# The Politics of Sports

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ANNA CARROLL AND ELEANOR WAKEFIELD

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# THE POLITICS OF SPORTS, SECOND EDITION

EDITED BY ANNA CARROLL AND ELEANOR WAKEFIELD

This Open Educational Resource is a collection of texts and materials that team together students' familiarity with sports and critical inquiry skills. Sports has an undeniable fascination for cultural studies scholars, and the athletic competition and the social conversations it elicits can help students to see how ethical argumentation plays beyond the walls of the ivory tower. The Politics of Sports, as a broad field of study, is of interest to both scholars and pundits alike. Through inquiry into sports, students can see how debate functions in both academic and public spheres. We have found sports to inspire a wide range of independent research topics in our writing classrooms that challenge students to engage with complex research questions that delve into the social structures that shape what we value and how we act as citizens. Sports is often central to the college experience and ubiquitous in

families and communities around the world. The wide variety of audiences interested in sports the personal, economic, and social values tied up in sports invites research writers to think carefully about audience, community, and stakes of argument. We believe that *The Politics of Sports* has the potential to capture the interest of college students in order to excite them to begin a research journey with a sense of authority and investment in a topic that is at once familiar and complex enough to yield a wide range of inquiry .

## In this textbook:

- Preface to the Second Edition, by Anna Carroll and Eleanor Wakefield
- A reading unit introducing the politics of sports as an area of inquiry
- An inquiry unit to begin research into the politics of sports
- Sample writing assignments that prepare students to write and share research essays

Additional teaching material is available upon request by contacting the editors.

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# *Preface to the Second Edition, by Anna Carroll and Eleanor Wakefield*

## BEGINNINGS

The idea of basing a research-writing course on *The Politics of Sports* came out of what editor Anna Carroll identified as her students' unquenchable engagement with sports-related issues in her classes. To build on this interest, Carroll developed a curated selection of readings for writing teachers to use to introduce students to competitive sports as a site of inquiry into culture(s) and social values. The resulting "casebook" has been used by teachers at the University of Oregon in WR 123: Written Reasoning in the Context of Research, a course which completes the required two-course writing sequence required of all students at the University of Oregon. As explained on the UO Composition Program website, casebooks are compiled, edited, and designed by instructors in the UO composition program for adoption by any teacher in the program. Each casebook explores a single issue through multidisciplinary reading relevant to local and global concerns. Casebooks for WR 123 typically provide one or two units of curated readings designed to introduce students to a real field of controversy in which many different questions at issue and

reasonable approaches to answering them are available. Students build on class discussion and exploratory writing based on the readings to springboard into independent research projects.

In re-creating the original casebook as an Open Educational Resource, editors Carroll and Eleanor Wakefield draw on their experience guiding students to investigate sports critically and develop rich, complex research questions and related writing projects. The result is an introduction to the politics of sports as an area of inquiry that prompts students to engage with topics that may already seem familiar (and, for some students, some that are entirely new) to develop critical thinking and writing skills. The OER format meets open access education priorities for free online textbooks and resources and addresses Oregon's priorities for inclusive, engaged, and research-led teaching by: (1) drawing on student experience and interests in class discussions, developing research questions, and writing assignments; (2) asking students to recontextualize their existing knowledge and interest in sports to incorporate other disciplinary thinking; and (3) to use writing and research skills to embark on independent research relevant to their discourse communities. When students read interesting articles, have engaging conversations, and are invited to question their assumptions about sports, they learn to think critically, write better papers, and actively engage the rhetorical concepts that will prepare them for future academic writing.

## EDITOR BIOS

This book is edited and authored by Anna Carroll and Eleanor Wakefield.

Anna Carroll has taught writing, literature, and public speaking at the University of Oregon since 2011. She has a Ph.D. in English with a specialization in British Romantic literature. She's an avid tennis fan and a woefully mediocre tennis player. She hails from SEC country, where real football lives.

Eleanor Wakefield has taught college writing and literature since 2008 and at the UO since 2010. She has a Ph.D. in English with a specialization in poetry and poetics. She is a fan of many sports, especially Gonzaga men's basketball, German soccer, and UO women's basketball and acro tumbling. Originally from Seattle, she is still choosing an NBA team (and welcomes suggestions). She is a recreational runner, swimmer, and dancer.

## INTRODUCTION

The collection of articles in this introductory unit is intended to open students to different approaches to understanding sports as an area of intellectual inquiry. Staying open, discovering questions at issue, considering multiple perspectives through research on those questions, and then developing written arguments to help an audience identify and unsettle assumptions are signature learning goals in WR 123. The articles in this unit provide examples of how sports can be a platform in which engaged writers and scholars investigate political and cultural values. Each article models a method of inquiry that reveals the oft unacknowledged complexities that undergird surface conflicts reported in sports coverage. In doing so, each article raises its own rich questions about how culture shapes sports and sports, in turn, shapes culture. Reading the articles in preparation to engage in ethical argumentation requires students to think about each article in its specific context as well as how, when read together, the articles point to a related series of questions that can be explored more in depth in individual research projects.

Mia Fisher, writing in a sociology-based journal, considers football as a site to investigate the nexus of political structure and masculinity in the familiar context of the NFL. Clifford Geertz's classic ethnographic article uses the cockfight as an entry into investigating how gender and relationships are structured in an unfamiliar culture. Erica Rand and Claudia Rankine bring a critical social-justice focused lens to their respective investigations on gender and power in figure skating and tennis. Read as a cluster, identity, as a powerful social construct revealed by individual's experience in sports, emerges as a site of inquiry. Jere Longman

and Taylor Barnes along with Malcolm Gladwell use investigative journalism to raise culture-related questions about soccer and football and address the connection between sports and violence. Longman and Barnes on its own offers students the opportunity to see how an extreme act of violence in a rural Brazil soccer game reveals as much about structural inequities and poverty as it does about the less surprising and more oft investigated connection between sports and violence. Gladwell's discussion of repetitive brain trauma in football brings another kind of violence to the discussion.

Read as a unit, the articles offer a window into how power and economy are implicated in sports, which, in turn, makes the argument that sports is indeed political. With this new insight, students can engage in classroom discussion and use exploratory writing to begin to explore how those same themes might be at play in their own experiences with sports and current conflicts sports about which they might be aware. This exploration might begin by asking:

1. Which academic disciplines are interested in sports and what methods do they use to explore sports?
2. What assumptions do authors of sports-related articles make about their specific audience's relationship to sports? How do these assumptions affect rhetorical choices?
3. Do sports have the power to transform culture, or do they merely reflect it? How can sports impact our understanding of social justice issues?
4. Where does responsibility lie to address conflict in sports? How are sports governed and who has the power to make changes?
5. What cultural power do individual athletes have, and what role does identity play in the opportunities and privileges

athletes have within their respective sports and cultures? What responsibilities do individual athletes have?

## READINGS

### "Commemorating 9/11 NFL-Style."

Fischer, Mia. "Commemorating 9/11 NFL-Style: Insights Into America's Culture of Militarism." *Journal of Sport and Social Issues*, vol. 38, no. 3, June 2014, pp. 199–221, doi:10.1177/0193723513515889.

### "Deep Play: Notes on the Balinese Cockfight."

Geertz, Clifford. "Deep Play: Notes on the Balinese Cockfight." Daedalus, Vol. 134, No. 4 (Fall 2005), pp. 56-86.

*Geertz visits Bali on an ethnographic mission and discovers the intense psychic bond Balinese men have with the birds they use in cockfighting. This thorough investigation into culture-bound traditions raises questions of how sports of all kinds stands in for our sense of community status.*

*Must be logged into UO library account to access article.*

**"Offensive Play."**

Gladwell, Malcolm. "Offensive Play." *The New Yorker*. 11 Oct. 2009,

*This essay by public intellectual Malcolm Gladwell was a watershed piece of journalism on the now infamous repetitive brain trauma debate in football. Gladwell elegantly positions research and player accounts in relation to his central question of whether violence is inherent to the game, or something we can overcome.*

**" A Yellow Card, then Unfathomable Violence, in Brazil."**

Longman, Jere and Taylor Barnes. "A Yellow Card, then Unfathomable Violence, in Brazil. *New York Times*, 13 Oct. 2013.

*Longman and Barnes look at local soccer culture in rural Brazil and find the rampant effects of poverty in a community forgotten by government and law enforcement. In this case, soccer played as catharsis tips into deadly violence.*

*Must be logged into UO library account to access article.*

**"I Wanted Black Skates: Gender, Cash, Pleasure, and the Politics of Criticism."**

Rand, Erica. "I wanted black skates: gender, cash, pleasure, and the politics

of criticism." *Criticism*, vol. 50, no. 4, 2008, p. 555+.

*In this academic article, Rand makes a broad argument about how pleasure ought to be studied, considered, and celebrated as a category itself, as well as how outside factors including race, class, gender, sexuality, economics, shame, and more affect our ability to grant ourselves pleasure. She uses her experience taking up figure skating as a lens through which to discuss these issues.*

*Must be logged into UO library account to access article.*

## "The Meaning of Serena Williams: On Tennis and Black Excellence."

Rankine, Claudia. "The Meaning of Serena Williams: On Tennis and Black Excellence." *New York Times*, 25 Aug. 2015.

*In this critical race theory-driven piece, acclaimed poet and public intellectual Claudia Rankine examines the investment people of color have in Serena Williams' greatness and how Serena shoulders the mantle of representing Black Americans. This essay questions the different standards of winning and good behavior that a black female champion is held to by various stakeholding communities.*

*Must be logged into UO library account to access article.*

# *Unit 2: Developing Inquiry Into The Politics Of Sports*

## INTRODUCTION

In Unit 1, you were introduced to some of the methods used by writers and scholars to explore the politics of sports and some of the central questions at issue about power, identity, and social justice that they raised. Now, it's your turn to engage in inquiry into the politics of sports.

Think about your sports-related interests, whether they be academic (something you've found interesting in another course, perhaps?) or personal (what kinds of entertainment/issues do you actually find yourself gravitating toward in your free time?) or an issue of social/political concern about which you are passionate/would like to know more about OR a blend of all these points of interest. Write them down and ask the following questions about each:

1. What's the central situation or primary case?
2. What kinds of frustrations/fascinations do I have about this topic?
3. What questions do I have about this topic? Can I envision multiple and conflicting answers in

response to my questions?

4. What is a question at issue that can guide my inquiry?

Once you decide on a topic and develop a question at issue to guide your research, your next question should be: Is my provisional research question at issue appropriate in scope for an 8-10 page paper (or whatever kind of project you will be writing for your class)? Keep returning to this question as you start exploring what has already been written about your area of inquiry. Look at the scope of arguments each writer tackles. Consider the form. If you find a book-length discussion on your topic, for example, your question might be too broad. Similarly, if you find a short newspaper opinion piece that covers all of the relevant issues related to your topic, you might need to expand your thinking.

At this point, you are prepared to start reading more about your topic to get a basic, overview picture of the different kinds of perspectives and arguments. Your goal is to discover ongoing conversations about your topic so that you can develop an argument and line of reasoning in response. Your investigation into your topic should also give you a sense about in which kinds of contexts your topic is addressed. A "context" can include the reasons a piece of writing is written (why this article now?), the author's motivation for writing it (what do they hope to accomplish?), and the intended audience (who can take action on the issue?). Academic articles in scholarly journals have different purposes and audiences than long-form journalism pieces in the New Yorker. The writing you will be doing for your class will also have its own purposes and audiences.

It's now time to consult the UO WR 123 research guide to continue in the research process. The guide has detailed help for you to choose a topic, find background information, find research on your topic, evaluate your sources, and create source citations as well as resources to help you as you start writing your paper.

WR 123 Library Research Resources

## INTRODUCTION

These additional resources show the ways the editors of The Politics of Sports — Anna Carroll and Eleanor Wakefield — use the readings in Unit 1 to springboard into student research and inquiry. They begin with by asking questions like those in the section below. Discussion is followed by writing. Carroll and Wakefield have included sample assignments that illustrate some ways in which engaged discussions lead to independent research and writing projects. These assignments are presented roughly in the order they might be used during the term, though they lend themselves to adaptation. These support the major essay assignments that anchor any major research writing project. The editors have included the assignments in the same format as when they distribute to their own students to provide a sense of how assignments fit into overall grading criteria and course progression. They welcome further inquiry about how they structure their individual WR 123 courses when using The Politics of Sports.

## DISCUSSION QUESTIONS

These questions delve deeper by suggesting ways a breadth of issues that can arise when the politics of sports is the area of inquiry. The questions can also serve as models for developing one's own questions at issue from which to begin research.

1. How is the fan perception of and media coverage of sports and particular athletes affected by larger cultural issues about identity? Who has the easiest time succeeding not only in sports but in media coverage and

advertising? Why?

2. Which sports lend themselves to academic inquiry and why? Can all sports be lenses into cultural values, identity issues, and/or politics, and if so, where can one look to find inroads into those types of questions?
3. How do these texts look like or unlike the kind of sports coverage you are likely already familiar with? What's added or complicated or called into question when popular sports coverage is compared with academic or otherwise in-depth cultural coverage of sports and athletes?
4. How do sports contribute (positively or negatively) to the establishment of a cultural identity on a campus, in a city/region, and/or in a nation?
5. What is the responsibility of the media to cover sports equitably, fairly, without bias, and so on? Or should media reflect what fans seem to like (and how should that be determined)?

# *Reading Response Assignment*

## READING RESPONSE ASSIGNMENT INSTRUCTIONS

During the course, you will be responsible for writing four reading responses. Three of these should be for texts we read together. The fourth should be an article you find on your own that addresses your chosen research question.

### Purpose

Approached with curiosity and seriousness, these reading responses will be helpful to both you and me—they'll give you a lot of prewriting ideas for your papers, and they'll give me more ideas about how to use these readings in our class and in other classes in the future. I'll also get an earlier look at how you're responding to the unit themes and turning them into potential essay topics, so I'll be able to follow your progress more closely.

#### *Knowledge*

- Bloom's Taxonomy of Learning Domains.
- Course vocabulary, both about sports and about critical reading and writing.
- Engagement with the text's topic and knowledge

(*understanding*); contextualization of the topic and awareness of related issues (*application* and *synthesis*).

- Writing skills: organization, supporting claims, editing.

### *Skills*

- Demonstration of writing skills (see above).
- Engagement with a text at five levels of depth.
- Summary, description (*understanding*).
- Supporting an analytical claim (*analysis*).
- Supporting a claim about applicability or synthesis.
- Developing an evaluation based on critical reading, supporting that evaluation.

## Task

Your reading response will be about two double-spaced pages made up of five paragraphs, one of which demonstrates each of the following:

- **Understanding** of the reading. Summarize and describe the text. What is it about, in general? Where did it appear? When was it written? What is its genre? What else is part of it (pictures, videos, sub-sections, etc.)?
- **Analysis** of the reading, its context, and the authorial choices that make it effective. For example, to whom is it aimed (if this claim would require support)? What seems to be its purpose? Why did the author make the rhetorical decisions s/he did?
    - It is important that your analysis paragraph have a topic sentence that makes a claim ("This

reading is primarily aimed at women, which is clear because of …"), and the body of the paragraph provide textual evidence supporting that claim.

- **Application** of the reading to your life and/or our course. Why is it relevant to us? What current topic or personal experience relates to it? Have you experienced something similar? What was the same or different?
    - You must address the following at the end of the paragraph: How does your experience help you to understand the reading differently, or how does the reading help you to think about your experience (or news event, etc.) differently?
- **Synthesis** of the reading with others from class (assigned or your own research texts, but in either case you must name a specific text). How does it connect to other pieces we've read? What thematic similarities do you identify? What is added, complicated, called into question, or reinforced by having read these two texts together?
    - It is important that you name another essay you have read and make a specific connection here. You must then explore how that connection makes you re-think, re-consider, or re-understand something from one or both readings.
- **Evaluation** of the reading. Did you like it? Is it useful? What would you do differently? Who might like it? To whom would you recommend it? Choose one specific way to evaluate (from the examples here or otherwise) and support your evaluation briefly.

You do not need to answer each of the questions listed, but you

**must** cover each of those five categories in a way comparable to the suggestions I've provided.

## Criteria for Success

I will grade your reading responses out of 10 points based on your completeness and thoughtfulness.

### *A 10 point reading response*

...thoroughly engages with each of the five categories, especially taking care to address the sub-points in *analysis*, *application*, and *synthesis*.

### *A 7-9 point reading response*

...contains all five categories but may lack some depth or miss the sub-point questions; may not summarize the text quite correctly or quite thoroughly enough. Alternatively, it may have four excellent paragraphs and lack one required category entirely.

### *A 6-point or lower reading response*

...will lack an entire paragraph or more, and/or will not demonstrate that the writer understands the categories and/or the reading. May lack organization. In some cases a low-scoring reading response may have five paragraphs, but some do not do the correct work of engaging with the text in the way assigned—it may have two paragraphs of application and none of synthesis, for instance.

## Grading

Each one is worth 2.5% of your total grade, for a total of 10% of your grade in this course. This is a formal, academic writing assignment.

## Format and Submission

This is a formal writing assignment. It will be formatted as all formal work is in our course, with a heading, headers on subsequent pages, 1" margins on all sides, evidence of thorough editing, and so on. You will submit the assignment by the deadline on Canvas as a .doc, .docx, or .pdf file.

# *Paper Proposal and Annotated Bibliography*

## PAPER PROPOSAL AND ANNOTATED BIBLIOGRAPHY INSTRUCTIONS

As students transition from the first unit into independent research projects, usually around midterm, they submit a proposal and an annotated bibliography for instructor feedback before continuing on in drafting their major research paper for the course.

### Purpose

This assignment helps you to transition from the class unit to your own research. It asks you to present your essay preparation and research in advance of the first draft of your major research paper. Because our way of writing is based on inquiry in research and reading, and your arguments derive from your synthesis of the evidence you have found through your readings and research, this assignment prompts you to do that inquiry as you develop your plans for your paper. It allows me to check in about your topic and inquiry before you draft the research-based essay.

### *Skills*

The purpose of this assignment is to help you practice the following skills that are essential to your success on the major research paper as well as in your academic career:

- Research, including research for different purposes (background information, critical framing, people's opinions, specific facts, etc.)
- Synthesis of divergent views (when two sources argue differently about your topic)
- Synthesis of different fields (e.g., critical race theory as a way of looking at commercials with Serena Williams)
- Writing process, in this case starting from sources instead of necessarily starting from an already strongly held opinion

### *Knowledge*

This assignment will also help you to become familiar with the following important content knowledge in this discipline:

- The conventions for annotated bibliographies
- The identification, summary, and evaluation of different kinds of sources
- Your ability to speak knowledgeably about, and write an argument based on, your chosen topic area

## Tasks (Two Parts)

### *Paper Proposal*

Your proposal, or what is basically an abstract, will be no more than 350 words. It is written based on your research and reading, so it attempts to concisely convey a lot of work you've already done. No words should be superfluous in this; it should be difficult to say it all briefly, if you have researched and read widely and critically.

It must do three things:

1. Identify a central research question and that question's stakes (why it's so important, to whom);
2. briefly describe the kinds of sources that your argument will engage, using the types of sources in the class unit as models for the type of sources you should be using;
3. and describe concisely how your planned argument will advance and contribute to the discourse surrounding your topic.

Ideally, you will be tying together multiple threads through your writing in essay cycle 2 (see point 2 above, about types of sources). For instance, your paper might engage with questions of the value of sports for lower socioeconomic status children and the importance of dance education for a paper that seeks to argue for greater access to dance for children who can't afford studio fees; or, more specifically about sources, you might mention your use of recent articles about the dissolution of the player's coalition in conversation with critical or historical articles that explain the history of African American activism to show the historical and critical basis for this current issue alongside, maybe, your proposal for "solving" it. When you talk about those sources, you may point to the specific ones you've found and put in your annotated

bibliography, but do not need to spend time going into much depth about each source, since the annotated bibliography does that. You may continue to use sources from the introductory unit, but it is not required; they will continue to serve as examples of the type of text to look for and the types of questions and conversations you will locate and with which you will engage.

### *Format*

The abstract will be formatted on its own page, separate from the annotated bibliography, should be double-spaced and formatted according to MLA Style guidelines (i.e., Times New Roman 12 pt. font, 1-inch margins, proper citations for any quotes you may use to engage critics).

## Annotated Bibliography

You are required to annotate five sources relevant to your research topic. These sources need not be entirely scholarly, peer-reviewed articles, though you will want to include some such sources (at least one) as an indication that your research can function as part of a scholarly discourse. In general, even when a source is not scholarly, it should have a similar depth of approach–whatever its field–to the texts we read together as a class. You are invited to be creative about what kinds of sources you use. For example, blog posts, videos, tweets, news articles, documentaries, and films are as valid for the kind of cultural studies exploration we are doing as are the above mentioned scholarly works, as long as you can justify the critical import of the source. Your bibliography must, like the abstract, follow MLA guidelines for style and formatting.

Annotations are generally 150-200 words. For sources that are particularly important to your argument, you may need to say more, but no entry should exceed 300 words.

An effective annotated bibliography entry consists of five parts:

1. Bibliographic line: a citation in MLA format (for our class).
2. Structure line: an overview of what the source looks like, where and when it appeared, whether it's long. Think of the source as a tool: what kind of tool is it and what does it contain? Tell us how to recognize it, noting things like if it is primarily opinion, if it has a lot of sub-sections, if it has charts. Possibly tell us a thing or two about where it was published or the author, if those details help your reader.
3. Descriptive line: an overview of the content of the source, including the genre, its main idea, its purpose–a general summary of its topic and idea.
4. Content line: a more detailed summary of what it says and how. Identify the main line(s) of reasoning, the kinds of evidence it uses, anything especially controversial or noteworthy in its argument (especially what you'll engage with in your paper).
5. Assessment line: particular areas of the source that are useful for your research, or how it interacts with your bigger question, or how it interacts with other sources, or who might find it useful. For this assignment, make this specific to how you'll use the source in your planned paper.

### *Format*

Lines 2-5 are a paragraph following the citation. The citation is formatted in "hanging" paragraph format, with the first line flush with the margin and the following lines (if any) indented; the paragraph is formatted in standard paragraph format, with the first line indented and the subsequent lines flush with the margin. Entries are in alphabetical order.

## Criteria for Success

To earn full points for this assignment, the evidence of thorough, inquisitive research must be obvious to me, your reader. The proposed paper must fit our final paper criteria (8-10 pages, attempting to engage with your synthesis of multiple sources, ideally multiple kinds of sources, answering a question that is at issue to our audience or a particular audience you've identified and justified, important to us/that audience in some way). The abstract and the annotated bibliography should obviously support the same project. You may acknowledge parts of your proposed paper that are not finalized, noting, for instance, that the way an opposing view can be countered sufficiently needs more work; however, the overall sense of the proposal should be that you have thought through your plans and are prepared to begin writing. Though we won't do it this way, in theory you could sit down in-class on the due date and draft a paper or thorough outline based on all this work.

Following the instructions will satisfy half of the requirements of each part of the assignment as I grade; the depth and thoroughness of your thinking and the clear path toward your next essay make up the rest of the score.

## Format and Submission

This is a formal writing assignment. It will be formatted as all formal work is in our course, with a heading, headers on subsequent pages, 1" margins on all sides, evidence of thorough editing, and so on. Both parts of the assignment will be in one document, paper proposal abstract first, with the annotations beginning at the top of a new page. You will submit the assignment by the deadline on Canvas as a .doc, .docx, or .pdf file.

# *Reimagining Project Research Essay For Other Audiences*

## REIMAGINING PROJECT INSTRUCTIONS

This assignment is imagined as being submitted both online in the final week of the term as well as part of an in-class presentation.

### Purpose

This project asks you to take your major research writing project and re-form it into something new, possibly from the field of study you're going to major in, or some other form of your choice. This is designed as an opportunity to translate our work, seeing the ways research informs other genres of "writing," while still considering the parts of the academic essay that remain useful in other genres.

#### *Skills*

- research: using sources in multiple ways
- application: taking writing skills and transferring them to another medium
- writing: different genres of writing and planning, making your work clear in a new form

- organization
- presentation (though I won't be grading how confident you sound or whether you say "um" as you speak!)
- creating your project may also involve skill in audio recording, the visual arts, web design, and more, but none of these is specifically required

### *Knowledge*

- citations
- your subject area
- our class vocabulary and method of inquiry
- audience, writing for varied audiences
- argument and organization styles

### Task

Create **a new form** of your paper. It must still include the following elements, in some way:

- A question at issue that is shown to be at issue for a particular audience (does not need to be the same audience as your essay).
- A sense of audience (your choice who your audience is).
- A claim and a line of reasoning—the enthymeme itself does not need to show up in enthymeme format though.
- Evidence that supports that line of reasoning.
- The enthymematic assumption/an explanation of that idea and how it supports the argument.
- Citations and works cited.

What you make cannot be the same as your paper; that is, if you make a podcast or video, it needs to be substantially different from just reading your essay. You can use different evidence (visual or audio evidence, for example), different organization, other people, new examples, etc.

Possibilities (not exhaustive): podcast episode (10-ish minutes, maybe?), campaign ad or brochure, poster as in the sciences, Socratic dialogue (written out or maybe performed?), website, game.

### *Project Description*

You will include an explanation of your project, written as a formal piece of writing, of **up to** one page: use this only to point out where you're meeting the criteria. I shouldn't need the page to understand your project, but this will help me follow along.

## Format and Submission

Your project is due on Canvas before class on Monday of week 10. If your project is visual and not on a computer, you may submit photos on Canvas. Because types of projects vary widely, you may submit any format that makes sense. You must also include the one-page description, though, and that must still be an edited document with traditional formatting in .doc, .docx, or .pdf format. Canvas will allow you submit more than one thing when you turn the assignment in.

## Presentation

You will present your work in class during week 10. You must tell me before your presentation day if you need any special equipment; if you're using your computer to present, you should

test its connection in our classroom prior, if you can. It goes fastest, though, if you let me project your project via my computer.

Since we won't have time to read a whole webpage or listen to a ten-minute podcast episode, you will tell us about what you made while showing us parts of it. Your presentation must:

- tell us your topic and argument, generally, and, if you want, why you were interested in that
- tell us what kind of project you chose to create and why
- tell us how you adapted your research project into this new form (this can be where you show us what's on your webpage/game/poster or, if you're playing us a short clip from a video or podcast, you may need to describe the project more generally so we see where your paper evolved into this)
- tell us the biggest change or challenge of the medium you chose
- tell us what you think this new project does better (for a certain audience or in general) than a regular research paper
- tell us your favorite thing about your research, this project, and/or your topic

You will answer any questions your peers ask you. You may incorporate their questions and suggestions into your final paper and final reflection if they are useful.