a student, if I wanted you to drink this particular type of wine, I could kind of sell my story and kind of use my ethos to persuade you, or just using the narrative of the wine itself. So if I knew things about what you liked and what your values were, I I could talk about a wine that does this specific kind of practice or it tastes this specific way.

It's made by this person who is similar to you in some ways and making those kind of human connections. So I think more so now we are starting to see these kind of wine [00:11:00] professionals as taste makers in their field. And as like people who are shifting rhetoric and who have the power and authority over shifting rhetoric.

So I'm trying to. Interview them now while the shift is happening so that then we can see how it unfolds over the next few years.

**Dan Dissinger:** Yeah, it's We were saying before the we started recording how like there's all these other Wine podcasts and things like that And it's interesting what you just said, like there's like a way that the sommelier can like create or not creative, like develop a narrative.

Like there's a narrative being built between like, you know, the sommelier, the wine, the winemaker, then the customer. And it's also, it's also, it's kind of interesting to kind of see how a lot of the things that we, Talk about in a class of how to write a piece of, you know, create a piece of writing. So like your audience, they're like entry points into the ideas and entry points into the narrative.

So the audience connects to it [00:12:00] to speak about wine in a very similar way. It kind of brings it into a more humane, like a more space of like more humanized space instead of yes, for sure. Untouchable space, whereas it's like,

you know, so it's interesting to hear that there's a How does, how does that kind of.

How has that changed? Why has that changed? Why do you feel like that this shift has happened? And, you know, 2020 being such a, you know a gigantic year in our history. But like, what, why this change now? Like, how has that kind of occurred?

**Bailey McAlister:** I think that there are some, a lot of things that have been slowly changing over time, and then they were just accelerated.

So 2020 in particular I'm looking at like a couple of big things that made some shifts happen. Obviously the pandemic had such a huge effect on food and drink and dining culture in general, but that has made a lot of changes. There was also a lot of environmental disasters in 2020. And any kind of [00:13:00] wildfires on the West coast is always going to affect the vintage.

So stuff like that, that is still continuing. And then 2020 was also kind of a big deal politically, especially in wine. A lot of people had kind of come out in the news explaining racism in the industry that wasn't really going overlooked, sexism and sexual harassment in the industry that really needed to be brought into the light.

So it was like all of these things that kind of happened at once that made almost everybody kind of say, what is this shift that's happening or what do we need to do in order to continue to move forward? And I think we had a couple of years of learning kind of how to live with the new structures and systems that we're in.

I think that that shift in the narrative has really given people time to reflect on their values. So not just thinking of wine as. A practice of buying and selling, but thinking of wine as a space of inclusivity as a place of education and camaraderie. So I've definitely noticed that. [00:14:00] And then I think that now, now that we're in 2022 I think a lot of wine brands are thinking about what audiences want now.

So things that maybe people were interested in before, but they're not really interested anymore. A lot of people are not interested in the kind of like stuffy, pretentious type of wine education. More people are. Interested in what's accessible. And then a lot of industries are thinking about just the younger and younger generations.

So how to make Gen Z interested in wine is like the big, bold question. Everybody's brand is talking about, and it has little to do with some of the stuff in the past, like marketing wine as a luxury brand. That's not really going to work. Marketing wine as something that's like really elaborate, that would take a lot of time to understand and get into that.

Isn't really going to work with this. So it's like thinking of new ways, like visual rhetoric, personal narratives, authenticity, building ethos with these kind of new [00:15:00] communities and building ethos in different ways. So not just. Doing the bare minimum in digital media, like maybe having a website or something, but having a presence on social media or having like an inventory online or being a part of these wine, wine podcasts and wine apps, things that are like kind of in the community of wine that you might want to connect with or network with in order to be more of a part of the community.

So I think that a lot of these Wine organizations and the professionals within them are really wanting more community engagement which to me seems awesome. I think that wine can definitely be argued as a luxury. It is, it does have that like essence of like luxurious, I guess that maybe part of it will always be there.

But I also, I personally believe that wine is more essential. I think that a lot of the substances that sometimes we think of as a luxuries, if they could be [00:16:00] more interwoven with the community, we would realize they're more a part of like an essential part of our culture. So I think that like wine, beer, cocktail, culture, food, culture, all of these things are essential, not necessarily luxury or exclusive or for some certain people.

I feel like it's more about finding your community and finding And just like being openly honest about what you want in the community and what you want to give back. I think that's where wine is headed. And so as I interview more and more people, it seems to be true. So it seems that like the narrative is shifting because people want wine to be more a part of the community and more a part of our culture.

**Dan Dissinger:** So do you feel like this is a sentiment or a shift that's also happening? Not just in the United States, is this like an international shift, like in other markets?

**Bailey McAlister:** Yeah, I think that's a good question. Actually. There are other parts of the world where it's already like this. There are a lot of parts in Europe where you'll see a lot of [00:17:00] the grapes that we have Are a lot of

wine grapes that we have come from very specific places in Europe and in those places where wine has such a physical geographical history.

Wine is definitely considered something more essential. You'll go to someplace like Italy or Croatia or Greece or Georgia. There'll be places where A lot of times families just make wine not necessarily to sell some kind of a luxury brand or to sell any kind of brand at all. Really. It's more so just kind of like a hobby that people do because it's a part of the culture.

There's not so much of like using wine as like maybe like as a sense of status, more just like using wine as a way to connect with other people. I think that this is kind of the idea that we could shift towards here in the U. S. All, all 50 states produce wine in the U. S., which is crazy. [00:18:00] the taste that we have here.

So we are using a lot of grapes that we've brought over from what we call the old world, which is where all these vines came from. A lot of the grapes that we are using is from there. Obviously, we don't have like the history, but we have a lot of different tastes and wines that you won't find anywhere else.

We have a lot of cool winemaking processes that are happening here. Tons of digital wine innovation. So like people who are creating wine apps, people who are doing wine podcasts and a lot of different things to make wine different here. And just to make it kind of unique. I think that that could be something that we could really bring into as a part of our culture.

And I think it is kind of going towards that. It's just more of a sense of like, how, how can we make it accessible to people? How can we kind of move away from this, you know, a language of exclusivity and bring it more into like thinking rhetorically about how we can reach these audiences and what actually we want to do with wine and how we want to connect people with [00:19:00] it.

So I think maybe we are moving towards wine as essential or wine as rhetorical. Especially since we have some examples of that in Europe, but, It, it is going to be a little bit of a different process for us. I think

**Dan Dissinger:** as you came to that end, I was like, it's like, it's going to take a, it's going to be a little different, I think, because you're right.

It it's, there's so much of a focus of status here and a focus on, you know, what one can get with like their means and kind of also this idea of like one. So there's, there's like all this competition of like, what's better than this? Instead of

like. In a smaller though. I feel like sometimes I feel like that might be, I mean, I don't know.

I, I don't know much, but sometimes I can maybe in other spaces where like that might be just the customer where like in the community itself, I feel like the makers are definitely maybe much more. You know, open to the communication with each other because they're part of the [00:20:00] community. So how did you get into this?

Like you're a Sommelier, Hey, like, it's such an interesting thing that people, when I, when I saw that in your email, I was like. How does one get into that? I don't even, I couldn't even figure it out. Like in my own head, if someone's like, go out and do that, don't I? Well,

**Bailey McAlister:** A lot of people in wine have a very they'll have like the, they're like aha bottle where it's like, I was drinking wine.

Everything was normal. Wine tastes like wine. And then I had my aha moment. I had this bottle from this exact place. I don't really remember that. I've had a lot of. My life where I just realized that I was really into food and drink culture in general. And I started getting really into wine. I ended up when I was going into my PhD, I didn't really know what research I wanted to focus on.

I was kind of bored of the research I was doing as a master student. So I wanted to research a community that I could be engaged with in [00:21:00] the community and do like community engagement, rhetorical practices type things. But I also want it to be something that would not I wouldn't get burnt out after five years of doing PhD.

So I decided to do wine and I started researching it. I found it super, super interesting. I found a lot of people in my cohorts to also found it interesting and gave me a lot of good feedback about how to study wine rhetorically and like different things that I could look at. And then I had I just kind of had a professor at one point say, suggest that I could get some of the certifications myself.

And that way it would give me a better background knowledge. And so I did certifications in wine are pretty expensive. So I. I can't just like do all of the ones that I wanted to do. Unless I was funded by school or a restaurant or something. But so I did get, I took the level one sommelier exam. So I am a level one certified sommelier.[00:22:00]

And then I wanted to try something different. So I started getting into sake and I did the wine spirit education trust. Sake certification, which was also really fun. So I have those two first level certifications. I kind of got into the community through Instagram and through social media. I just kind of connected with other people in the community, people who seem like they were doing really cool things.

Anybody who seemed like they were kind of, you know, In a startup mode of something. So trying to start a new wine organization or a new wine app or something, I definitely followed them. And so that I could like watch their journey. And then in 2020, I started a Patreon where I led a. virtual tasting group every month.

And this was definitely like a response to not being able to go to restaurants or have tastings in person or so a lot of our families couldn't see each other. So we would come together once a month. I would teach my family and [00:23:00] friends about wine and Patreon. And then we would pick a new one for next month.

So that was a really cool project. That's kind of how I got into the wine community and how I started talking with other people in the community. So since then, I have. Published a couple of papers on the subject, but other than that, it was really, really organic. It was, it was really much of a, just trying to find camaraderie and trying to find people and reaching out to people who seemed interesting.

It seemed like they were doing really innovative things.

**Dan Dissinger:** Wow. Wow. Do you feel like in the the ideas that you were talking about within the wine community and the rhetoric or wine, is it similar or different in like With sake or like other spirits, like, because yeah, I always feel like sometimes people, we lump everything together, but everything has a different, you know, you know, message or language or, you know, way in which people communicate, like, yeah, yeah.

**Bailey McAlister:** I think, I think that all together. I think that individually, everything [00:24:00] has its own like rhetorical effectiveness, but then you can definitely see the patterns in them. If I were to do this research for like the next 10 years, I could probably do like the rhetoric of the drinks industry. And I can talk about the differences in wine and sake and spirits and everything.

But mostly what I'm looking at is the connections between. Between them, like between the people, like the human connection. So there are tons of differences between like wine and beer, but in the same community, there are people who own wine shops or wineries who are collaborating with people in breweries to try and make like pop up events that are special, trying to make drinks that are special, trying to do experiences that are sort of intermingled together.

So I do see that like. I think that in my doing this extended research on wine communication, hopefully it opens it up for other people to explore the rhetorical [00:25:00] lens of other food and drink industries to really think about these different roles and how these people are changing cultural tastes for everybody.

But for me, I'm kind of just looking about the connections between everything and kind of the way that everything is fused together and like new things are coming out. I feel like it's always good to find the connections and like intersect things together. Because then you can find new ideas that can work for a different community.

So,

**Dan Dissinger:** yeah, that's awesome. So do you, when you, how does like your research or the things you've been doing here, like influence how you were teaching at the time when you were teaching now that you have this awesome fellowship, which congratulations, that's

**Bailey McAlister:** thank you.

**Dan Dissinger:** That's amazing. What kind of influences come from that research into the classroom when you were teaching?

And you know, how do your, how do you run that?

**Bailey McAlister:** Yeah, main thing that I've been doing is just kind of showing students about the process of [00:26:00] research. So I'm trying to think of everything as a process, wine as a process, research as a process, writing as a process so that they can think about which things they can take for later and how they can engage with their community.

So. When you first get into a classroom, a writing classroom, maybe you'll do something that's like a personal reflection or an identity narrative to sort of

understand yourself as a writer and understand your own ethos. But then maybe later on you'll do some kind of a research project or write a paper or something.

And then later on from that, how can you recompose that into something that would be good for your community? So one of the big things I do in all my writing classes is a recomposition project. This is kind of from an idea that I got from Rodolfo and DeVos in Kairos. They wrote an article just about how people recompose traditional writing processes and writing projects.

And I thought that was really cool. So I have my students take [00:27:00] their essay that they wrote that semester and recompose it into something for a new audience. So. Recomposing it. Usually I'll give them like a basic platform of like, here's what you can do. If you don't have any like amazing ideas that come off right off the bat.

And then I kind of let them have creative freedom from there. So I use Adobe spark because it's a really good, like it's free. I think it's called Adobe express now they're rebranding, but it's free. You don't have to download anything. It's just streaming. You create a link from it. So I have the students, they'll recompose their research paper into this Adobe spark presentation.

And then, you know, if students have like more expertise in the video making or presentation field, they can use iMovie or like their Adobe premium account or something. And then really just kind of thinking about how that works with the community. So thinking like. How you can take things that you've learned from class and then kind of remix them, recompose them, add stuff to them, [00:28:00] maybe take something out and then use that to engage again with the community or engage more authentically.

So this summer I'm really trying some new things. I'm trying to get kids thinking about like, what are some like issues that people are talking about today and what are like some solutions for the issues. So I'm focusing less on. Trying to make like a big masterpiece project and trying to more so make these like little tiny projects so that you can have little tidbits of things to pull together if you want to make a conference presentation or so that you have like some research behind you if you do want to make a really long paper later or something like that.

So I found that that's really helpful in with my students. And since I do that in my own writing process and in my own research, I can give them a lot of really good examples of how this works, like in the real world. And I think they appreciate that as well. So that's definitely been really helpful recently.

And also it's been something that I feel like everybody's been able to kind [00:29:00] of connect to in the weird times of teaching that we're in right now.

**Dan Dissinger:** I mean, you must be going between different types of spaces of writing, right? I mean, because Writing for the wine industry or writing in that space or communicating that space is different than communicating and academia.

But yes, you know, so there is that kind of switch. Though it's interesting kind of how you're, Pretty much taking both spaces or what you're learning, like merging it together to kind of create these new projects for the students. Because like you said, in the beginning, how like the wine industry is trying to find this way, how to communicate to Gen Z and everything like that, where I feel like also in academia, it's, it's like, we have to communicate with each other.

This matters, but it's like maybe how I've been doing it needs also kind of revamping, right? Like, it's like, yeah, there are all these other ways. Podcasting is a way of communicating, you know, intellectual thought, like there is essays, but what happens when you can like [00:30:00] merge other modes into the, into the essay, right?

Because our students are already doing that. I mean, they're, they're pretty much using multimodal ways to kind of communicate. Yes,

**Bailey McAlister:** exactly.

**Dan Dissinger:** I mean, how much of they, when they, how open are they, when you are introducing this freedom to, to kind of recompose and remix and re imagine their work, like how much do they take to that freedom?

I know here at USC, like sometimes my students are very afraid of it. I don't know about that, but what, how's your experience?

**Bailey McAlister:** I think it's, so I think there have been some challenges in I think maybe the way that I'm delivering it, since it's kind of new I'm focusing way more on just the process of everything and like the authentic process of everything.

I see some other challenges too with students. Like you said, they're a little afraid of it. I think it's also in my classes, it seems that They're so used to doing things a [00:31:00] very specific way that they're not really used to seeing, like

writing like necessary, like writing as a process, maybe, or maybe not in this way.

But I do think that they've been overall pretty receptive. And I think it's because of what you said, how they're kind of already doing this in a lot of other aspects of their lives. And they student, my students today seem way more interested in, like, the process behind things than other students that I've had before.

I think they just like kind of being involved in, like, the process. that narrative because then it shows them that the narrative is true. So if you've been involved in like the process of somebody creating something, then you can appreciate that creation even more because you understand the ethos and you understand the narrative behind that.

So I'm trying to kind of make my students think that they're that way too. So not just students learning, but also communicators and like people who can make things [00:32:00] and can shift people's perspectives of things. And so the work that I do in the writing that I do is very different in a lot of different ways.

I can usually show them things like my personal writing process. So like I've written annotated bibliographies for my own papers. I can show them like how I use those. I can show them like different drafts of things and then show them like the publication part to show them like how that kind of worked.

I've also shown them, I have a lot of different examples of my own little like video presentations that were once really long papers, but then I made them shorter so that I could present them at a conference or send them out to a prospect or something like that. So they've been able to see how that kind of works in my specific life.

And I have a lot of other examples from some of my colleagues who are doing different things. I have colleagues in film right now. A lot of my students are film students. And so I have colleagues who are doing similar things, making projects, recomposing things, and I'm able to [00:33:00] show my students how it really works and how it helps you connect really with your community.

Cause I think my students also, or I think students in general are interested in connecting with the community, but like you said, a little bit fearful of it sometimes as well.

**Dan Dissinger:** Yeah, I, it's, it's, It's interesting, I think a lot of the times the greater universities sometimes misunderstands what, like, I think we do when

we teach writing or rhetoric or just like, it's like, and I think the last time someone said it was on the episode of Regina Duthley, shout out to Regina, awesome.

How her job, she said, like, isn't to teach them how to write in every single class, like for them to be critical thinkers and for them to be able to communicate their ideas. And I think there's a real misunderstanding sometimes with that. Like,

**Bailey McAlister:** yeah,

**Dan Dissinger:** I wasn't taught how to write in every single class. I was taught how to write.

But I will question my writing, my writing education a little bit, but I think like that [00:34:00] idea is like out the window now because it's like we have to kind of start taking, you know, much more of a harder stance on being possibly being like we're helping students become thinkers. When they get into your class, they contribute to your class.

**Bailey McAlister:** Yeah, and I think they too sometimes have questions about that. Because, you know, they're coming into a class and they want to know, like, what are their deliverables going to be? Like, what, what do you, the teacher, care about? Which are these three papers and these three grades. And so trying to make that Perceptive more of like, I don't only care about what you're delivering.

I care about the entire process of it. I want to know about the entire process and I want to help you kind of through that process and show you how you can build on it and how you can then be able to share it or deliver it with other people.

**Dan Dissinger:** It's so funny how like that goes full circle back to like what you said in the beginning of how like the, you know, how much of this [00:35:00] narrative in the wine industry changes.

It's not so much the deliverable of like sell. How many did you sell? Did you sell it? But kind of providing this some like narrative about it or hearing that person's narrative out and like kind of going, Oh, you know what? I have a wine that kind of matches exactly the way you're doing it. And it's almost like, I think a lot of times with rhetoric too, like with the, the, that idea of listening.

Also gets lost sometimes. Like it's not just the communicating, it's listening so that you can communicate to, and that part is really important. And it seems like that that's something, hopefully that's coming, that's coming back. I feel like there's a lot more listening. Maybe, I don't know, maybe I'm more than idealist today, this morning.

**Bailey McAlister:** No, I think you're totally right. I think people are definitely doing more of the listening, thinking about more of like the. The journey and not the destination. Especially with wine, cause wine is about the experience. So once you have [00:36:00] completely drank the whole thing, like you're left with no deliverable, like the deliverable was the so I think like teaching that perspective is pretty good.

I just I just wrote an article for Paste that is a wine pairing guide for outcast. It's album speaker box, the love below

**Dan Dissinger:** and,

**Bailey McAlister:** and even that album was, I did research on the album was a process. It was two albums. They wanted to make it into a movie. They decided on a double album. So like learning about their process made me really appreciate the album more, made it easier for me to figure out what wines I would pair with different songs as you're listening to the album.

And I was able to create this new thing that people can read so that they can experience it. Things differently. You can experience the album differently, or you can experience this wine differently by never having paired it with an album. So I like unconventional pairings and I like narrative. I feel like the world runs on narrative.

So any more that we [00:37:00] can share from our stories and our. Thought processes, I think, are going to be received really well.

**Dan Dissinger:** That is awesome. I love Paste. That's such a great magazine. It's just so interesting. It's so interesting looking. Is that out now or is it,

**Bailey McAlister:** it is, yeah. Oh, I think it was published on Friday, so it is out now.

**Dan Dissinger:** That's awesome. I'm gonna have to find it and read it because that's such an interesting pairing. Wow.

**Bailey McAlister:** Thank you. Thank you.

**Dan Dissinger:** Wow. So so we're coming towards the end I really would love to know like so you're in your research year and everything like that. So what are you excited about as things are coming up now that you're, you know, in this moment of your graduate journey.

Yeah. But yeah, like, what are you excited about for your career and for things, you know, coming up for you?

**Bailey McAlister:** I am mostly excited about meeting people. I think it's really cool that I get to just have these fun conversations with people over [00:38:00] wine, and then I get to call it research and write about it for a grade.

So that is what I'm really excited about. Hopefully with the fellowship that I got, I can use some of it for traveling so that I can do some in person research and maybe some more like preliminary participatory observational research. So that's what I'm mostly excited for networking with people, meeting new people, learning new things about wine.

Obviously I'm interested in all the new wines that I will experience this year. And then career wise, I've been kind of trying to figure out what my role is through this project, what my role in academia is, and my role in the wine community. So I don't have any solid plans as far as my post graduation career yet, but I'm excited about exploring all of the different opportunities that I have.

So it seems like it's going to be pretty cool.

**Dan Dissinger:** That's awesome. Well, I feel like you're doing amazing work. It sounds exciting. It's new. I've never heard of a project [00:39:00] like this ever. And I think that's the best part about Meeting so many people through this podcast, just hearing about the types of projects that, you know people are doing, but thank you so much Bailey for coming on.

And

**Bailey McAlister:** thank you.

**Dan Dissinger:** No, it was so fun to listen to all those ideas about wine. It made me feel like, Oh, you know what? It's not as intimidating as I

**Bailey McAlister:** thought. It's really not,

**Dan Dissinger:** but amazing. And everyone look for that article and Paste. What's it called?

**Bailey McAlister:** I think it's called feeling great.

**Dan Dissinger:** Feeling great.

**Bailey McAlister:** That's a

**Dan Dissinger:** great title for that.

That's a great title. Check that article out. And and thank you so much for being here at Bailey.

**Bailey McAlister:** Thank you. I really appreciate it. This was awesome.

**Dan Dissinger:** Thank you. And everyone, please leave your comments in the comments below in the podcast. Please follow us on Twitter at writing remakes pod. And now on Instagram at writing remix pod.

Yes. More social media. Follow us so we can grow the podcast [00:40:00] and everybody. Thank you so much. And we'll see you in the next episode.