

JL & FB Podcast rubric: 'Voices in Conversation' (second year English module)

ASSESSMENT 2: podcast and transcript (60% of final grade). Equivalent to 3,000 words.

10 minutes each for individual sections (lead by one member of the group), plus around 5 minutes for the introduction, sign-off, and any bridging pieces. Your transcript may be less than 3,000 words. The podcast must be rooted in a knowledge of the module. This includes the conversational techniques we have studied and practiced in the seminars, as well as the primary and secondary texts. You can focus individual sections on Austen or Baldwin, but you should end up with roughly equal amounts on both authors in the podcast as a whole. You can take this knowledge in whatever direction suits you, and experiment with whatever forms you choose.

The podcast assessment will be a mixture of group and individual marks. It must be made up of several sections, with each individual member of the group taking charge of one section. This will be individually marked. Evidence of collaboration and joint enterprise will be awarded an additional collective mark. This will reward such qualities as: how neatly the podcast holds together; how well the themes and ideas cohere; conversations between group members filtering into individual sections; and so on. The ratio will be 80% individual assessment, 20% group mark.

The podcast must be accompanied by a transcript of each section (referenced and with bibliography in MHRA format). To pass the assessment, you must include this transcript for your section. You should also include evidence of ethics checks if you undertake interviews or conversations with any individuals outside the university. A group can still pass, even if individual members do not. You do not have to include transcripts of the introduction or the conclusion ('outro').

We are not going to assess you as though you are Film and Media production students, but you will need to master the basics of podcasting. By this we mean: the ability to record a clear and coherent section and to add it to the podcast for your group, using software that you can all access. Podcast styles are various, and we don't mind which you choose. Site-specific recordings, musical elements, readings from the texts, general discussion, interviews, vox-pops, are all possible. You are also able to build upon ideas that began in the assessed discussions, and are encouraged to expand on the conversational techniques we have set up in the seminars.

Elements that your podcast will include

Introduction

At the start, you will record a section that includes the title of the podcast (taken from the list of PODCAST TITLES below) and what you have set out to explore collectively. Individuals do not

have to choose the same texts, theme or treatment, but you will have to decide on an audience and broadly agree on your approach to the title. You should include your names.

Individual sections

Sections should last 10 minutes, and they should clearly demonstrate knowledge of whichever of the module texts and materials you have chosen. This includes the conversational techniques we have studied and practiced in the seminars, as well as the primary and secondary texts and research (from TALIS reading list and/or your own investigations). You don't have to work on both Austen and Baldwin in each individual section, but you must weave them together in the podcast as a whole. As we have been working on ideas of conversation, you may want to include other members of your group... or to do something on your own, or involving other people. Any option is fine, as we are assessing the way you lead this section, not purely your solo contribution. In the closing moments of your section, you should indicate that you are handing over. If yours is the final section, indicate that you are nearly at the end, but that your audience should hang on for a conclusion.

Conclusion

At the end of the podcast, decide on an appropriate way to wrap up. You can record this together, or leave it to specific members of the group. If you choose the latter, those group members will be assessed on the opening or closing sections, as well as on their individual contributions (leading to the possibility of a higher individual mark).

The conclusion should briefly credit group members for their participation (ie. editing and production), and should also credit anyone else who was involved. It should also credit sources of quotations (textual, recorded, or otherwise).

Referencing and transcription

Podcast transcripts are vital for inclusivity, and you must prepare and submit a transcript with your final podcast. You should include full references in this transcript, so your readers can follow up the sources you have verbally cited. You should also include a bibliography at the end.

Transcript references should be prepared exactly as you would in a standard essay (footnotes in MHRA format). However, you will need a different system in the spoken podcast itself. For the primary texts, the title plus a little extra info ("In Chapter Ten...", "Around half-way through the essay"... etc etc) will be fine. For critical texts, the name of the author, plus the main title will be plenty. Don't forget to tell your listeners that they can find out all the information they need via the transcript.

Podcast titles (choose ONE per group)

We have included the source of the quotations for your reference, but the podcast title is the quotation alone, and you can interpret that quotation as you choose, whether it refers to the

source and its original context, or not. We recommend that you consult your module tutor as your ideas develop. You can present your podcast as a one-off, or as installments in a series.

1) Some hazard of engagement. (Source: Jon Mee, *Conversable Worlds*, p.202)

2) Bring yourself (Source: Nikki Giovanni, in conversation with James Baldwin, Published transcript can be found here p.52)

3) Addressable (Source: Claudia Rankine, discussing Judith Butler's phrase "the condition of being addressable" in *Citizen*)

4) From small talk right to the centre of things (Source: Zadie Smith, *NW*)

5) Armed with such language (Source: Nancy Fraser, 'Rethinking the public sphere', p.68)

6) What delight! (Source: *Pride and Prejudice*, Chapter 27).