DON'T JUST DO IT
Politics of Sports & Pop Culture

The 4th Annual PNW RACE RHETORIC & MEDIA SYMPOSIUM
FEBRUARY 28 - MARCH 2 2019

@rrm_symp

Lewis & Clark College | University of Puget Sound | Whitman College | Willamette University
Lewis & Clark College Welcomes You to the
4th Annual Pacific Northwest
Race, Rhetoric and Media Symposium:
Don’t “Just Do It”: Politics in Sports and Popular Culture

In collaboration with Pacific Northwest Undergraduate programs in Rhetoric and Media at Whitman College, the University of Puget Sound, and Willamette University, Lewis & Clark is honored to host the 4th Annual Pacific Northwest Race, Rhetoric, and Media Symposium. The symposium will highlight student work that focuses on the intersection of media, sports, and public culture.
Schedule:

**Thursday, February 28th**

5:30-6:45 Kickoff Dinner, *Gregg Pavilion*

7-8:30 p.m. Opening Keynote, *Smith Hall*

“Don’t Just Do Representation: #AskforMore,” Kristen Warner, Professor, Department of Journalism and Creative Media, The University of Alabama

**Friday, March 1st**

7:30-8:30 Breakfast, *J. R. Howard Hall, 3rd Floor Lobby*

8:45-10:15 Crafting Identities and Pursuing Justice Panel, *Watzek 245*

10:30-12:00 Memory, Education, Politics, *Watzek 245*

12:00-1:30 Lunch, *J. R. Howard Hall, 3rd Floor Lobby*

1:30-3:00 Marginalized Visions and Expanding the Discursive, *Miller 105*

3:30-5 Classroom Innovations Plenary, *South Chapel, GSEC Campus*

“Find Your Voice: The Making of a Civil Rights K-12 Curriculum,” Maegan Parker Brooks, Assistant Professor and Pablo Correa, Visiting Assistant Professor, Civic Communication and Media, Willamette University

6:00 Suggested Dinner Venue: Pine Street Market

**Saturday, March 2nd**

8:00-9:00 Breakfast, *Miller 105*

Keynote Speakers:

Dr. Kristen Warner

Kristen J. Warner is an Associate Professor in the Department of Journalism and Creative Media at The University of Alabama. She is the author of *The Cultural Politics of Colorblind TV Casting* (2015). Warner centers her research around the media industries, race, representation and creative labor. Warner’s work can be found in academic journals, edited collections, and online platforms such as the *Los Angeles Review of Books* and *Film Quarterly*.

Don’t Just Do Representation: #AskforMore

Racial representation, as it’s been understood in a popular sense, has been dominated by the circulation of mediated imagery yielding deleterious effects for the groups depicted. The fear of the effects of such “poor” representation has resulted in a set of binary, nonscientific, underdeveloped metrics—positive and negative—that constitute a nebulous catch-all system wherein the characteristics that define each pole on the spectrum shift depending on the era and the expectations and needs of the audience. In this current era where institutions are in existential crisis, audiences of color seek comfort by supporting meaningful representations of themselves on screen. The catchphrase “representation matters” circulating in conversations around diversity in film, television, theater, and sports has gained traction from social media campaigns that aim to remind and activate consumers to demand and celebrate more representative visual imagery from the entertainment and sports industries. For men and women of color, this visual diversity serves as an indicator of progress as well as an aspirational
frame for younger generations who are told that the visual signifiers they can identify with carry a great amount of weight. This weight, however, is primarily symbolic and does not often result in the kinds of disruption that would prove the celebration is warranted. As a consequence, the degree of diversity becomes synonymous with the quantity of difference rather than with the dimensionality of the performances. This kind of representation, what I call plastic, exploits the wonder that comes from seeing characters on screen who serve as visual identifiers for specific demographics in order to flatten the expectation to desire anything more. In this instance, then, progress is merely the increase of black actors on screen in both leading and supporting roles.

The goal of this talk is to explore how plastic representation results in simplistic, shallow successes that don’t offer the kinds of sustainable progress that the representation matters campaigns deserve. Instead, I ask that audiences and critics #askformore from their representations and the people who create them. Asking for more and imagining what that could look like is the first step to not just doing representation.

"Find Your Voice: The Making of a Civil Rights K-12 Curriculum"

Dr. Maegan Parker Brooks

Maegan Parker Brooks, PhD is an Assistant Professor in the Civic Communication and Media Department at Willamette University. Willamette recently honored Brooks’ dedication to teaching and service with the United Methodist Board of Higher Education and Ministry’s 2016 Exemplary Teacher Award. Brooks holds a PhD in Communication Arts, with emphases in
Rhetoric and Afro-American Studies, from the University of Wisconsin-Madison. Her research and teaching interests are inspired by fundamental questions concerning how people in America talk about race: whose voices are silenced? How? Which perspectives are privileged? Why and to what effect? And how do conversations about race engage with the legacy of racism? Brooks explores answers to these questions with students in the Rhetorical Theory and African American Public Discourse courses she regularly teaches.

Brooks' research in pursuit of answers to these driving questions has appeared in the popular press and a variety of academic journals, including the Quarterly Journal of Speech, Rhetoric & Public Affairs, Southern Journal of Communication, Voices of Democracy, Women’s Studies in Communication, and the Howard Journal of Communications. Brooks has also published two books about Fannie Lou Hamer, The Speeches of Fannie Lou Hamer: To Tell It Like It Is, an anthology of Hamer’s speeches, which she co-edited with Davis W. Houck, and a rhetorical biography, A Voice that Could Stir an Army: Fannie Lou Hamer and the Rhetoric of the Black Freedom Movement, which was named an Outstanding Academic Title of 2015 by the American Library Association. Presently, Brooks is working as a lead researcher and curriculum designer for the documentary project, Fannie Lou Hamer’s America. Brooks is also writing a third book entitled Fannie Lou Hamer: America’s Freedom Fighting Woman for Rowman & Littlefield’s Library of African American Biography Series.

Dr. Pablo Correa

Dr. Pablo Correa is a Visiting Assistant professor in the Civic Communication and Media Department at Willamette University. He earned his Ph. D. from the School of Communication at Florida State University. He has a Master’s in Communications with an emphasis on digital media. He has experience producing and editing documentaries, educational media,
advertisements, graphics and short animations. Correa recently received the Bronze Award in the 2015 Fort Lauderdale International Film Festival (college documentary category) out of more than 350 documentaries. His documentary, *The Isadore Mizell Family Legacy*, highlighted the civil rights movement in Ft. Lauderdale, Florida. Correa is the photographer and videographer for the *Emmett Till Memory Project* and webspinner for the *Fannie Lou Hamer Documentary* website.
Student Paper Panel Descriptions:

Crafting Identities and Pursuing Justice:
Chair: Kundai Chirindo
Respondents: Kaitlyn Patia & Bryan Sebok

Crafting A Home After the Draft: How Immigrant Latinx Major League Baseball Players Find a Home on Instagram
Yasmine X. Robles Vasquez, Willamette University

Abstract:
Using Lisa Flores' notions of discursive spaces, this paper examines the ways immigrant Latinx MLB players use their social media as a way to redefine their identity, while also crafting a space for themselves to have their identity humanized and validated. Content analysis of the Instagrams of five immigrant Latinx MLB players revealed that their identities manifested in the following themes through their posts: (a) They are family driven; (b) They are humanitarians; (c) They like showing their personality traits and interests; and (d) They are dedicated workers. Through these themes, Instagram serves as the facilitator in creating the opportunity for their followers to feel more intimate to the players as they share their personal and daily life through social media. This then enables these players of marginalized backgrounds to define their own identity, and in turn, have it be validated by their followers. The ability to construct and disseminate a variety of identities holds important implications for athletes of marginalized backgrounds, which are discussed in the concluding section of the paper.

Colin Kaepernick - Ambassador of Conscience Award Acceptance Speech Analyzed Through the Lens of Social Movement Theory
Kyle Owens, Lewis & Clark College

This past April, Colin Kaepernick was awarded Amnesty International’s Ambassador of Conscience Award. Kaepernick won this award based on his refusal to accept racial injustice and determination to inspire others to stand in protest. This essay evaluates Colin Kaepernick’s acceptance speech using Social Movement Theory, including those elements of the speech that made it so persuasive and inspired other athletes and people to support his mission. More specifically, through an analysis of the historical context, rhetorical requirements, rhetorical issues, rhetorical strategies, and consideration of opposing arguments and implications, I demonstrate why this speech inspired countless other athletes and individuals across the world to fight against racial injustice.

Marketing Social Justice: Investigating the Nike x Colin Kaepernick Collaboration
J’juan C White, Lewis & Clark College

How do we make sense of Nike’s adoption of Colin Kaepernick and the corresponding movement that he endorses? Has it been in the effort to maintain profit margins with their target consumer base, or was the branding decision a true movement for social justice?
This paper addresses this question by first breaking down the advertisement itself. The paper will discuss a few examples of the negative responses to the advertisement that took place on Twitter after the airing of the commercial. Analyzing the content set out in the ad creates a better understanding of the negative reactions toward Nike and their decision to team with Kaep. To explain the advertisement, this investigation calls on the works of rhetors Craig Thompson and Gokcen Coskuner-Balli, and their work in the theory of Co-Optation. This paper advances the tenets put forth by Thompson and Coskuner-Balli through the theory of Social Capitalistic Progression (SCP). SCP qualifies the theory of Co-Optation as a practice that is not just for profit in the case of Nike and Colin Kaepernick. Further, this investigation shows that while Nike profits from its use of Kaepernick’s image, the advertisement also positions Nike in solidarity with the fight against social injustice.

**Memory, Education, Politics**

*Chair: Joe Gantt*

*Respondents: Jim Jasinski & Mitch Reyes*

**Public Memory and (Narco)corridos: A Mutualistic Relationship**

*Mayrangelia Cervantes, Whitman College*

Memory can exist on an individual level, but it can also exist in a larger cultural level. This can be seen through the reliance of *corridos* (or Mexican ballads) on public memory. Ranging from politics to drug cartels and/or leaders, *corridos,* have always created a space in which certain narratives could be told, especially when those narratives would face censorship otherwise. Through discussing *corridos* as a form of public memory, I argue that these songs, often about the political climate in Mexico or about *narcotraficantes* (drug traffickers), rely on their listeners to not only have access to the current climate of the country in which the song takes place and to have it be solidified in their memories, but also that they *maintain* that knowledge through the continued transmission and circulation of music and lyrics long after the context for the song has shifted.

**Walking in the Spirit of History: John Lewis’ March, Historical Witnessing and the Resources of Collective Memory**

*PM Dorothy Mukasa, Whitman College*

This presentation analyzes the comic series *March,* written by John Lewis, Andrew Aydin, and illustrated by Nate Powell. Inspired by the civil rights movement, the series portray how Lewis became involved with the civil rights movement, the difficulties he and others faced in the past, and its relation to Barack Obama’s inauguration. *March* engages this history through opposing themes of non-violence and violence, humanity and dehumanization, the sacrifice of individuals as well as communities. I argue that through these themes, March acts as a witness to the sacrifice, violence, and deaths of men and women within the Civil Rights movement to achieve moments of freedom like Barack Obama being elected as president. This witnessing allows future and past generations to validate the history of African Americans in the country and enact freedom, after understanding the purpose and context of the Civil Rights movement. I use this as an example of how visual rhetoric can be utilized to remember history and witness to the present.
Parents Involved: An Examination of How Race is Constructed by the Nation’s Highest Court
Dylan Benitez, Lewis & Clark College

This paper examines the 2007 Supreme Court Case *Parents Involved in Community Schools v. Seattle School District No. 1* through James Boyd White’s framework of law as language & translation. Parents Involved deals with issues of present-day racial segregation in public schools, how districts have sought to ameliorate segregation, and how the law is equipped to enforce or prohibit certain district actions. Through a critical analysis of this case we find how in the legal world, race is crudely and imperfectly characterized, American social trends and realities are cosmetified, and American racial history is tied up with a bow. Ultimately these shortcomings by the nation’s highest court reflect trends of national self-conception and serve to diagnose why, post-Brown v. Board, our nation’s schools remain as segregated today as they did almost seven decades ago.

Tomat-o, Tom-at-o: Understanding <Gerrymandering>
Jacob Bell, Lewis & Clark College

Gerrymandering is a term that has many inflections. Used in partisan and racial forms most often, the Supreme Court has created two distinct areas of case law that these instances fit into. The story is not that simple. Throughout the history of gerrymandering adjudication, the Court has overlooked the overlap between claims of partisan and racial gerrymandering. In order to show the overlap between the two types, I utilized a synchronic ideographic analysis. First created by Michael Calvin McGee, an ideographic analysis allows for a trace of the competing definitions of case law - one proposed by the Supreme Court and the other by legal scholars and plaintiffs in case law alike - to show why only one type of gerrymandering truly exists. In order to make this point, I rely on the stories of Alma Adams, Harold Dutton, Jerome Wallace, and Larry Hall, four plaintiffs (two from racial and two from partisan) from gerrymandering case law.

Marginalized Visions and Expanding the Discursive
Chair: Daena Goldsmith
Respondents: Vince Pham & Melanie Kohnen

Black Economic Empowerment Under Capitalism: Wealth, Race, and Agency in Beyoncé and Jay-Z’s “APESHIT”
Mickey Shin, Whitman College

Beyoncé Knowles and Jay-Z, known together as The Carters, made international waves with their music video for the song “APESHIT,” filmed at the Louvre. For many fans, the song and music video carry themes of empowerment and upward social mobility for people of color. However, by analyzing visual and lyrical elements of the video, I will posit that the duo’s song ties success to material wealth as means of escaping negative conditions of blackness. While the content of the song and music video suggest that capital may seem to compensate for a lack of racial justice, wealth inequality and lack of resources are issues inextricably tied to and steeped deep within communities of color. Drawing on discussions of the ways capitalism shapes rhetorical agency, I will ultimately argue that acquiring or attaining capital is not a viable way for the majority of people of color to escape racialized inequality.
**Black Panther: Historic Cultural Trauma through Afro-Futurism**  
*Emery S. Bradlina, University of Puget Sound*

This paper attempts to explore the impact of Ryan Coogler’s *Black Panther* as it contributes to the complex conversation regarding modern racial politics. It examines the historical relationship between trauma and cinema specifically as it relates to slavery and the development of black gaze. This historical background lends itself to further exploration of trauma depiction through the characterization of villain, Erik Killmonger with special attention to Coogler’s Afro-futuristic superheroic genre adaptation. Finally, I turn to the critical reception of the trauma depicted within the film in order to explore its contextual engagement. This work encourages contemplation of the broader ideological negotiations within our current political moment as they may relate to and inform the cultural significance of *Black Panther*’s narrative invitations.

**“Lilo and Stitch and Disney’s Colonial Imagination.”**  
*Madyson Frank, University of Puget Sound*

This paper explores the parasitic relationship the Walt Disney Corporation has on Indigenous Hawaiian Cultures. With a focus on Disney’s 2002 film, *Lilo & Stitch*, as well as Disney’s Aulani resort, I analyze the fetishism and exoticism of Hawaiian culture Disney propagates throughout the film as well as through their marketing of the Aulani Resort, while also discussing how Disney profits from stolen land. Through this paper I attempt to prove my thesis: *Lilo & Stitch* is marketed as a film about a family who befriends an alien, which happens to take place in Hawaii. The film’s depiction of Hawaii, as well as its depiction of Hawaiians seeks to proliferate a colonial depiction of the state of Hawaii and Hawaiians themselves; this mission does not end with *Lilo & Stitch* but continues throughout many other Disney ventures, including that of the Aulani Resort. Finally, through a discussion of subaltern resistance, I suggest that because Lilo refuses to fit within the constructs scripted onto her as a six-year-old Hawaiian girl, she may serve as a depiction of Hawaiian resistance.
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