

Podcast Tutorial 1: Narrative, Audience & Sound

Objectives, Consider:

What is a podcast? How are podcast narratives constructed? And for whom? How does sound (music, dialogue, sound effects, clips) inform these narratives? What can sound communicate? How does sound (requires listening) communicate *differently* from writing (requires reading) and film (requires viewing and listening)?

Instructions:

A. **LISTEN** to each podcast episode at least twice.

- The first time, you should just *listen* and *enjoy*.
- The second time you should jump into responding to the below questions, pausing the audio, taking notes, analyzing, answering questions, etc.

This two-step process is important, because this is not just a homework assignment about podcasts, but also a chance for you to think holistically about how podcast episodes work.

B. **REACTION: Listen** to each podcast episode again and **respond** to the below “Reaction” questions. You should have two sets of answers, one for “Fordlandia” and one for “Indigenous Land Rights.” These responses will guide our conversation in class.

For the “Reaction” responses, I am looking for thoughtful completion, but not necessarily carefully constructed sentences. In other words, you may do bulleted lists, loose thoughts, etc., and do not always need to write complete sentences. That said, sometimes a full sentence may be warranted!

C. **SUBMIT** responses to “Podcast Tutorial 1: Pre-Class Response” on Canvas (under “Assignments”) by 1PM on the day of the in-class tutorial.

D. **REFLECTION** (post-class reflection): **Write** a 500-600-word essay response to “Podcast Reflection 1.” **Submit** on Canvas (under “Assignments”) by midnight on the due date (in this case, Friday, January 24).

Assignment:

A. **LISTEN:** Podcast episodes (you can also find these podcasts on your preferred podcast player): Note that you click on the play triangle ► on the static bar at the bottom of the page.

“[Fordlandia](#)” (24min), *99% Invisible*, episode #298 (don’t listen to the final 7 ½ minutes)

“[Indigenous Land Rights](#)” (20min), *World Resources Institute*, episode #34

B. **REACTION** to episodes:

1. Visceral reaction: What adjectives would you use to describe each episode? Did you enjoy them? Briefly articulate why.
2. The podcast introduction: How do the hosts introduce themselves, the podcast, and the episode?
3. Sound: what types of sound (other than the host’s voice) are used: clips, music, sound effects, silence, etc.

4. Narrative Structure: Is it linear? Is there use of foreshadowing and/or analepsis (flashbacks)? Most importantly, to what end (provoke tension, curiosity, shock; adjust your assumptions/expectations)?
5. What is the balance in terms of reportage versus editorializing? In other words, how much raw information is provided versus opinion/commentary on that information?
6. What types of guests are interviewed? Are they experts? Witnesses? Random people? What is the purpose of each interview / what does it add to the podcast?
7. What **format** is the narrative?: one-on-one interview; solo commentary; panel (interview/discussion with guests); nonfiction narrative storytelling; fictional storytelling; repurposed; hybrid (specify); other.
8. Who do you think each episode is intended for? Who are the listeners/audiences?
9. What do you imagine the intended outcomes (educational, activism, pure entertainment, political awareness) of the podcast episodes are?

C. **SUBMIT** your reaction responses to Canvas and bring a copy (electronic or printed) of the responses to class for discussion.

D. **REFLECTION 1** (500-600 words)

Reflecting on the podcast episodes and our discussion in class, write ~2 paragraphs in response to the below prompts. Your reflection essay should expand on the above “reaction” responses and go beyond what we discuss in class.

- Think about the use of sound and the narrative structure in the podcasts you listened to. Did you find these elements effective and interesting?
- Did you enjoy the podcast episodes we listened to? What did you enjoy about them? / What did you find lacking? How did sound, narrative format, and narrative structure contribute to your enjoyment (or lack of enjoyment)?
- How does sound (requires listening) communicate *differently* from writing (requires reading) and film (requires viewing and listening)?

Graded on:

Content: well-developed ideas with effective examples and supporting details. The “Reflection” is original; does not merely repeat what was discussed in class. Student thoughtfully considered prompts and materials (podcast episodes) in response. Topic is fully explored.

Organization: Essay is well organized with a clear thesis and transitions between thoughts/sections. Main ideas stand out. The organization is logical and does not distract from content of essay.

Language: The grammar, punctuation, and orthography are well edited. Vocabulary is precise and well selected. Language makes essay flow well and interesting to read. Language is carefully selected and edited and does not distract from content of essay.

Completeness / Required elements: Both “Podcast Tutorial 1: Pre-Class Response” and “Podcast Reflection 1” are complete and submitted on time.

Podcast Tutorial 2: Audacity & Your Sound

**In-class tutorial will take place in the Studio Space of UBC Studios:
University Services Building, Room 0110, 2329 West Mall**

UBC Studios is across the corner northwest from Orchard Commons.

Bring **laptop** and **headphones** (earbuds are fine, but headphones are better) to class for this tutorial.

Objectives:

1. Download Audacity. Record tracks. Edit tracks (generate silence, cut segments, splice tracks). Add music and/or sound effects to track. Save and export as an MP3 file.
2. Think about your podcast voice / personality / tone.

Steps:

- A. **DOWNLOAD** [Audacity](#) for Mac or PC.
- B. **WATCH** video tutorials and **READ** recording instructions.
- C. **RECORD**: (1) a 4-minute interview, and (2) a 30-second intro.
- D. **IDENTIFY** music and/or a sound effect to add to your segment.
- E. **No pre-class submission this week!**
- F. **IN-CLASS TUTORIAL**: attend class and put your new skills to practice.
- G. **EDIT** your two tracks into a 3-minute segment.
- H. **SUBMIT** your segment on Canvas “Assignments” by midnight, Friday, February 7.

Assignment:

- A. **DOWNLOAD** [Audacity](#) for Mac or PC. If you have a Mac that is updated to the latest operating system (Catalina), please make sure to save the program to Applications, because there is a quick [workaround](#) that you have to do to allow Audacity access to your microphone. (Mac workaround: must open Audacity through Terminal. I’m happy to help if you need it).
- B. **READ** the suggested recording and editing instructions and **WATCH** the below video tutorials. There are myriad resources online if you want additional help, and you can always stop by my office hours if you want my assistance.
READ:
 1. The Audacity Team [Manual](#) is extremely helpful (scroll down for a list of help topics). “[Getting Started](#)” is a beginner’s guide to recording on Audacity, importing an audio file, editing your track, and saving the file.
 2. [UBC Media Makers](#) Podcast how-to: step-by-step suggestions for making your podcast sound great. I highly suggest you follow the “Stages of Production” advice.**WATCH:**
 3. “Podcast like a pro”: [Record](#).
 4. [Splice](#): Splicing two tracks together is really just cutting and pasting audio together. Once you have multiple tracks imported into Audacity, you can combine them—either in whole or in part—in a few simple steps.
 5. [Audio mixing](#) on Audacity.

Tamara’s suggestion: make a junk recording and tinker with it! Try out the tools, use the different effects, and see what happens. You always have ctrl + Z (undo) if you don’t like an edit. Try out: recording an audio file, importing an audio file (music or sound effect), cutting segments, generating silence, splicing, sound effects, saving/exporting.

C. **RECORD:** (1) a 4-minute interview, and (2) a 30-second intro.

1. Choose one of the following two prompts for your interview. Alternatively, you could ask your interviewee something related to class (for instance, if you know someone that has tried ayahuasca, interview him/her about the experience). Prepare some follow-up questions in advance, but also be ready to ad lib and riff off of what your interviewee is saying. Prompts:
 - Tell me about the last time you were really embarrassed.
 - What does it mean to you to attend class and go about your day-to-day university life on the traditional, ancestral, and unceded territory of the Musqueam people?
2. Experiment with the personality of your intro. Are you serious and focused? Playful and light? Humorous? Use this as an opportunity to figure out what you want your podcast persona to be.

IDENTIFY music and/or a sound effect to add to your segment. The following sites have free sounds and music (usually there is both a search bar and a browse option), or you can create your own! Look for a piece that complements the content and tone of your podcast segment. We will touch on copyright and Creative Commons in the future (plus, this segment is just for me to listen to), so don't fret about the legal details just yet.

1. [Free Sound Project](#)
2. [SoundSnap](#)
3. [Flash Kit - Sound FX](#)
4. [Mutopia](#)
5. [ACIDplanet](#)
6. [Internet Archive](#)

Once you download the file, "import" it into your Audacity project, and it will show up as a new audio track (underneath your current project). It is automatically "overlaid" with your current project. From there, if you want it to play in the background of your track, you can adjust its volume in relation to your current track. Alternatively, you can splice it into your current track (so that it does not play concurrently).

D. **No pre-class submission this week!** Your homework is to arrive to the tutorial with your two segments recorded and your music/sound effect selected. We will begin editing in class.

E. **IN-CLASS TUTORIAL:** attend class and put your new skills to practice during our guided tutorial. Be sure to bring your **laptop** and headphones. Remember that we will meet at UBC Studios. What you learn during the in-class tutorial will allow you to finalize edits at home:

F. **EDIT** your two tracks into a 3-minute segment.

1. Combine your intro and the interview.
2. Cut 1.5 minutes total from the audio file.
3. Add music and/or 1 sound effect to the track.
4. Edit the segment into a coherent, interesting 3-minute piece. You may want to add silence for suspense, copy and insert a small snippet of dialogue at the beginning as a teaser, include music for effect, fade music in/out over dialogue, etc.

G. **SUBMIT** your 3-minute podcast segment to "**Podcast Tutorial 2**" on Canvas "Assignments" by midnight, Friday, February 7. Rubric will be available on Canvas by Monday, Feb. 3.

Tip for submission: When you "save" the file, it is saved as an Audacity file (.aup), NOT as an MP3 that can be listened to in iTunes or on another music player. To save as an MP3 and share with me, you must "**export**" the track.

Podcast Tutorial 2: February 7, 2020 (midnight) **3-minute** podcast segment

Category	1 Inadequate	3 Competent to Very Good	5 Professional, Superb
Introduction	The purpose of the segment is not at all clear in the introduction.	The introduction is very good. It indicates the main topic and introduces host in an adequate way.	The introduction is professional grade. It establishes a purpose and captures the listener’s attention.
Narration and Delivery	Narration is too fast, too slow, or too sloppy. Contains many errors.	Narration is very good. May have moments of slightly “off” pacing or small errors but is generally tight.	Narration is superb and professional. Smooth, well-paced, error-free.
Clarity, logic	Facts, concepts, sequences, and arguments are muddled, difficult to understand. Segment lacks clear format.	Facts, concepts sequences, and arguments are evident and well elaborated.	Facts, concepts, sequences, and arguments are presented clearly and in a professional fashion.
Cohesion and Organization	Segment feels like abrupt discussion of unrelated topics. There is little flow to material. No transitions across topics.	Segment demonstrates effort to smoothly move from intro and through interview. Segment has clear structure, although some transitions may be slightly unrefined.	Segment is smooth and seamless for the whole three minutes. Clear transitions and excellent format make for compelling flow. The final product sounds like a segment of a real podcast.
Production Value and Music / Sound element	Recording is not made using high-quality equipment and/or is unedited. There is background noise or other distracting elements (heavy breathing, device holding sounds, etc.) Music and/or sound effect is not present or is incorporated in problematic way.	Recording is high-quality and the sound is generally very good. There is little to no background noise. Editing is very good; Student took care to consider tutorials in production. Music and/or sound effect is well selected and incorporated in a way that adds to the content of the segment.	Recording is professional-quality and flawlessly edited. There are no background noises or “breaths” in the final upload. Music and/or sound effect is excellent, incorporated with appropriate effects, and meaningfully enhances the value of the segment.

Note: Monday’s in-class tutorial counts toward your grade. As discussed in week 4 and in “Podcast Tutorial 2” instructions, you must arrive to class on Monday with the all required pre-class elements (two recordings + music/sound effect). You should take care to watch all assigned tutorials and read suggested tutorials. If you do not attend class or you do not arrive prepared, you will lose points on “Podcast Tutorial 2”. Finally, please observe the time requirement (3-minute episode, +/- 5 seconds)!

LAST303, Scripting Your Podcast
“Podcast Tutorial 3: Outline & Script”
Due: Friday, February 21, midnight

Objectives:

1. Learn about structuring a podcast (outline) and writing a podcast script.
2. Conceive of and draft an outline for an entire 15-minute podcast episode.
3. Select a 3- to 5-minute segment from the 15-minute episode outline. Draft a script (just for that segment).

Steps:

- A. **WATCH** tutorial.
- B. **READ** “tips” document.
- C. **LISTEN**: Listen to ONE podcast episode from the *BBC* “100 Objects” podcast.
- D. **Part A, OUTLINE**: Identify cultural artifact from your indigenous community at MOA. Compose an outline related to this artifact similar to the “100 Objects” episode.
- E. **Part B, SCRIPT**: Select one narrative segment (not interview) from your outline and compose a script for that segment.
FYI: “Podcast Tutorial 4” will teach you about how to legally access music (Creative Commons), and you will identify music to accompany the script you create here. The assignment for “Podcast Tutorial 4” is to record the segment with legal music, so perhaps keep this in mind while selecting your narrative segment for “Podcast Tutorial 3.”
- F. **SUBMIT** “Podcast Tutorial 3: Outline & Script” on Canvas (under “Assignments”) by midnight on **Friday, February 21**.

Brief note: Most podcasts are scripted to some degree:

- Unscripted podcasts, for instance, a conversation between two people or a panel discussion on a particular topic, still typically have a script. This script may contain a complete intro and outro, interview questions, segments with main topics, or key points that must be addressed no matter where the conversation goes. You don’t want this script to be too detailed / rigid, however, as you should leave room for follow-up questions, shifting topics based on interesting tangents that arise, etc.
- Scripted podcasts are closer to the “Fordlandia” episode we listened to for “Tutorial 1.” In many cases, these scripts may literally have every word written out, and they may even contain delivery notes that function as your personal code that reminds you *how* to read: underlining for emphasis, ellipsis for pause, use of color as reminder of tone (green = inquisitive; yellow = impassioned, etc.) This does always not mean that every word is written out. On the contrary, some of the best podcasts (even the scripted ones!), use a sort of detailed outline that still allows for adlibbing, riffing, and a natural flow of delivery or dialogue.

Detailed Assignment Instructions:

- A. **WATCH** tutorial: “[How to Write Scripts for Your Podcast](#)” (4 min).
- B. **READ**: “[Tamara’s Tips for Script Writing](#)” (in Assessments > Podcast Tutorials)
These are best practices, not rules. When warranted, you may adjust the suggestions to work with your content.
- C. **LISTEN**: Listen to ONE of the “100 Objects” episodes located in Latin America (the below list is not exhaustive, so feel free to search for a different episode). Also available on iTunes.
- | | |
|---|--|
| 1. Statue of Huastec Goddess ; transcript | 5. Mexican codex map ; transcript |
| 2. Taino Ritual Seat ; transcript | 6. Olmec stone mask ; transcript |
| 3. Inca Gold Llama ; transcript | 7. Maya Relief of Royal Blood-letting ; transcript |
| 4. Double-headed serpent ; transcript | |
- Notice the ways in which each episode uses the object as a point of departure to tell a larger narrative, a broader history about the indigenous group across time.
 - Your objective in the following steps is to choose an artifact from the Museum of Anthropology and to use that object as a lens to tell a story in a manner similar to the “100 Objects” series.
- D. **Part A, OUTLINE**: (not a script! 1 page: this should not take an exorbitant amount of time!)
- a. Search the UBC Museum of Anthropology’s [online collections](#) for a cultural artifact from your indigenous community (Shipibo-Conibo, Quechua, Tarahumara, or Mayan). Include link to object in outline.
 - b. Compose an outline related to this artifact similar to the “100 Objects” episode. The outline should provide the structure of a 15-minute episode. Here is an [example](#) template of an outline (also with script example), but yours would have specific topic titles (not just “Topic 3”). I have also included an outline template in the “Tamara’s Tips” document.
 - c. * One segment should be a hypothetical interview with an expert, activist, politician or other pertinent person. Identify a specific individual that you would like to interview on the topic, and include four questions that you would pose to that person.
 - d. * Some element of episode must relate to the LAST303 course topic: *labour and globalization* in relation to your indigenous culture. May overlap with group presentation material but must relate to MOA artifact.
 - e. * Must identify one sound effect to complement content. Include link in outline. You may use any of the sound effect websites under [modules](#) on Canvas or another site that you identify (but content must be legal for you to use).
 - f. * Bibliography (MLA): Include at least two scholarly resources that informed your episode. (these may go on separate page if needed)

(Instructions for Script on page 3)

E. **Part B, SCRIPT**

- a. Select one narrative (not interview) segment from your outline.
 - Tamara's suggestion: Choose a narrative segment that allows you to (1) connect to MOA object to broader information, and (2) use visual language in the description of the object.
- b. Based on what you learned in the tutorial and reading, compose a 3- to 5-minute script.
- c. Think about tips in document: visual language, conversational, delivery notes, ease of reading aloud, etc.
- d. Remember Nuno's advice during our trip to the MOA:
 - Seeing the artifacts up close is useful for describing them. Consider selecting a piece that is currently on display at the MOA so that you can go see it in person. (Kate also mentioned that students may request to have pieces pulled that are not currently on display)
 - The pieces are a reminder of the *time* that is involved in their creation. Likewise, Nuno eloquently described how there is often a social value to the production of each object, as families or community members often create them together or use the finished product in a social way.
- e. Think about our class discussions about how *labour* is not a concept that fits perfectly with indigenous groups' knowledge and value systems. The product of labour (a textile, a ceramic, etc.) is also bound up with cosmology, knowledge transmission, ecological practices, etc. The pieces may serve as a reminder that *labour* is not the only (or the primary) objective behind each piece's construction.

- F. **SUBMIT** "Podcast Tutorial 3: Part B" on Canvas (under "Assignments") by midnight on **Friday, February 21**.

“Tamara’s Tips for Script Writing”

These script-writing tips are partially based on advice from the “CDC Audio Script Writing Guide,” *Castos’s* “How to Write a Podcast Script,” “[Gimlet 16: The Secret Formula](#),” your (excellent!) feedback during tutorials, and Duncan’s suggestion during “Podcast Tutorial 2.”

OUTLINE

- The outline maps out the narrative you are telling.
- It includes a bird’s eye view of all elements, from introduction to closing sign-off, and from main topics to guest information to music.
- The outline should include general duration of each segment.

Sample Outline Template (customize and make specific!)

1. Introduction (15 seconds)
2. Musical jingle/sound effects (fade in over intro, continue through explanation, fade out into Topic 1; 1 minute)
3. Longer explanation of what’s in store (45 seconds)
4. Topic 1 (X minutes)
 - a. Main point
 - b. Supporting point
 - c. Supporting data
 - d. Supporting quote
5. Segue (X seconds)
6. Topic 2: Interview with Expert (X minutes)
 - a. Qualifications
 - b. Question 1
 - c. Question 2
 - d. Question 3
 - e. Other
7. Topic 3 (X minutes)
 - a. Main point
 - b. Supporting point
 - c. Supporting data
 - d. Supporting quote
8. Segue (X seconds)
9. Outro (X seconds)
10. Call to action (X seconds)
11. Musical jingle/sound effects (X seconds)

SCRIPT

Best Practices

Use a script to sound more focused, produced, and polished and to ensure that information is clear, concise, and in order. A script helps you retain full control of the content.

A script should be invisible. When delivered, it shouldn't sound like a script. If it sounds like a script, your program won't sound spontaneous or friendly to your audience. The invisibility of your script depends on how it's written and presented.

Conversational writing should sound natural, not stilted and artificial. The best way to see if your copy sounds natural is to read it out loud.

- Do you have to stop for a breath in the middle of a sentence? The sentence is too long.
- Do you repeatedly stumble in your reading when you get to a certain point in your script? The idea or wording is not clear.

Write for the ear, not for the eye. Scripts written for *listeners* (rather than *readers*) have to be much simpler and clearer. Listeners only hear it once, unless they replay it. You cannot count on them to do that, so your meaning has to be clear the first time your listeners hear it.

For an interview-style podcast: script the introduction and closing. Outline the questions. Answers should not be scripted, as they can sound stilted, although your guest may want to take notes to make sure to hit main points.

Use visual language to create an atmosphere for your listener. A podcast is an opportunity to transport your listener to the space of your topic. In "Podcast Tutorial 1," almost unanimously you observed that "Fordlandia" was the more successful episode largely due to the inviting sense of space that was created by the descriptive language and use of sound.

Pay attention to rhythm and pacing. Be careful about running too many sentences together that are all the same length. A bit of variety will hold a listener's attention longer. Likewise, don't speak too fast or too slow. Steady, conversational pace.

Podcasts are sometimes translated and made available in other languages. Using a simple style and plain language ensures the message is accurately transferred into the new language. Creating a transcript can help second-language learners, individuals with hearing impairments, and visual learners to make the most of your podcast episode.

Script Elements

- Podcast opening – typically recorded separately and added to episode.
- Introduction – Welcome listeners to the episode. Introduce speaker and any guests. Introduce topic.
- Main topics with key points to address.
- Segues and music throughout.
- Interview questions (not answers), if it’s an interview. Information about interviewee.
- Ending – Thank listeners for listening. Give resource information.
- Podcast closing – typically recorded separately and added to episode.

Tips on [intro and outro](#)

TIP 2: WRITE LIKE A SPEAKER

- We rarely talk as formally as we write. We tend to talk in short sentences, even sentence fragments. We use contractions and simple words. Use this style in your writing, even though it may go against what you’ve been taught about proper writing. Remember, it doesn’t matter what it looks like on paper as long as it’s easy for the listener to understand.
- Listen to the way people talk in everyday conversation. Write everything the way you would say it, not the way you would read it.
- You might know what you mean by a certain symbol, but that symbol may trip you up when you go to read it. For example, how do you smoothly say “.25 in.”? Point-two-five inches? A quarter of an inch? Make your life easier by writing it out exactly as you want it read.
- With numbers, write out one through nine. Use numerals for 10 through 999. Write out words like “thousand” and “million.” Use the appropriate combination of names and numerals for numbers like 22 million.
- Write out names for symbols. When recording a script, “dollars” is easier to read than “\$.”
- If you use an acronym or abbreviation in a script, make sure you use (or “establish”) the full name first. Example: We’ll discuss the Zapatista Army of National Liberation, also known as the EZLN. In general, though, avoid acronyms unless you are certain your listeners will understand them as readily as words throughout the episode. Use the whole phrase instead. A listener can’t go back up to the top of the page to relearn what the acronym means.
- Use the “coffee bar” test. How would you tell a friend about a new computer you just bought? How would you explain something technical, scientific, or medical to your uncle, who teaches primary school? Language should be clear and direct so the meaning is conveyed instantly.
- Use plain English, not Latin-based language. Example:

Instead of this (Latin-based): A policeman called this morning, enquiring about how I had acquired my bike. I told him I’d discovered it just outside my gate. From the expression on

his face, I got the impression that he didn't believe me. In fact I really had investigated, to ascertain who it belonged to, but no one around here could assist me.

Use this (plain English): A policeman called this morning, asking about how I had come by my bike. I told him I'd found it just outside my gate. From the look on his face, I got the impression that he didn't believe me. In fact I really had asked around, to find out who it belonged to, but no one around here could help me.

- Avoid jargon.
- Watch out for the word “that.” You can usually do without it. Eliminating words that you don’t need frees time for more words you do need. Example:

Instead of: The club meeting that was held at the coffeehouse was lively.

Use this: The club meeting held at the coffeehouse was lively.

TIP 3: USE SHORT SENTENCES

- Use short sentences so listeners can easily follow the thread of your words. A good rule of thumb is to keep sentences under 25 words. Another rule: A sentence shouldn’t take more than one breath to say.
- If you need more than one dash in a sentence, you probably need more than one sentence.
- General idea – convey one idea per sentence.
- Always ask yourself: Can I split this sentence in two? Example:

Instead of: *Thompson, who trained as a lawyer at Harvard and went on to get his MBA at Wharton, assumed his current position last February.*

Use this: *Thompson trained as a lawyer at Harvard and went on to get his MBA at Wharton. He assumed his current position last February.*

TIP 4: WRITE FROM A TO B

- People don’t want to replay the file to understand something. If they don’t understand it the first time, they generally won’t bother trying to review it. You have to make it clear the first time.
- Use a linear structure: from A to B.
- That said, we have seen really effective use of analepsis (foreshadowing) and prolepsis (flashbacks) in various episodes, so don’t be afraid to mix the linear structure up for effect. Just make sure you don’t sacrifice easy-of-listening and coherence.
- Don’t start a sentence with a subordinate clause (use your discretion). Examples:
 - o *After Amy sneezed all over the tuna salad...*
 - o *Once Adam smashed the spider...*
 - o *Until Mr. Sanchez has his first cup of coffee...*
 - o *Instead of: Even though it wasn’t clear exactly what the job entailed, Thompson thought his new role would be a chance to escape the humdrum life of an attorney.*

Use this: *Thompson thought his new role would be a chance to escape the humdrum life of an attorney, even though it wasn't clear exactly what the job entailed.*

TIP 5: USE CONTRACTIONS

- Contractions sound less formal and friendlier. Sounding conversational is important in reaching your audience in a medium in which one person essentially is talking to others. Also, it's easier and more natural for you/your narrator to read.
- Examples:
 - o There is = there's
 - o Do not = don't
 - o Is not = isn't
 - o Instead of: It is likely to be of most use to middle managers, who often do not like to micromanage.

Use this: *It's likely to be of most use to middle managers, who often don't like to micromanage.*

TIP 6: AVOID THE PASSIVE VOICE

- Instead of: The car was driven by the boy. Use: The boy drove the car.
- The active voice:
 - o is more direct, so it gives your statements more authority.
 - o makes sentences shorter
 - o helps you write from A to B

TIP 7: PUT PUNCTUATION TO WORK

- Punctuation in scripts is for the narrator only
- Don't worry about proper usage
- Most useful:
 - o commas
 - o dashes
 - o periods / fullstops
- Instead of: *Qualities like patience the willingness to listen and believing that there's something good in everyone are what set those women apart along with their commitment and compassion.*

Use this: *Qualities like patience, the willingness to listen, and believing that there's something good in everyone, are what set these women apart – along with their commitment and compassion.*

TIP 8: DON'T USE BRACKETS OR QUOTES

- Why not brackets (parentheses)?
 - o You can't see them; this is audio.
 - o They're almost impossible for the narrator to convey. Nobody speaks in parentheses.
- Instead, delete the phrase or set it apart.

- Instead of: *All employees not only need to know what the company's mission is (so leaders must not stop communicating) but they also need to know what they can do to make it happen.*

Use this: *All employees need to know what the company's mission is, and what they can do to make it happen. So leaders must never stop communicating.*

- Why not quotation marks?
 - It's not clear when a quote ends
 - The listener may lose track
 - You may run into copyright issues
 - If you must use a quote, introduce it with a phrase such as "In these words."
 - Instead, paraphrase or use reported speech
 - For long quotations, consider using a different voice. For example, if you're a male, use a female voice for the quote.
 - Instead of: *You may be wondering, "How am I going to do that?"*

Use this: *You may be wondering how you're going to do that.*

TIP 9: MAKE THE SCRIPT SLIP-PROOF

- If your script is hard to read, you may stumble. This will waste time in recording and editing
- Make the format easy to read:
 - Times Roman 14-point font
 - 1.5 spaced lines – or greater
 - Break the pages at the ends of sentences
 - Number the lines (Word will do this automatically)
- Spell out symbols and abbreviations. For example: percent, kilogram, micrograms per deciliter
- Write out URLs as they should be read.
For example: w-w-w-dot-shipibo-conibo-dot-org
- Spell out long numbers and dates
- If you need help remembering how to pronounce an unusual or difficult word, spell it faux-phonetically, with stress. Example: Xochimilco → so-chee-MIL-co

TIP 10: USE [DELIVERY NOTES](#)

- These are notes within your script that indicate pauses, emphasis, laughs, sighs, and other dramatic effects.
- These elements are meant to breathe life into your podcast script so it feels natural. Make sure to read your podcast script aloud with your delivery notes so they sound genuine.

TIP 11: READ YOUR SCRIPT OUT LOUD & HAVE SOMEONE ELSE READ IT OUT LOUD

- Do you/they stumble? Does it flow well? Does it make sense?
- Are there any homophones (ambiguous sound-a-likes)?
For example: *Thompson won a special achievement award from the Law Society, and his wife won two.* Or was that "too"?

Podcast Tutorial 3: February 21, 2020 (midnight), Outline & Script

Category	1 Inadequate	3 Competent to Very Good	5 Professional, Superb
OUTLINE	The purpose of the episode is not at all clear from the outline. The segments and elements do not move in a logical order. There is little thought or purpose to the outline. Lacks specificity or is far too specific. Required elements are missing or arbitrary.	The outline is very good. It contains main topics of all segments and indicates transitions. Demonstrate coherence across episode. Shows familiarity with tutorial materials and contains all required elements.	The outline is superb. Contains main topics of all segments and transitions. The outline shows thoughtfulness in how student conceived of entire episode. Demonstrates careful consideration of tutorial materials and required elements.
SCRIPT			
Narrative & (hypothetical) Delivery	Narrative is choppy, lacks flow. Contains errors or is disjointed. The narrative does not read aloud easily.	Narrative is very good. May have moments of slightly rough wording or sentence structure, but is generally tight. May be read aloud fairly easily.	Narrative is superb and professional. Smooth, well-paced, error-free. May be read aloud flawlessly on first try.
Clarity, logic, organization	Facts, concepts, sequences, and arguments are muddled, or segment feels like an abrupt discussion of unrelated topics. There is little flow to material. Segment lacks clear format.	Facts, concepts sequences, and arguments are evident and well elaborated. Segment has clear structure, although some transitions may be slightly unrefined.	Facts, concepts, sequences, and arguments are presented clearly and in a professional fashion. Segment is smooth and seamless. Excellent format makes for compelling flow.
Content, Visual Analysis	Does not address function and context of objects. There are errors in fact; material does not appear grounded in effective research. Little to no time dedicated to engagement with visual qualities of the work. It is difficult to imagine the object based on the description, or the visual language is over the top and distracting. There is no attempt to connect visual description with the rest of the narrative.	Addresses function and context of objects. The segment is grounded in research. The segment engages with visual qualities of the work and does a fine job of describing the object. Visual description adequately connects to the rest of the segment.	Visual analysis is detailed, compelling, and evocative. The segment is grounded in impressive research that smoothly connects to visual description of object and setting a broader scene about the community in which the object was produced. Discussion of visual qualities is used to further main ideas presented in segment.

Podcast Tutorial 4, prepare for Monday, March 9
Ethics and Respect: Conducting Research on Indigenous Groups

Part 1: Pre-class reading

Read the following resources in **bolded blue** (links in **purple** are optional / for future reference). Both resources relate to the Canadian context but provide pertinent and useful suggestions for our purposes.

1. Reporting in Indigenous Communities (**RIIC**): Below links from the “**Reporter’s Checklist**” and read relevant topic. Particularly useful:
 - **Avoiding Stereotypes**
 - **Customs and Protocols**: Read “Death” section (search for “bread-and-butter” and read the section that follows)
 - **Agency**
 - **Terminology and Pronunciation**:
 - Strangely, nothing on pronunciation here, but look it up! It is a sign of respect to learn to pronounce (at the very least *attempt* to pronounce) important indigenous words.
 - The [68 voces, 68 corazones](#) project has lots of indigenous language in context.
 - If your group conducts an interview with an indigenous individual, you should probably read all the sections on interviews 😊 (not necessary for this assignment)
2. “**Indigenous Allyship**,” Smith, Puckett, Simon (on Canvas > Files > Course Readings)
 - pp. 6-21; don’t read sections marked through with red line.
 - Check out references to see if any will be useful for your podcast.

Part 2: In-class discussion and planning

- Reflect together and in groups on what we have learned.
- Work in your podcast episode group to begin structuring a plan for the final project.
- Think about how you will approach the topics you select, the angle of your reporting, the time you devote to each segment, the music you use, etc. with informed respect.
- Consider how labour and globalization will be a focal point of the episode.

Part 3: Edit your script from Podcast Tutorial 3

- Taking into account what you learned in the readings from Part 1, the in-class discussion during Part 2, and my feedback on the assignment (both the in-text comments on Canvas and the separate comments on the rubric that I turned back to you), revise the outline and script you wrote for Podcast Tutorial. Reconsider:
 - Music, sound effects
 - Terminology
 - “Angle” of your story, focus of the story
 - Who you cite, interview
 - Etc.
- **Please track changes** so that I can see what adjustments you make.
- The revised script is due the same day as Podcast Tutorial 5; No submission until March 20.

Week of March 16-20 (due by Friday, March 27)

Podcast Tutorial 5: Music & Segmenting your Podcast (self-guided)

Podcast Tutorial 5 Objectives. Consider:

What **format** should my group select? How long should my group's episode segments be (range of time)? How does sound (music, sound effects, clips) inform / assist narrative structure? How can music help our episode transition smoothly, pique interest, influence emotion, etc.?

INSTRUCTIONS:

Pre-recording

1. **LISTEN:** Podcast episodes (you can also find these on your preferred podcast player): Listen to each podcast episode twice, taking note of the use of music (if applicable), transitions, and the length of segments.

- The first time, you should just *listen* and *enjoy*.
- The second time you should jump into responding to the "Reaction" questions, pausing the audio, taking notes, analyzing, answering questions, etc.

"[Naomi Klein](#)," *Iain Dale's Book Club* (13 minutes, 1-on-1 interview)

"[Tupac Amaru Rebellion](#)," *Stuff You Missed in History Class* (32 minutes, kind of solo commentary, but with two hosts)

"[Guano Mania](#)," *99% Invisible* (21 minutes, hybrid, nonfiction narrative story-telling)

OPTIONAL (but I highly recommend!): "[Americanish](#)," *Radiolab* (1 hour, 4 minutes, hybrid, nonfiction narrative story-telling). Perhaps just listen if you don't have time to analyze. It's great storytelling!

2. **REACTION & SUMBIT** (1-2 pages, double spaced): Respond to the below "Reaction" questions (not super formal).
 - A. Visceral reaction: What adjectives would you use to describe the episodes? Did you enjoy them? Briefly articulate why.
 - B. Select "Guano Mania" or "Americanish": How long is each topical segment? What does that tell you about how long your segments might be?
 - C. For "Naomi Klein", how long do they stay on each topic? How many follow-up questions does the interviewer ask? Does he do a good job with following up (why or why not)? What would you emulate or change about the interviewer style?
 - D. Note at least two specific strategies related to music that you hope to incorporate into your podcast episode and explain why you hope to use them. This may relate to transitions between segments, fading in/out, emotional queues, intro/outro, etc.
 - E. Note at least two specific strategies related to music that you will avoid in your episode and explain why you plan to avoid them.

SUBMIT your responses (1-2 pages, double spaced) **by 11:59PM on Friday, March 27 to "Assignments" on Canvas.**

Visual Description Recording

3. **MUSIC / SOUND EFFECTS:** For our LAST303 purposes, we are utilizing only free music (so no commercial music, e.g., Lady Gaga, Post Malone, Billie Eilish, etc.) or original music. This is in order to observe “Creative Commons” guidelines. To this end, you may use any of the music linked to in [Modules](#) (or other free and open access websites you locate). If you are musically gifted, you may also create and record your own sounds to go with your podcast segments/episodes.
4. **RECORD** (3-to-5-minute episode segment)
Record your visual description segment from “Podcast Tutorial 3,” implementing the changes you made regarding respectful reporting on Indigenous communities (“Podcast Tutorial 4”), considering what you have learned about music and segmenting (“Podcast Tutorial 5”), and including legal music and sound effects.
5. **SUBMIT:** [Submit](#) the following two elements **by 11:59PM, Friday, March 27** on “Assignments” in Canvas:
 - MP3 of your recording
 - “Honor Code Statement”

Please electronically sign the below “Honor Code Statement”, which attests that the submitted work is your own. You may enter the signed statement in the “text entry” box on Canvas or email it to me at tamara.mitchell@ubc.ca.

Honor Code Statement

By typing my full name in this section, I verify that the work I am submitting is my own. I have not collaborated or received assistance on this assignment from any individual other than my professor. I verify that I have not copied materials from anywhere. When recording and editing my sound file, I did my own work, troubleshooting and resolving issues on my own. Finally, I affirm that I have adhered to the UBC “[Academic Honesty and Standards](#)” guidelines, and I have not committed “[Academic Misconduct](#)” in the creation of this assignment.

Name: _____ Date: _____

Signed (electronically)

Podcast Tutorial 5: March 27, 2020 (midnight) **3-5-minute** podcast segment

Category	1	2	3
Narration and Delivery:	<p>Inadequate Narration is too fast or too slow. Sounds unnatural or like reading. Volume and pacing are inconsistent or sloppy. Contains many stumbles or errors.</p>	<p>Competent to Very Good Narration is very good. Spoken for the ear rather than the eye, with few unnatural moments. May have small hiccups but is generally tight. Fairly consistent pacing and volume.</p>	<p>Professional, Superb Narration is superb and professional. Spoken for the ear rather than the eye. Smooth, well-paced, consistent volume, and error-free.</p>
Research, Logic, Bibliography:	<p>Facts, concepts, sequences, and arguments are muddled, difficult to understand. Research is superficial, disjointed, or is incorporated in a rote manner. Errors in fact. Bibliography is missing, incomplete, or erroneous. Sources are superficial, unvaried, or problematic.</p>	<p>Facts, concepts sequences, and arguments are evident and well elaborated. Research is conducted and incorporated with care. No factual errors. Bibliography is adequate. Sources are varied and of good quality.</p>	<p>Facts, concepts, sequences, and arguments are presented clearly and in a professional fashion. Research is conducted and incorporated in a thoughtful, meaningful way. Carefully selected sources are varied and of high quality, meaningfully enrich episode content.</p>
Cohesion, Organization, Structure:	<p>Segment format is rote, unvaried. Segment lacks clear format or feel like abrupt discussion of unrelated topics. There is little flow across material. No transitions across topics. Segment format does not allow student to meaningfully present material.</p>	<p>Segment format is chosen well. Segment demonstrates effort to smoothly move through main points. Segment allows for meaningful engagement with topic. Segment has clear structure, although some transitions may be slightly unrefined.</p>	<p>Segment format is chosen with care. Segment is smooth and seamless. Clear transitions make for compelling flow. Segment format allows student to showcase material. The final product sounds like a segment of a real podcast.</p>

<p>Production Value: (grading will take into account that you CANNOT use a studio given social distancing and isolation)</p>	<p>Recording is not made using high-quality equipment and/or is unedited. There is background noise, audible cuts, or other distracting elements (heavy breathing, device holding sounds, etc.).</p>	<p>Recording is high-quality and the sound is generally very good. There is little to no background noise. Editing is very good; Student took care to consider tutorials in production.</p>	<p>Recording is professional-quality and flawlessly edited. There are no background noises, rough cuts, or “breaths” in the final upload.</p>
<p>Music, Sound effects:</p>	<p>Music and sound effects are poorly selected, not present, or incorporated in problematic way. Questions of Fair Dealing and Copyright are not considered or problematic. Links to music and sound effects not provided.</p>	<p>Music and sound effects are well selected and incorporated in a way that adds to the content of the segment. Complies with Fair Dealing and Copyright. Links to music and sound effects provided.</p>	<p>Music and sound effects are excellent, incorporated flawlessly, and meaningfully enhance the value and communication of the segment. Complies with Fair Dealing and Copyright. Links to music and sound effects provided.</p>
<p>Language, vocabulary:</p>	<p>Boring, rote, repetitive, or erroneous. Employs jargon, acronyms, and other difficult to parse word choice. Written for the eye rather than the ear.</p>	<p>Varied and well selected word choice. Easy to listen to. Visual language paints a picture. Episode is written for the ear rather than the eye.</p>	<p>Precise and careful word choice meaningfully enriches episode. Inviting and easy to listen to. Visual language draws listener in and paints a picture. Podcast is written for the ear rather than the eye.</p>
<p>Ethics, Respect in Treatment of Indigenous Community:</p>	<p>Disrespectful of the Indigenous group’s culture, language, or beliefs. Stereotypes or problematic vocabulary are employed. Topics selected ignore what is learned in Podcast Tutorial 4. Other issues arise that render content problematic.</p>	<p>Care is taken to respect Indigenous culture, language, beliefs. Topics are compelling, and they refuse generalizations and stereotypes.</p>	<p>Student goes to great lengths to be respectful of Indigenous culture, language, and beliefs. Selected topics are thought-provoking and contribute to greater understanding of complexity of Indigenous culture and agency.</p>