



Brent C Dill

Writing Portfolio

Table of Contents

1.	Résumé	1
2.	What Happened with Jacob Excerpt from a short story, to be published in 2015	2
3.	Three Commercials Copy for a series of commercials featuring “Mark”	3
	Blog Posts	
4.	5 Pop Culture T-Shirts from 2014 Published at CouponPal.com	6
5.	5 Ways to Improve the Grammys Posted on Medium.com	9
	Academic	
6.	The Competing Voices of September 11	12
7.	Ghostbook: A New Rhetoric of Grief	14

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Education

Abilene Christian University

August 2010 – May 2012

Abilene, TX

Master of Arts in English - Composition and Rhetoric

Abilene Christian University

August 2006 – May 2010

Abilene, TX

Bachelor of Arts in English - Language and Literature

Experience

CouponPal.com

Sept. 2014 - Current

Deal and Content Specialist

As part of the content team, I sell products for top online retailers by blogging about stores and educating readers on the best ways to save.

Pasadena Humane Society

Sept. 2013 - June 2014

Development Assistant

In addition to being the main contact for on-site donors, I wrote and edited fund raising publications, and nothing left the office before it was proofread by me, at my boss's insistence.

Grassroots Campaigns

June 2013 - Oct. 2013

Field Manager

As an advocate of the Southern Poverty Law Center, I provided information to potential members and successfully solicited donations for monthly giving

Abilene Christian University

Aug. 2010 - May 2012

Graduate Assistant

As teacher of record for Freshman English courses, I administered all aspects of curriculum. I also tutored students of all levels one-on-one in the writing center.

Abilene Christian University

Aug. 2010 - Dec 2011

ESL Instructor

As teacher of record for ESL courses, I developed curriculum and taught basic English grammar to students who spoke very little English.

Skills

HTML

Affiliate Marketing

Proofreading

CSS

SEO

Editing

Javascript

Keyword Research

jQuery

Creative Writing

Adobe Creative Suite

Git, GitHub

References

Available Upon Request

More info at brentcdill.com

What Happened with Jacob

by Brent C Dill

We never really talked about it, but Jacob and I broke up for good that day. I sat on the ground outside his apartment, red-eyed, sniffing and barefoot. An older Asian man was walking by on the way to his apartment, holding his granddaughter's hand. He leaned down a little as he passed and silently mouthed, "It's going to be okay."

I held back my English Bulldog, Arthur, by his collar as he tried to greet the passersby. His leash was still inside, along with my flip-flops.

Most of that day is blurry to me, like a closeup of a watercolor painting, but certain moments are sharper than I can stand. The Asian man's reassurance, his words, might as well have been written on a piece of paper, rolled up, placed in a bottle and thrown into the ocean. That message wasn't for me. But his face stuck in my mind. The granddaughter didn't look at me at all.

One of the two police officers came out of Jacob's apartment carrying some shirts on hangers in crinkly dry cleaning bags. I stood up halfway, keeping my hand looped into Arthur's collar so he couldn't run away.

"Here are your clothes," the officer said without making eye contact. "You should probably go home."

"Sure," I said, my patience long gone. "Still gonna need my shoes and the leash, though. Can't walk home like this." He remained stoic, but nodded. There was no indication of whose story he believed—mine or Jacob's. I struggled to take the clothes, and he disappeared back into the apartment.



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MEDIUM: TV
CLIENT: BENCHMARK
TITLE: MARK AND SARAH
SPOT #: SPEC 3
LENGTH: 30
MARKET: LUBBOCK
CYCLE: 13 WEEKS

"SARAH AND MARK"

SHOT 1: A MAN AND WOMAN WALK TOWARD US IN A "CUBICLE HALLWAY" IN A BUSY OFFICE.

MAN: I DONT KNOW HOW MARK DOES IT....HE'S NEVER LATE. HE NEVER COMPLAINS.

CUT TO MEDIUM TRACKING SHOT AS THEY WALK.

SARAH: I KNOW.

MAN AND MARK IS NICE. I MEAN, TALK ABOUT CUSTOMER SERVICE.

SARAH: I KNOW.

MAN DID YOU KNOW HE SAVED US 30%—

SARAH: —I KNOW! YOU SHOULD HEAR THE BOSS! IT'S ALWAYS "MARK SAVED US 30%!

WHY CAN'T YOU BE LIKE MARK, SARAH?"

HE STOPS WALKING. SHE TURNS TO SEE WHY.

MAN: WELL, WHY CAN'T YOU, SARAH?

AFTER JUST A SECOND, HE LOOKS UP TOWARD CAMERA AND LIGHTS UP.

MAN: HEY MARK!

CUT TO OPPOSITE PROFILE SHOT AND REVEAL HE IS TALKING TO XEROX COPIER, BUSY PRINTING.

VO:

WHEN YOU NEED TO

SIMPLIFY,

MANAGE,

BUDGET,

AND UPGRADE YOUR OFFICE,

BENCHMARK YOUR OFFICE TODAY,

AT BENCHMARK YOUR OFFICE.COM



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MEDIUM: TV
CLIENT: BENCHMARK
TITLE: LUNCH
SPOT #: SPEC 4
LENGTH: 30
MARKET: LUBBOCK
CYCLE: 13 WEEKS

“MARK TAKES LUNCH”

SHOT 1: ESTABLISHING SHOT OF EMPLOYEES IN A LARGE, CAFETERIA-STYLE LUNCH ROOM. A GROUP OF COWORKERS (TWO WOMEN, ONE MAN), SIT AT THE END OF A TABLE, EATING

WOMAN 1: **SO AT THE LAST MINUTE, THE CLIENT DECIDES THEY WANT SIX HUNDRED PROGRAMS FOR THE DINNER. FOLDED AND STAPLED.**

MAN: **WOW.**

WOMAN 1: **AND I'M LITERALLY ON MY WAY OUT THE DOOR TO MY SON'S RECITAL.**

WOMAN 2: **CLARINET?**

WOMAN 1: **OBOE. I'M ABOUT TO CRY, AND MARK JUST STEPS IN AND DOES IT.... STAYED LATE. I'M TELLING YOU, HE'S A KEEPER.**

MAN: **YEAH. HE'S GOT OUR EXPENSES DOWN 30%.**

WOMAN 1: **HE'S OUTSTANDING, LET ME TELL YOU.**

WOMAN 2: **THERE HE IS!**

SHE POINTS TOWARD THE CAMERA.

CUT TO OPPOSITE SHOT LOOKING THROUGH OUR GROUP TO SEE A XEROX COPIER “SITTING” AT A TABLE IN FRONT OF A TRAY WITH TONER ON IT.

WOMAN 2: **YOU THINK HE'LL WATCH MY KIDS FOR ME?**

AS WOMAN 2 AWKWARDLY WAVES TO MARK, VO:

**WHEN YOU NEED TO
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MANAGE,
BUDGET,
AND OPTIMIZE YOUR OFFICE,
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MEDIUM: TV
CLIENT: BENCHMARK
TITLE: GLADYS
SPOT #: SPEC 5
LENGTH: 30
MARKET: LUBBOCK
CYCLE: 13 WEEKS

"WE LOVE GLADYS (BUT MOSTLY MARK)"

OPEN ON MS OF AN OLDER WOMAN WITH GLASSES AND THE BEST SCOWL EVER SITTING BEHIND A DESK. EVERY INCH OF THE DESK IS COVERED IN FLOWERS, CHOCOLATES, TEDDY BEARS, AND GIFTS. THE WALL BEHIND HER HAS A BULLETIN BOARD. IT IS COVERED IN CARDS THAT SAY, "THANK YOU!" SHE STARES AT THE CAMERA.

WOMAN: **I'M GLADYS, HUMAN RESOURCES. EVERYONE USED TO AVOID MY OFFICE LIKE THE PLAGUE.**

SHE PAUSES TO COUGH.

WOMAN: **BUT EVER SINCE I RECRUITED MARK TO WORK FOR US, EXPENSES ARE DOWN 30%, AND SUDDENLY? I'VE GOT PLENTY OF FRIENDS!**

WOMAN WALKS IN CAFETERIA WITH TRAY. MAN STANDS UP AND SHOUTS FOR HER.

MAN: **GLADYS! OVER HERE! EAT WITH ME!**

SHE SITS WITH THE GUY.

MAN: **SO HAVE YOU TALKED TO MARK LATELY? HOW'S HE DOING? OKAY? IS HE HAPPY HERE?**

GLADYS: **CAN I HAVE YOUR PUDDING?**

CUT BACK TO HER DESK WITH GIFTS.

MILLIE JUST PUTS A SPOONFUL OF PUDDING IN HER MOUTH AND SMILES.

VO:

**WHEN YOU NEED TO
SIMPLIFY,
MANAGE,
BUDGET,
AND OPTIMIZE YOUR OFFICE,
BENCHMARK YOUR OFFICE TODAY,
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5 Pop Culture T-Shirts From TV Shows That Ended In 2014

[FASHION](#) [TELEVISION](#) [TV STORE ONLINE](#)



By: Brent

Posted: 12/18/14
Brent on Google +

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2014 has almost come and gone, but pop culture t-shirts can help you remember the important moments. Like the series finale of a beloved TV show. Over 100 shows aired their finales in 2014, and [TV Store Online](#) has officially licensed shirts to help commemorate them.

Here are five departed shows and five pop culture t-shirts from TV Store Online to help you remember them:

True Blood

In 2008, America was just starting its love affair with vampires. So was Sookie Stackhouse, and Sookie's was much sexier. In fact, the thing most people remember about *True Blood*: It had the most attractive cast on TV.

Of course, they owe some sex appeal to their costumes. Well, this [True Blood t-shirt](#) will help your sex appeal if you ever take a waitressing job at Merlotte's.



Wilfred

Wilfred may have had the craziest premise on TV. Ryan Newman sees his neighbor's dog as a full-grown human male in a dog costume. He interacts with the dog/man daily.

With that set-up, the show jumped straight to cult status. Someday soon you'll be at a party and someone will ask, "Have you seen *Wilfred*?" That's why [this Wilfred t-shirt](#) is perfect:



Eastbound and Down

Kenny Powers was a terrible gym teacher. His professional baseball career went down in flames, so he started coaching. He yelled things like: "Fundamentals are a crutch for the talentless" and "If at first you don't succeed then maybe you just suck."

You could create thousands of pop culture t-shirts from *Eastbound and Down*'s four seasons on HBO. Instead, get this [Kenny Powers jersey t-shirt](#) and go find yourself someone who needs some coaching.



Sons of Anarchy

The best TV makes you feel like part of a club. *Sons of Anarchy* made viewers part of the brotherhood, riding along with SAMCRO.

In seven seasons, *SoA* showed what it meant to belong to something. . . and sometimes it meant hiding a human head in a pot of hot chili. With an Elvis impersonator and a porn operation called Red Woody, the group from the T-M garage sounds ridiculous. (But I wouldn't say that to their faces.)



9.3 million viewers watched the finale. That's a big brotherhood. This [Sons of Anarchy t-shirt](#) lets everyone know you're part of it.

How I Met Your Mother

Whether you loved the finale or hated it, saying goodbye to Ted and the gang wasn't easy. For nine seasons, we listened as Ted shared inappropriate stories with his kids. At some point, we realized it wasn't about meeting The Mother.

It was about Slapsgiving and doppelgängers. It was suiting up and performing The Naked Man. And it was singing "Let's Go to the Mall" with Robin Sparkles.

Life is about the stories you create with your closest friends. To help you remember, you should wear this [duck tie t-shirt](#) from *HIMYM* for an entire year.

TV Store Online has a huge selection of pop culture t-shirts. Go check out the [TV Store Online deals](#), then shop their collection for a shirt to help you remember some good times. When you find one, connect with us on the [CouponPal Facebook Page](#) or [Tweet us](#) and let us know.



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By: Erin
Posted: 04/06/15



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The 9 Must-Have Accessories You Need For Coachella

Heading to Coachella? These are the 9 accessories you need to bring!



By: Erin
Posted: 03/18/15

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5 Ways to Improve the Grammys



How to Make Music's Biggest Night Better

It seems the Grammy Awards are plagued with problems every year. Whether it is memos about “sideboob” or yet another audience pan of boredom, the Grammys make headlines more often because of misfires than magnificence.

Here are five ways to improve the Grammys and make them watchable from beginning to end.

Move out of the Staples Center.

Clearly the arena is unmanageable for the production. Year after year, the awards show dedicated to honoring the best of the best in music is brought to its knees when there are problems with the sound. The sound! The best sound engineers in the world in the music industry, and they can't get LL Cool J's mic to come on at the right time?

Find a smaller venue, scale back that disgusting stage you've used for the last decade, and show us *why* we should pay for your product.

It's a Ceremony, Not a Soapbox

I am all for a positive outlook, being yourself, expressing your creativity, blah blah blah. I'm against domestic violence. I think creative people should be paid for their valuable services.

Did I miss anything? What was Madonna singing about? The music industry has our ear every other day of the year. Do they really need to pat themselves on the back and preach at the same time?

The Year(?) in Music (part one)

If you're going to call your awards "_____ of the year," then can you please stop it with this "eligibility period" nonsense. Was the song made available for radio distribution in 2014? In. Was the album's release date in 2013? Out.

The Year(?) in Music (part two)

While I enjoy all the legendary acts that perform, the show is supposed to celebrate the best in music over the last year. There are between five and ten nominees for song and record of the year. Perform them all. Bring the legends on to sing with the nominees. The Mary J. Blige/Sam Smith number was amazing. Why can't the show be more of that?

and finally...

Cut Half The Awards

Every year, the number of awards handed out is different, but there are thirty different "fields" in which almost anything that's ever had a music note doodled on it can be nominated.

A field is like a genre.

There is the general field (everyone, everything), pop, dance, traditional pop, rock, alternative, R&B, latin, rap, country, new age, jazz, gospel/Christian, American roots (?), raggaе, world music, children's, spoken word (which is usually a book on tape), comedy, musical theater, music for visual media, composing/arranging, package field (?), notes, historical, production (surround sound, which is apparently not for a "visual media?"), classical, and music videos.

Here are some cuts right off the bat:

First off, cut everything that isn't a recording. The album's cover art shouldn't win a Grammy. So that's no more package field, notes, or historical.

Combine categories that should be combined. One pop field. And last time I checked, America was in the world. Goodbye Traditional Pop and American Roots.

If it has its own awards show, then it's gone. Goodbye, spoken word, musical theater, music for visual media, production (surround sound), and music videos. Along with the Latin Grammys. They're their own thing now.

Christianity is a religion, not a genre. Do you see any other types of music on this list defined by the subject of the songs? No. It's gone.

And finally, stop making the country artists leave Nashville to come to LA. They don't care about the Grammys. It isn't even the second most prestigious award in country music, so leave them alone. Let Miranda Lambert take a nap every once in a while.

I can't wait for next year's to see if they implement any of my suggestions. I might take home a gramophone for writing this blog!

Academic: The Competing Voices of September 11: Assessing Televisual Texts and their Critical Responses

an excerpt:

In the aftermath of 9/11, a few secondary texts started cropping up concerning the effect of the tragedy on film and television. There is a definite dearth of scholarship concerning television in general, so academic research covering a specific event (even an event as significant as 9/11) is rare. However, Winston Wheeler Dixon compiled and edited a collection of articles titled *Film and Television After 9/11*. The collection “reflects the thoughts of many in the film and media community who sense a definite shift in modes of perception, production, and audience reception” following the events of September 11 (1). Dixon’s attempt to make a scholarly publication framed around film, television, and 9/11 includes articles about television shows, such as *The West Wing* and *24*. These articles, however, focus on television’s influence on audiences or government’s influence on television rather than offering any sort of literary or rhetorical analysis of the televisual texts themselves. The articles skip over the initial analysis that must be done concerning the construction of the texts and delve directly into conclusions about the effects of the texts. The result is irresponsible scholarship. One such article, written by Isabelle Freda, is titled, “*Survivors in The West Wing: 9/11 and the United States of Emergency*.”

The article focuses in on “Isaac and Ishmael,” stating that “[t]he special

broadcast of *The West Wing* on October 3, 2001, revealed the breadth and speed of the radical new political-media orientation after 9/11 and is an exemplary guide to the production of political spectacle in its aftermath” (229). The article gives a very basic analysis of the episode. What I offered above in one paragraph is more in-depth than what Freda offers across twenty pages. Instead, the article zooms in on the effects of the episode, postulating that “Alan Sorkin’s special episode was inserted into the prerecorded season lineup and so constituted a powerful and immediate expression of the impact of 9/11 as we might read it within the narrative framework of the more or less Clintonesque NBC White House” (229). This snippet is significant for two reasons. First, this quote makes it clear that Freda’s argument doesn’t directly concern the TV text she is citing. She examines the political context of this episode far more than she examines the actual episode. Second, she cites Alan Sorkin as the creator and writer of the series. Now, I understand mistakes get made and typos get past editors, but the creator and writer’s name is Aaron Sorkin. It seems incredulous to me that a scholarly collection would allow an error of that magnitude. In a collection of academic articles based on literature, it would be laughable for a scholar to misidentify an author. This is definitely indicative of Freda’s overall attitude; this article is not about the actual televisual text.

Ghostbook: A New Rhetoric of Grief (excerpt)

Methods

In order to examine the rhetorical effects of ghostbooks, I initially studied three ghostbooks available to me. Even though the writings on these pages are public, I have changed the names of the users because of the sensitive nature of this topic. I will refer to the three ghostbooks as Phoebe, Harry, and Anne. Of these users, only Phoebe is my Facebook friend. Harry and Anne are both friends of friends, but their profiles are not private, so anyone can access them. Both Phoebe and Harry were in high school when they passed away following car accidents. In order to show that this trend encompasses more than just the tragic deaths of young people, I have included Anne, an elderly woman who died of natural causes just before her seventy-ninth birthday. These three users were all acquaintances of mine and lived in West Texas. However, after browsing other ghostbooks, I have not seen a deviation from the patterns I found based on the region of the country in which the deceased person lived.

After spending hours reading the hundreds of posts made on the ghostbooks (which was a thoroughly depressing activity), I found two significant patterns. First, the posts were occurring at a very high rate on these profiles in comparison with posts occurring before death. In the initial days after death, the page was flooded with posts. But after a short amount of time, the posts became less frequent until they leveled off at about three to four posts per week. When compared to the users' Facebook pages before their deaths, this frequency is significant: the users are receiving more posts after they are deceased. The second pattern, or rich feature, was the use of second person or direct address. The posts were addressed directly to the deceased user. Writers used the deceased's name, a nickname, or the second person pronoun in their posts. There are only a handful of posts from the entire corpus that do not contain one of these rich features.

Because the ghostbooks are so frequently updated, I have periodically been checking them throughout my research to see if the patterns I have identified continue. In doing this, I noticed spikes of activity: the user's birthday, anniversary of his or her death, and holidays. In the days surrounding these events, traffic increases on the ghostbooks, but the posts continue the same grammatical patterns.

Analysis

Phoebe's profile was the first I examined because she was the user who brought this issue to my attention. She was a teenager killed in a car accident over a year ago (November 10, 2009) and has been deceased the longest of the three cases. Over the past year, there has been a constant stream of posts, including anywhere from three to ten per week in recent months. On the day of her death, sixty posts were made after she passed away at approximately 1:30 PM. By comparison, Phoebe had only received fifteen wall posts in the month preceding her death. In the month following her death, Phoebe received hundreds of posts. Over time, the posts leveled off; in the second month, she received sixty posts; in the sixth month after her death, she received sixteen posts. She usually receives about sixteen to twenty posts per month unless that month contains her birthday or a major holiday. At the time I was writing this paragraph, the most recent post was made just eighteen hours prior.

To find a post that does not contain the use of second person, I had to dig deep into her archived wall. The overwhelming majority of posts contained some form of personal address, such as, "Hey Phoebe!" "Hey, you!" "Hey Dollface," "Phoebe," or simply using "you." The posts that do not include second person are generally used as announcements to Phoebe's friends. One post announced her death, another the location and time of the memorial service. The posts range from mournful to joking (with the most recent posts leaning toward humor). Many include a funny story or a special memory shared between the writer and Phoebe. Others say things like, "i miss you phoebe...:(“ or “i need a phoebe smile!” The posts have been made predominantly by

her friends; no immediate family members have posted anything on her wall. As I mentioned earlier, Phoebe's profile is the only one in this study that has been memorialized. When I began this study, the only things visible on her profile were her wall and photos she added before her death. After a redesign was issued by Facebook, some of her other information reappeared.

The second ghostbook I examined was Harry. Harry was also involved in a car accident. His accident occurred in June 2010, six months before this study. The same patterns emerged with Harry. In the month preceding his death, he received only four wall posts. On the day of his death, he received twenty-nine posts; in the month following his death, Harry received seventy wall posts. The frequency drops and levels out after that, but Harry is still receiving sixteen to twenty posts per month—about four times as many posts as he received while he was alive. The posts show the exact same pattern with the use of second person and direct address (the same use of “you” and “hey, Harry”). The most recent post at the time of this writing was forty-five minutes ago. One difference did occur between these first two profiles, however. Three people posted on Harry's wall more than anyone else: his mother, older sister, and his girlfriend. Over half the posts since his death can be attributed to one of these women, indicating that this is not just a forum for friends' grief, but also for families. In addition, the posts generally carry a serious tone, but this is expected. The tone of Phoebe's posts did not shift until after six months had passed. They contain mostly statements like, “I miss you alot.” Harry's profile has not been memorialized, in fact, he is still listed as “in a relationship” with the girlfriend he had at the time of his death.

The final ghostbook I examined was Anne's. Anne was seventy-eight years old when she passed away of natural causes. She died on August 30, 2010. Her profile is very different from her younger counterparts. First, a post was made on the day she died from her account making the announcement. It was labeled as being “From the Family.” Fewer posts were made on that day and over the next month than in the cases of the younger users, but the posts showed the same rich features. Prior to her death, Anne was averaging only one post per month. This is reasonable

considering the average age of her friends compared to the average age of the friends of her younger counterparts. In addition, Anne had only fifty-four friends at the time of her death. The younger users both had more than 350. However, the posts were addressed to her and included “you.” However, this ghostbook is where I noticed the spike in activity surrounding the deceased user’s birthday. On September 28, four different users posted happy birthday comments to Anne. One post said, “Happy Birthday Mimi! Just in case they have Facebook in Heaven!” Another, “What a wonderful place to have a birthday, today. Love you sister.” One post displayed musical notes and had the words to “Happy Birthday.” After seeing this happen on Anne’s profile, I examined the other profiles for similar occurrences; similar posts appeared in Phoebe’s and Harry’s ghostbooks on their birthdays. Like Harry, Anne’s profile has not been memorialized, but her family has made some changes. For example, under her profile picture, the caption reads, “Woohoo! I’m in heaven now!” After looking at these three profiles, I decided to cross check my findings against older ghostbooks. The same patterns continued to occur on ghostbooks older than one year.