

This is supplementary material for the webtext “Wikipedia as Editorial Microcosm” by Joshua DiCaglio et al., published in *Kairos: A Journal of Rhetoric, Technology, and Pedagogy*, 29(1), available at <http://kairos.technorhetoric.net/29.1/topoi/dicaglio-et-al/index.html>.

Leads

The “Lead” is the portion before the table of contents in a Wikipedia article. The lead is particularly important since it sets up the article’s purpose and provides the basic information about what the article’s topic is. However, pinning down what exactly should go here is particularly difficult.

It is often useful to start your bold edits with the lead since this will open questions about the content focus, structure, and purpose of the article, which will help guide your remaining interventions and may provide you with questions or concerns that you would like to present to potential editors in the talk page.

Wikipedia Pages

[WP:MOS/Lead](#)

[Writing a better article/Leads](#)

Major Issues

1. Article Focus

Some leads don’t adequately address the actual focus of the article they’re for. In the examples below,

Example: Beekeeper – The Beekeeper article’s lead focused more on the honey bee as a species rather than on beekeepers.

Before

“A beekeeper is a person who keeps honey bees. Honey bees produce commodities such as honey, beeswax, pollen, propolis, and royal jelly, while some beekeepers also raise queens and other bees to sell to other farmers and to satisfy scientific curiosity. Beekeepers also use honeybees to provide pollination services to fruit and vegetable growers. Many people keep bees as a hobby. Others do it for income either as a sideline to other work or as a commercial operator. These factors affect the number of colonies maintained by the beekeeper.”

After

“A beekeeper is a person who keeps honey bees. Beekeepers are also called honey farmers, apiarists, or less commonly, apiculturists (both from the Latin *apis*, bee; cf. apiary). The term beekeeper refers to a person who keeps honey bees in beehives, boxes, or other receptacles.

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Honey bees are not domesticated, and the beekeeper does not control the creatures. The beekeeper does not control the creatures. The beekeeper owns the hives or boxes and associated equipment. The bees are free to forage or leave (swarm) as they desire. Bees usually return to the beekeeper’s hive as the hive presents a clean, dark, sheltered home.”

Example: Desilo – Here, the lead focused on the geographical location rather than the archaeological discoveries found there -- which is what the article mostly covers and is what makes Desilo notable.

Before

“Desilo is a small valley in southern Bosnia and Herzegovina, located near the Neretva river and the Croatian border. Archeological investigations in a small lake there in 2007 led to interesting finds of Illyrian boats. Desilo was in antiquity probably connected with the Neretva via Lake Hutovo Blato. References to the Neretva can be traced as far back as ancient times. In the era of ancient Bosnia and Herzegovina, the Neretva was known as Narenta, Naron and Naro(n), and was home to the ancient Illyrian tribes of the Ardiaei and the Daorsi. The river Neretva provided them life, turning them into town builders, shop makers, seafarers and fishermen that were renowned in ancient times.”

After

“Desilo is an underwater archaeological site in southern Bosnia and Herzegovina, located near the Neretva (or Narenta) river and the Croatian border. The site was first discovered in the late 20th century, but Desilo’s history can be traced as far back as ancient times. Investigations by a University of Mostar archaeological team in 2007 uncovered many sunken boats at the bottom of the small lake in Desilo valley. The archeologists believe these boats to be Illyrian ships, dating back to the first and second centuries B.C. Further excavations in 2008 by University of Oslo archeologists found evidence suggesting that Desilo was an Illyrian trading post. These archaeological findings are significant because they are the first known discovery of Illyrian ships. Additionally, Desilo functioning as a trading centre suggests there were peaceful interactions between the Illyrians and the Romans.”

2. Length, Clarity of Focus, and Repetition

A lead is meant to summarize the content in an article. An extremely long or short lead is a pretty good indicator that the lead needs to be worked on. It also should not include information that is not found elsewhere in the article.

Example: Podcast – This article’s lead was overly long and needed to be trimmed to maintain clarity and satisfy Wikipedia’s MOS.

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Before -- this lead is obviously too long. In these cases, you usually need to push this information down into the article.

Podcast

From Wikipedia, the free encyclopedia

This is an **old revision** of this page, as edited by **MaterialsScientist** (talk | contribs) at 08:49, 26 February 2020 (*Reverted 1 edit by HalCatWarrior identified as test/vandalism using STiki*). The present address (URL) is a **permanent link** to this revision, which may differ significantly from the **current revision**.

(diff) ← Previous revision | Latest revision (diff) | Newer revision → (diff)

This article is about the media format. For the application from Apple, see [Podcasts \(software\)](#). For the application from Google, see [Google Podcasts](#).

A **podcast** is an **episodic** series of **digital audio files** that a user can **download** in order to listen.^[1] With the emphasis on audio and the spoken word, podcasting shares roots with traditional **radio programming**, but with a different distribution model, involving computer networks and stored files. Podcasting grew out of the advent of **portable media players** such as Apple's **iPod** where it became convenient to carry around a queue of preferred audio content (other than music) to consume during personal dead time, such as commuting to and from work. Software such as **iTunes** provided a convenient and integrated way to manage a personal consumption queue across many podcast sources and potential playback devices.

Usually a podcast series features one or more recurring hosts engaged in discussion about some topic or current event. In highly produced podcasts, the discussion may be carefully scripted, almost to the point of being short **oral essays**, combined with elaborate and artistic sound production, with thematic concerns ranging from science reporting to **slice-of-life journalism**.

Another common format is the talking head **interview**. In the simplest form, each episode features an audio interview between the recurring host and one special guest, anchored around one explicit subject matter, though the discussion might be free ranging. The sound production might be limited to a few seconds of introductory theme music, perhaps an introductory preamble to introduce the show or the guest, and then the interview with no other audio component beyond recorded speech. These are often exploratory podcasts based on expertise or opinion. More elaborate examples might involve multiple hosts or multiple guests; there may be a live audience; the hosts and guests may be constituted as a panel with a moderator; there might be question period at the end, or other forms of audience interaction.

Podcasting often uses a subscription model, whereby new episodes automatically **download** via **web syndication** to a user's own local computer, mobile application, or portable media player.^[2] The files distributed are in audio format, but may sometimes include other file formats such as **PDF** or **EPUB**. Videos shared following a podcast model are sometimes called **video podcasts**, vodcasts or **vlogs**. In the subscription model, it is common for the show to have a regular release schedule, such as a weekly episode. Playback may involve the use of a streaming service, a smartphone application, or locally downloaded files using a standard audio playback application. An ability to change playback speed, to rewind, or skip around at random is often supported. If a video player is to play back an episode produced as audio content, there may be a static visual image or a slide show of thematic images; it may be possible to view **closed captioning** (CC) in the video frame. Many podcast series provide an associated web site with links and show notes, guest biographies, transcripts, additional resources, additional commentary, and even a community forum dedicated to discussing the show's content.

Commonly the cost to the consumer is low, with many podcasts being free to download, and possibly also free of commercial advertisements. Motivations of the podcaster producer (often the podcast host) may include any combination of expressing a personal passion, increasing professional visibility, entering into a social network of influencers and influential ideas, cultivating a community of like-minded viewership, and pedagogical or ideological outreach (possibly under philanthropic support, either identified or unidentified). In other cases the podcast is explicitly a business venture supported by some combination of a paid subscription model, advertising, and product after sales.

Because so much podcast content has become available at low cost to the podcast consumer, podcasting is often classified as a **disruptive media**, adverse to the maintenance of traditional **revenue models**. Long-running podcasts with a substantial back catalogue are amenable to **binge consumption**. Extremely popular podcast hosts may become **Twitter** celebrities in their own right.



The *Serial* podcast being played through the Pocket Casts app on an iPhone

After

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A **podcast** is an episodic series of spoken word digital audio files that a user can download to a personal device in order to listen. Streaming applications and podcasting services provide a convenient, integrated way to manage a personal consumption queue across many podcast sources and playback devices.

A podcast series usually features one or more recurring hosts engaged in a discussion about a particular topic or current event. Discussion and content within a podcast can range from carefully scripted to totally improvised. Podcasts combine elaborate and artistic sound production with thematic concerns ranging from scientific research to [slice-of-life journalism](#). Many podcast series provide an associated website with links and show notes, guest biographies, transcripts, additional resources, additional commentary, and even a community forum dedicated to discussing the show's content.

The cost to the consumer is low, many podcasts are free to download, and others are underwritten by corporations or sponsored with the inclusion of commercial advertisements. Motivations of the podcast producer (who is often the podcast host as well) may include any combination of expressing a personal passion, increasing professional visibility, entering into a social network of influencers and influential ideas, cultivating a community of like-minded viewership, and pedagogical or ideological outreach (possibly under philanthropic support, either identified or unidentified). In other cases, the podcast a business venture supported by some combination of a paid subscription model, advertising, and product delivered after sale.

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Example: Magic: The Gathering Pro Tour ([Before](#) + [After](#)) – This lead has historical information that was repeated directly afterwards. Additionally, the final paragraph states information that is



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already available in the table in the “Best Performers” section, as well as not being suitable for introducing the Pro Tour as an overall topic.

The Pro Tour was introduced in 1996 with the first event being held in New York. Over 100 such tournaments have been held since.

Finishing within the Top 8 of a Pro Tour is considered to be one of the greatest accomplishments a competitive Magic player can achieve. Professional players are thus often compared by the number of Pro Tour Top 8 finishes they have made throughout their career. The most successful players on the Pro Tour are Kai Budde, who won seven Pro Tours out of ten Top 8 finishes, and Jon Finkel, who won three Pro Tours, while making it to the Top 8 sixteen times.

History

The first major *Magic: The Gathering* tournament was the 1994 World Championship held at Gen Con '94. It was a single-elimination 512-person Constructed event run over three days of competition.^[1] The winner, Zak Dolan, received a trophy, a number of booster packs from expansions ranging from *Arabian Nights* to *Ice Age*, a deck of *Magic: The Gathering* poker cards, and a T-shirt. Another World Championship was organized in 1995.

In 1995, Brand Manager Skaff Elias suggested that organized play needed to take the step to the next level. The idea was to run several tournaments each year that would gather the best players in the world and reward them with cash for their dedication to the game, so that players should have something to aspire to. Elias and Mark Rosewater along with others started to work on the concept.

The first Pro Tour, very briefly called *The Black Lotus Pro Tour*, was held in New York on February 16–18, 1996.^[2] The first Pro Tour season included three more Pro Tour

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