Katie Linder: You're listening to Research and Action: Episode 174. Welcome to Research and Action, a weekly podcast about topics and issues related to research in higher education featuring experts across a range of disciplines. I'm your host, Dr. Katie Linder, research director at Oregon State University Ecampus, a national leader in online education. Along with every episode we post show notes with links to resources mentioned in the episode, a full transcript, and an instructor guide for incorporating the episode into your courses. Visit our website at ecampus.oregonstate.edu/podcast to find all of these resources.

Katie Linder: On this episode I'm joined by Dr. Emily Contois, an assistant professor of media studies at the University of Tulsa. Her book, Diners, Dudes, and Diets: Gender and Power in U.S. Food Culture and Media will be published with the University of North Carolina Press in 2020. The book explores how the food, advertising, and media industries used the dude as a gender discourse to create male consumers for products socially perceived as feminine, such as cookbooks, diet sodas, and dieting programs. She is also co-editing a volume on food and Instagram with Dr. Zenia Kish.

Katie Linder: Dr. Contois completed her PhD in American Studies at Brown University with a Doctoral Certificate in Gender and Sexuality Studies. She also holds three master's degrees, and M.A. in American Studies from Brown, an MLA in Gastronomy from Boston University, and an MPH focused on public health nutrition from UC Berkeley. She is the author of more than 25 peer reviewed articles, chapters, reference entries, and reviews. And she has the book reviews editor for Food, Culture & Society and serves on the boards of The Association for the Study of Food and Society and H-Nutrition. She also writes for Nursing Clio, blogs at emilycontois.com, and is active on social media @Emilycontois.

Katie Linder: Emily, thank you so much for joining me on the show today.

Emily Contois: Thanks so much for having me, Katie.

Katie Linder: I have followed your work for a while, especially on social media where you post these very delicious looking pictures of food because you do work in food studies. It's always fun to follow along with where you're eating and what you're up to. Can you talk a little bit about the origin story of how you came to research food?

Emily Contois: Sure. A lot of scholars who work on food come to it to think about how it brings us together, what stories do food tell. But I've always been interested in how food actually tells us a whole lot about anxiety, about tension, about contradictions. I first started studying food as an undergraduate and the honors thesis that I wrote was on dieting. I was interested in how the language of things like diet books or the diet part of the menu at places like Chili's or Red Lobster, how they spoke about food in a way that was coated with diet. What I found is that the world of dieting actually echoed psychology of eating disorders. The idea of having an American food culture that's actually filled with contradiction and anxiety has always been a question that fascinated me. I was 20 when I first studied that work. To get to the point right where I'm finally about to publish my first book, that these are the questions that have stayed with me. How food is this sore as a contradiction of tension and anxiety.

Katie Linder: Okay. Food is kind of everywhere, and you have focused a lot of your work on the intersection of food studies and media studies in particular. Can you talk a little bit about what that looks like and the kinds of questions that you're exploring in that work?

Emily Contois: Yeah. I was really delighted that my food studies training, which I first pursued as a graduate student at Boston University in the program that Julia Child and Jacques Pepin founded in the 1990s, that was where I really got to dive in to food studies and work with some of the greatest scholars we have in developing this relatively young discipline. It's really only been with us since the mid, late 1980s. To take that food studies training and then get a PhD in American Studies, that rooted me in an understanding of American politics, American culture, that then when I went on the job market, I was so delighted that I landed in media studies and in a department that's really pushing the boundaries of what media studies is and what it can do.

Emily Contois: When we think about what a medium is, we're not thinking about it in a static way, like TV is a medium or radio broadcasting is a medium. I think about a medium is anything that connects humanity and connects us to things beyond what we think of as human as well. I'm interested in thinking about how food is a medium. How is it one of these sort of important cultural and technological aspects of who we are that connects us, that communicates between us, that tells story, that creates new possibilities, new imaginaries. I'm interested in thinking about what are these connections between food studies and media studies.

Emily Contois: One of the spaces where I'm thinking specifically about that question is this edited volume that I'm working on with my friend, Zenia Kish. Really trying to think about what does Instagram give us to think about how we visualize food, the political economy of food, food and identity. We're toying with the idea of titling it, You Are What You Post. Building off of Brillat-Savarin idea of, "If you tell me what you eat and I'll tell you who you are." How have we become that who you are is what you post? It didn't happen if you didn't gram it, it didn't happen if you don't post it on Facebook. How has that changed our food lives? That intersection of longstanding ideas about food culture and food identity, how has that changed when we think about sort of the digital food media studies lens instead of tools set of questions. Those are some of the things that we're working on there.

Emily Contois: Then this coming fall and teaching a food media class with my students to think really critically about what food porn is. Why does it matter? To also practically learn how to create food porn. One of my friends is a food stylist will come into the class in a virtual workshop and teaches how do you style food, how do you create beautiful images of food. So that students have those practical skills, but also that critical background to be able to critique the idea of food porn and our really, hugely visualized landscape with food. I mean, it's true, I do post pictures of food, but I also am sort of critical of a lot of the own work that this sort of [inaudible 00:06:51] your hobby that I have of capturing the food that we eat when we go out, or that we're making it home, or beautiful pictures of markets.

Emily Contois: Why do we love these images? Why is it almost therapeutic to look at them? To scroll through an Instagram feed of fantastically beautiful, perfect food. It's another way to sort of escape from what, for a lot of us, is a really difficult time period in history. I think Instagram feeds, some of that, but can also be sort of a sell for some of that pain too.

Katie Linder: Mm-hmm (affirmative). I am so interested in looking into this edited collection and also wishing I could take that class because it sounds really fascinating. I know you're also working on another book project, you are a very busy bee over there. This is a monograph project that you're working on. I'm wondering if you can talk a little bit about that project as well, because I know that it's kind of along the same line of this research. Can you tell us a little bit about your book project? Which I also know you're turning in next week, which is so exciting. You're really at these end stages.

Emily Contois: I'm so excited to talk about it. The book's title is Diners, Dudes and Diets: Gender and Power in U.S. Food Culture and Media, which I'm so happy found a home with UNC Press and hopefully will come out next year in 2020. In that, I'm looking at how food, media, and marketing industries went about trying to sell to men these food phenomena, food products, food figures, that in our culture had been perceived as feminine. Things like cookbooks, food television, specific foods like diet sodas, yogurts, and then sort of the end all be all of commercial weight loss programs. We have this cultural refrain of, "Real men don't diet." So how did a company like Weight Watchers go after men? In all of these examples, I argue that the way they did that was through a specific gender discourse of the dude.

Emily Contois: The dude's a form of masculinity that pushes back against some of our conventional norms. That "real men," in quotes, "real men," that they're breadwinners, that they're assertive, that they work really hard, they have muscly, strong bodies. The dude pushes back against that. He's a slacker hero, he's celebrated for being an average or even below average guy. In that way, anything that he does is with so little investment that it protects the boundaries of masculinity even as he moves into these more feminized spaces, including these spaces with food, producing food, eating different kinds of food. That even though we've seen some progress in gender parody, in more men cooking, in men sharing more labors in the home for example, food continues to still be coded as a feminine thing and food labor is distinctly feminized. Even in the most egalitarian, most progressive of marriages, and relationships, and families.

Emily Contois: I'm interested in how the dude was put forward as a possible solution to those sorts of problems. Those are some of the big questions I'm looking at. But it's not just a book about marketing, I'm interested in how it tells us a story about the tensions and anxieties of 21st century America. The history of gender crisis, particularly of masculinity, always emerges as a backlash to moments of big social, cultural, political, economic change. The 21st century has been a rough ride so far, and so I'm telling that story through food and these various forms of food media.

Katie Linder: This definitely makes me think about the Food Network very differently. I can immediately think of several examples of what you're talking about, about the slacker dude on the Food Network. I'm wondering, Emily, can you talk a little bit about what has been most interesting to you about this work as you've been kind of diving into it, and maybe also about some of the challenges? I know that writing a book is not always an easy thing, so tell us a little bit about that as well.

Emily Contois: Yeah. Don't you think, one of the things that I feel good about is that the question that interested me about dieting, about how dieting told us stories about American identity, the paradoxes inherent to who we are, were things that I started at the very, very beginning of my education. The fact that I'm still interested in those questions is really comforting. I did the right thing of choosing a project that you do want to work on for 10 or 15 years. I still love this book, I still love the questions that I'm working through even as I curse having to work on the citations for, it takes 40 hours to work on the bibliography when you've finished the book and you're really, really tired.

Emily Contois: I think one of the challenges of going from dissertation to book, I suffered a lot of figuring out like what is the through line? What is the story that actually links these really fascinating examples that I'm looking at. For me, it's this story about gender contamination. This concern that comes out of marketing, but also out of studies of consumer culture that for men to consume something that's feminine or feminizing is an act as hugely resisted. With food, that concern, that fear, is even greater because food comes into us, it literally becomes us. This fear of gender contamination isn't just about the fear that you might be perceived as a woman, but that you might become a woman. Food, it's so much more visceral in what those concerns are.

Emily Contois: But I think another tough thing as a scholar who studies pop culture who works on the present, that part of the reason I've worked to publish this book really, really quickly, 2020 I'll still only be in my second year as a faculty member, is because this history keeps changing on me. Every week something different happens with guy theory, or with Coke Zero sugar, or 80 of the number of the issues that I'm looking at in the book. Trying to write a book about the present that will have staying power, that people might assign in 10 years, not just right now, and it's sort of what's happening in a hot topic. That's been hard. How do you write a story about a pop culture phenomenon that's very current, currently changing under your feet, but that tells an important story that can make a lasting contribution?

Katie Linder: Well, we are just getting started with diving into Emily's work. We will be back in just a moment to talk more with her about public scholarship. Back in a moment.

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Katie Linder: Emily, I know one of the things that you have really embraced in your work is the concept of being a public scholar and conducting public scholarship. Can you talk a little bit about what that has meant to you as you've been shaping your career and your writing?

Emily Contois: Yeah. I talk about not just public scholarship, but the importance of being a scholar in public. We're in a really interesting moment where almost half the country thinks higher education is going in the wrong direction, that it's not contributing something really valuable to society, and really questioning the work that we're doing. I think it's important to be able to show that I don't have summers off, that I work way harder in the summer than during the term with my students. To be able to show what we're doing in the classroom, to be able to share with permission, images of what we do with my students of their awesome work, of the kind of thinking that we do on a day to day basis.

Emily Contois: I do think about that as sort of this social justice arm of a lot of the work that I do, that the things we publish shouldn't be just behind paywalls and accessible to a really small group of people. That whether I share it on Twitter, or I'm able to share pieces of it on Instagram, or on my blog, that that's been a really important way to build bridges outside of the academy. That some of the most engaged, and thoughtful, and kind readers of my work have been folks who are not professors, who are not graduate students.

Emily Contois: I think I've had a couple opportunities to speak at women's wellness conferences, women who are investing time and money to really make sense of themselves, their bodies, how they eat in a really complicated world. They're smart, they don't get to go take college classes anymore, but they're not done learning and they really want access to the kinds of scholarship that we're producing. I found a really open, excited audience to a lot of the stuff that I'm producing. I think maybe like you, working in the blog has been really fun. Being on social media has been a space that, for the most part, has been really fun, and welcoming, and contributed to my career in really positive ways.

Katie Linder: I'm wondering, Emily, if you can talk a little bit about the mechanics of being a public scholar, because some people listening to this might be thinking, "Well, how do you get your work out there?" You mentioned blogging, you mentioned social media. Are there particular things that you do to translate the more academic side of your work to a broader audience and what does that look like?

Emily Contois: Yeah. On the blog I often try to do more than just the abstract, to be able to sort of translate maybe some of the jargon or the complicated arguments that are longer, sort of peer reviewed article might be making, that makes it really easy to share. Sometimes I can visualize things differently than I can and what actually gets published in a journal. Also to be able to use Instagram, I started in a really focused way when I was reading for fields. How do you explain to someone who's not getting a PhD what it means to read 300 books in nine months and then to take the scariest two-hour oral exam of your life? Trying to visualize the stacks of books, the books that I was reading that day, what the note taking process looks like. I think part of being able to visually show what it's like, and to be able to explain what we're doing, and how it's hard, and why it matters. And I'm not one of those people who feels like you have to post an image every day on Instagram or you have to tweet however many things every day.

Emily Contois: I'm a part of the conversation when I want to be and when I have something to say, and if that doesn't happen every day, that's okay. I think some people feel really pressured that if they create a blog, then they have to create content three times a week, every single time at the same time, and they have to be on every single platform. I tell people to bite off the amount that feels good to you and even if it's a static webpage that just says who you are, and the work that you're doing, and is sort of more stable version of your general CV. That's enough so that you're searchable, you're linkable, people can then find you, and all sorts of opportunities can come your way. I often say that the blog, it opened doors I didn't know to knock on. I was just there and so good things could come.

Katie Linder: Okay. Let's dive into the good things a little bit more because I'm sure people want to hear about some of the benefits, because this is kind of an extra layer of labor in addition to the academic work to really be doing that translation, to really be thinking about broader audiences. What have been some of the key benefits for you of being a public scholar?

Emily Contois: Yeah. The women's wellness conference I was talking about, that was an out of the blue invitation on Instagram. That was totally unexpected and then turned into this really lasting collaborative relationship to develop content, to give talks, to be able to connect with a really interesting, engaged group of people. It's easier for journalists to find me. That we want our work to be informing the writing that other folks are doing. The peer reviewed publication process is slow, it's so slow. When you write about contemporary topics, that really works against us. Being able to be easy to find so that we can give quotes before the book is out, to be able to be on podcasts, to be able to share our work before. Books, articles take a long time.

Emily Contois: Opportunities to be able to go speak to folks in industry, to be able to consult with industry, sometimes I feel a little bit ambivalent about that. But at the same time we can use our knowledge to help move things in a progressive, more fair, more equitable direction. I try to use any of those opportunities I can to be able to influence things for the good.

Katie Linder: Okay. One of the things I know, Emily, that you've also been open about is some of the challenges of putting this work out there in a public space. I know in particular you've experienced trolling and other kinds of things in this online space, in particular. Can you talk about some of the challenges and how you've kind of coped with those challenges in being a public scholar?

Emily Contois: Yeah. I think one thing I always say is that being a public scholar was not why I got targeted by right wing media, and their readers, and then the trolls inspired by that drama. The fact that I had an established online presence means that when you search for me, my SEO doesn't immediately go to Breitbart. I got to control what that looks like and it meant that I could respond. I have a platform to literally write back to anything that happens to me. When you have an online presence it also means you have lots of online friends. You have actual real world friends and then you have this huge other community of people who have your back and can support you if and when this does happen.

Emily Contois: I have other friends who have had this happen to them. Whether you're working on sort of provocative content or not, this can happen to you. Whether you're online all the time or not, this can happen to you. Having a plan, having a community, having an institution that has a plan and knows what they're doing, those are all important things to work to have in place for yourself and for all the scholars who you work with.

Katie Linder: I'm curious, Emily, when you think about your day to day of being in this academic writing, this academic work, to what degree are you also having kind of considerations around public scholarship? What is kind of the ratio of your brain that is thinking, "Oh, I could put this into a blog post. Oh, I could post something on social." How are you kind of dividing up that mental labor, that cognitive labor of thinking about the public scholarship side as you're also doing the deep work of the academic writing?

Emily Contois: Yeah. I think one thing I tell folks who look at my CV and see how many short public pieces there are of, "You should have spent that time writing more peer reviewed articles." The thing that I say is that when you write more things and different kinds of things, at least for me, it turns on my brain in a different way. I get more ideas, different ideas. It helps me write faster, it helps me write differently for different audiences. Doing both at the same time, for me at least, has been really productive, really generative, really exciting, and helps me to wake up every day full of joy and optimism instead of the dread and fear of like, "Oh my gosh, how am I going to finish this book, and is it any good, and will anybody read it?" The fact that you have the immediate feedback of the blog post you did two weeks ago, or the article that I'm going to do for nursing Clio in a month, that you have all these other points of connection and of excitement that can fuel you when you're working on the big, long projects that take longer for sort of some of the good feelings to really come to the surface.

Katie Linder: That is awesome. I'm curious, Emily, what is your favorite part of engaging as a public scholar?

Emily Contois: I think the feeling that my work really does matter. I'm looking at something that some people would dismiss as wholly trivial. Dude food, the dad bod, these things that just seemed like silly passing fads. I'm able to show how they actually tell really important stories about who we are and where we're going, and how power can be reconfigured in our society so that we all get to live with more justice and more joy. When you hear from people, they're like, "I've been thinking this and I didn't have the words to say how it made me feel. Thank you for explaining that. Thank you for giving me that." Or, "Thanks for the broader history of what I thought was just a really silly contemporary phenomenon." That I think there's a more immediate feeling of having it go out into the world.

Emily Contois: I think I'm also one of those people who loves community. It makes sense that I'm in communication, media studies, food studies. It brings me joy to be a part of a community, to be connected to lots of people. The more public you are, literally the more friends there are, the more people, the more opportunities to collaborate, and share, and be a part of other people's joys. The public scholarship gave me a totally different way to be able to do that.

Katie Linder: Well, Emily, it's been so fascinating to hear about your work as a public scholar. We're going to take another brief break. When we come back we'll hear a little bit more from Emily about her work engaging the visual in the classroom. Back in a moment.

Katie Linder: We're proud of Research and Action and hope you find the episodes interesting, valuable and actionable. If you're enjoying the show, help others discover Research and Action by rating and reviewing it on iTunes.

Katie Linder: Emily, one of the favorite things of mine that you posted on social media within the past several months was some images of a project that you had your students work on called an Unessay Project where they did a ton of really creative things. It just looked like such an incredible learning experience. Can you talk a little bit about that Unessay Project and how it came about?

Emily Contois: There are a number of scholars who've tried out the unessay in their classrooms, so I was inspired by what they had shared on Twitter and on Instagram. I tried it myself in my Media and Popular Culture class. What it is is instead of having students write an argumentative essay or a final paper like you normally would, they get to choose the format. They still do a proposal, they still have a research question, they still do a full lit review, but then they get to communicate that in a way that suits their interests and their talents. I had students who wrote poems, I had students who composed and then performed in class their songs. I had a student write a comedy standup, I had students create art. I had students who painted one incredible piece that's literally in my office now. I bought it from my student and as a memory of sort of everything we created together.

Emily Contois: I think part of what I loved about it was it gave students with different levels of understanding and writing ability to still be able to communicate their ideas in a really profound, sophisticated, thoughtful way. It also got every single one of them excited. For some of them it was a little nerve racking. Some thought, "Oh, I want to stick to the paper, I'm way more comfortable with that." And then they're like, "No, I'm going to go for it." I had one student who instead of writing the paper designed two different magazine covers to show what a typical sort of body shaming, beauty culture, sort of magazine cover looks like versus one that she thought was more progressive that had this sort of feminist reading of what a magazine cover could and should be like.

Emily Contois: It surprisingly and joyfully was an assignment that students spent way more hours on because they were really excited about it. My student who wrote the poem was like, "Oh my gosh, I spent like three times longer on this than I thought I would because I really got into it and I really liked what I was doing." They were able to be really excited and really engaged. Then our final day, instead of an exam they're all dreading, was a party atmosphere where they all got up and shared and showed what they'd created. It was, it was one of the most special experiences I've had. It's a format that worked really well.

Katie Linder: I know you're also planning a pretty special experience for a Food Media class that you're going to be teaching this upcoming term. Can you talk a little bit about how you designed that? I know you're trying to get kind of a larger community involved. What is that going to look like?

Emily Contois: When I first announced that I was teaching Food Media, there were so many friends, other students, scholars in other countries who were like, "Oh, I really wish I could take that class." What I've decided to do is I've made the entire syllabus and all of the readings public on my blog so anybody can read and learn along with us. Part of what I assigned for the readings, some of us are still definitely academics, but a lot of folks are working food writers, advocates, activists. In assigning their work, what students will do is they'll get assigned a reading and an author, and so they'll devise questions for that author, and send them to me, and I'll share them on Twitter tagging the author. By the time we come to class, we can have this conversation with the author themselves.

Emily Contois: We'll also have that in a public space on Twitter with their class hashtag, which is #foodxmedia, so that again, the whole world can follow along with these conversations that we'll have and with incredible writers. The food critic for the San Francisco Chronicle, the New York editor of Eater, multiple folks who have won James Beard Awards, multiple folks who've been a part of the best food writing anthologies. Truly incredible writers at various stages of their careers who represent every category of diversity you can imagine, to be able to bring that experience to my students to reflect them, and to sort of push their understanding of what diversity inclusion looks like when you think about the world of food media.

Katie Linder: I'm curious, Emily, you have mentioned kind of getting some inspiration from other people who are doing different things in the classroom, but this is a very creative idea to kind of expand the boundaries of what the classroom looks like and also in the way that you kind of bring a lot of visuals into your classroom and ask your students to engage in that as well. Where are you kind of getting the ideas for this? Because as someone who was kind of early career, you have a lot of things you're focusing on, you're working on this book, you're a busy person, and yet you're kind of bringing in a lot of this kind of creative into the classroom. What are some things that are helping you to do that in terms of balancing it with your scholarship, but also in terms of infusing maybe inspiration from different places?

Emily Contois: Yeah. I've always followed the maxim that you assigned work that you want to grade. I'm creating creative projects so that they're things I want to engage in with my students. Part of the idea of the Food Media class, some folks that I was able to invite as Twitter guests are friends, so they were easy connections to make. But then part of it was inviting people who had no idea if they would say yes, people who I didn't know. I welcome the opportunity to learn along with my students. A lot of what I'm assigning, the way the course is organized, builds on my expertise, but so much of what we'd been reading and thinking about of how to be a great writer. Because I was a ballet dancer in the first part of my life I had this understanding that you do pliés and tendus every day, for the rest of your life and you learn how to do them differently and better for decades, and decades, and decades.

Emily Contois: The idea that our teaching practice and our writing practice, they're also things that we're working on for the rest of our lives, and experimenting with, and doing different things. I think for inspiration, the idea of making the class totally public, Adrienne Keene did that at Brown University when I was there. I've been so inspired by what she does on social media, what she does with her students. That was definitely something someone else had done first.

Emily Contois: The idea of engaging with the scholars on Twitter, I know I've done that and I've seen others do it with a couple of people. I was like, "What happens if we do that every single class?" Then it sort of snowballed because so many people said yes, so I kept asking, and then more people said yes. Now I do, I have more than 35 folks who are going to be guests virtually in my classroom.

Emily Contois: It was just a gift that kept exploding. I try to bring sort of a ridiculous sense of sort of optimism to the work that I do. The more joy you put out there, the more that comes back to you. The idea of being really productive, I think sometimes people think of it as draining, but for me the more you do, the more good happens, and the more sort of inspired and happy you feel, and then the more you create. That's how it all sort of coalesces and that's how I do it all.

Katie Linder: So know some people listening to this, Emily, are going to be really curious about how you've organized this. Especially Twitter engagement with people who are outside of the class, engaging with their students in the class. I'm wondering if you can talk a little bit about the logistics around that. Is this something where you just emailed them and said, "I just want to give you a heads up that a bunch of people are going to be tagging you in this particular week because we're talking about you and I've asked them to engage with you on Twitter. Are you willing to engage back?" Are you reminding them as this is coming up? Are you giving them a heads up about the themes that you're talking about in the class? Can you talk a little bit about the logistics around that as well?

Emily Contois: Yes. I had a working draft of the syllabus at the time that I was reaching out to guests. I would say, "I'd love to assign this piece on this day. Would you be interested to engage with us, at most 10 minutes to answer three to five questions from my students about either the content of your piece or about your research and writing process." And everybody said yes. The vast majority of them are folks who are on Twitter and are active on Twitter. My students will send me their questions the morning of the day that we're talking about the work. What I've decided to do is to post all the questions from my Twitter account so that any students with privacy concerns who didn't want to be visible or who aren't on Twitter and don't want to be on Twitter, it will all come from my account so that anything that happens, happens to me and not to them. Then the scholars recognize me, it won't be random people tagging you and asking you questions.

Emily Contois: It is an experiment. That's teaching, that's cooking, that's life. This could go totally wrong, but that's how we're going to try it. That each class, the questions will we posed before class, I said they can either get back to us live and we'll discuss it in class. And if it takes longer, than the students and I just circle back and we talk about it the next day.

Katie Linder: Mm-hmm (affirmative). That sounds amazing. Well, Emily, this has been so much fun to hear about your work in food studies, and how you're engaging as a public scholar, and how you're bringing all of this excitement and optimism into the classroom. Thank you so much for taking the time to chat with me today and come on the show.

Emily Contois: Thanks so much for having me. This was loads of fun.

Katie Linder: And thanks also to our listeners for joining us for this week's episode of Research and Action. I'm Katie Linder and we'll be back next week with a new episode.

Katie Linder: The Research and Action podcast is a resource funded by Oregon State University Ecampus, a national leader in online education that delivers transformative learning experiences to students around the world. Learn more by visiting ecampus.oregonstate.edu. This podcast is produced by the award winning OSU Ecampus multimedia team.