UNIT 2
Literary Prizes Podcast
Small Group Project

ASSIGNMENT SUMMARY

In small teams of 3-4, you will create a short podcast (10-15 minutes) on literary prizing. Broadly speaking, each team's podcast will cover one of two topics:

1. An in-depth look at one particular literary prize, such as the Man Booker, the National Book Award, the Nobel Prize, the Corretta Scott King Book Award etc. This topic might include an examination of the history, founding, funding, evaluation criteria, ceremony details, past or current controversy, past winners, upcoming awards ceremony, current nominees, and/or proposed changes. Groups are welcome to expand on this list of sub-topics as is appropriate for the award chosen. OR
2. An in-depth look at a particular trend in literary prizing. A team may discuss the trend in question with the instructor at the start of the project to ensure the topic can be covered appropriately within the given medium and timeframe.

Podcast Recording (100 points)- Each team will produce and make available to the class their podcast recording of 10-15 minutes. Each team will submit their podcast to **two** places:
1. Via link or audio file to **TSquare by 11:55pm on Tuesday, October 31.**
2. Via link to the **blog by 11:55pm Tuesday, October 31** with an accompanying image and abstract so the class can listen to and compose questions on their podcasts.

INSTRUCTIONS

For this assignment, you will work in small groups of 2-3 students to produce a 10-15 minute podcast, in which you present an interesting, informative and entertaining argument about a particular literary prize. You will work in small teams for this project and each team member should plan to share the research, speaking, recording, and editing responsibilities equally. All group members should plan to contribute an approximate equal amount of podcast dialogue. Each group will turn in and workshop a draft of their podcast script, then record and edit the podcast in Audacity.

Your podcast must contain the following information to be considered complete:
- Background information on the prize or trend you are studying
- References to and information from at least **4 sources**; 2 of those sources must come from ORIGINAL research and may not be sources used in class as required or recommended readings
- A clear statement of what is at stake or why an audience should be invested in your topic
- Clear organizational signposts and transitions to help the listener follow along

We will have an in-class workshop on podcast creation and the genre of podcasts on **Thursday, October 12** with Georgia Tech Programming & Engagement Librarian Charlie Bennett. We will have a second in-class workshop on using Audacity to edit sound files on **Tuesday, October 17** with Georgia Tech Multimedia Instruction Librarian Alison Valk.

The audience for the podcast is a broad, general audience who might be interested in information on literary prizes. Since you will be posting your podcast on our course blog, keep in mind that your listeners could include a wider public audience. Consider carefully the appeal of your podcast and directly address what is at stake and why an audience should be interested in your podcast in the opening section.

Each podcast will need to incorporate academic research to support your argument with evidence. Each source should be clearly noted in the podcast and it should always be clear which ideas and arguments originated from sources and which originated from the synthesis and analysis of the team. You will need to incorporate a minimum of **4 academic sources**, including **2 of those sources must come from ORIGINAL research:** each team must locate at least 2 sources that were NOT used in class as required or recommended readings.

A successful podcast will:

☐ Be 10-15 minutes in length, carefully edited, and well produced
☐ Demonstrate awareness of audience and appropriate rhetorical strategies to address a general audience
☐ Inform and entertain an audience on the chosen literary prize topic
☐ Present well articulated arguments supported by evidence from clearly referenced reliable sources
☐ Include both oral and nonverbal forms of communication
☐ Include common elements of the podcast genre, like a mission statement for the "episode"
☐ Utilize standard podcast genre elements to organize the presentation and help the listener follow along
☐ Adopt a consistent tone, pace, and soundscape
☐ Demonstrate strong collaborative work both in the audio recording and behind the scenes

Project Stage: Team Contract (25 points)- Each team will use the skills they developed in the Effective Team Dynamics workshops to compose a team contract to help negotiate their collaborative work and establish team expectations. 1 copy per team due to **TSquare by 11:55pm on Thursday, October 5.**

INSTRUCTIONS

Based on your previous work using a team contract, your team will create a new, specialized contract that fits this new project, your new team, and the strengths of each team member. You may use the team contract template from the previous unit, or create your own based on your conversations and team needs. Team contracts on average should be approximately 2 pages long. Each team member should plan to sign the contract before turning it in.

In addition to the elements that fit into the previous team contract, this contract should contain a concrete proposal for the topic you plan to examine in your team podcast. This may take the form of a paragraph or two of written prose, an outline, a detailed brainstorm, bullet points or other representation agreed upon by the team. Each proposal must answer the following questions:

☐ What prize or trend will your podcast examine?
☐ What aspect(s) of the prize (history, controversy, recent award, other) or trend (time span, controversy, motivating factors, publicity) will your podcast focus on?
☐ What argument do you anticipate making?
☐ What 2-3 sources do you anticipate using? What other kinds of sources might you need?
☐ What challenges or concerns does your team have about this particular assignment?

Project Stage: Podcast Script (50 points)- Each team will submit a detailed, screenplay-style script of the podcast that not only drafts the language each team will use but also the sound, location, and mixing cues needed. One script per team is due to TSquare by **11:55pm on Thursday, October 19**

INSTRUCTIONS

By this point, you will have listened to sample podcasts, participated in a podcast workshop and an Audacity workshop, brainstormed your topic with your team, and conducted research into the prize or trend you are examining beyond the class readings. You will work to compose a script draft that reflects what you have learned in those podcast workshops as well as what your team plans to focus on in terms of literary prizes.

A successful script will contain the following elements:
- ☐ A creative title that encapsulates your topic
- ☐ A key image for your podcast (to be used when sharing the podcast on the blog)
- ☐ A short abstract (150-200 words) that summarizes the contents of your podcast (to be used when sharing the podcast with the class; this abstract will not be a part of the spoken podcast)
- ☐ The script itself, which will include not only the text of what will be spoken but also speaker cues, sound cues, mixing effects, or other cues essential to the final podcast production.

Your group should plan to compose the script as if it were a professional podcast; avoid phrases that indicate this is a class project ("our group" or "our assignment"). Instead, imagine yourself composing a professional podcast for public distribution.

Project Stage: Q&A Session (25 points)- Each team will give a brief summary of their podcast for the class (2-3 minutes) and respond to prepared questions from classmates, for a total of 8-10 minutes of class time. The Q&A session will take place during the **regular class period on Thursday, November 2.**

INSTRUCTIONS

By class time on Thursday, November 2, each individual student should listen to all the class podcasts and come to class with at least two questions to ask each group. In class on **Thursday, November 2**, each group will give a short (2-3 minute) summary of their podcast and be prepared to answer questions from the class, for a total presentation time of 8-10 minutes. All group members should participate equally in the Q&A session. Each of these Q&A sessions will be recorded for reflection and portfolio purposes.

Each class member will hand in **2 prepared questions per podcast** as a Word document to TSquare prior to the start of class on November 2; class members will be awarded participation points based on the quality of the questions as well as the delivery of them in class. Students will be responsible for driving the conversation for this class period and should come prepared to engage with all the teams as well as to respond to questions about their own podcast.

RESOURCES

Georgia Tech's Communication Center is located in Clough Commons, Suite 447. It is an excellent resource for all students (undergraduate or graduate) who want help with a communication-related project, from their multimodal assignments for English 1101 and English 1102 to graduate school applications, from engineering and science reports to oral presentations, from storyboards for videos to poster designs, from grant proposals to job cover letters and resumes. The trained professional and peer tutors in the Communication Center help all students with their written, oral, visual, electronic, and nonverbal communication in every discipline. The staff includes professional tutors specially trained to assist non-native speakers. All services are free and confidential.

The Communication Center is happy to work with teams or individuals.

> Website for Appointments: communicationcenter.gatech.edu/content/make-appointment
> Phone: 404-385-3612
> Visit: Clough Commons Suite 447

The Multimedia Studio in the library provides computers with design software that may be useful, as well as an assistance desk and a large-format poster printer.

The Georgia Tech Library Gadgets Desk has audio/visual equipment and peripherals like microphones and voice recorders that may help you improve the sound quality of your podcast. You can peruse the catalog of materials online and request gadgets at http://libguides.gatech.edu/gadgets/audiovisual

The Communication Center's Rehearsal Rooms are also available for reservation. You can use these spaces for meetings, rehearsals, and recordings. While all of the rooms have sound recording equipment, the IBM room (Room 441) has an especially state-of-the-art system.

Undergraduate Programming and Engagement Librarian Charlie Bennett will give a workshop in class and is available by appointment to help you with podcast creation.

The Multimedia Instruction Librarian Alison Valk will give a workshop in class on Audacity. She is available by appointment or during her office hours to help you with digital platforms like Audacity. She also regularly runs workshops through the library.

Georgia Tech librarians Karen Viars is available to our class by email or meetings to assist you in research or finding resources to help you with your projects. Her office hours are in Skiles 349A on Tuesdays from 10am-noon.

EXPECTED STUDENT OUTCOMES: ARTIFACT

The specific outcomes for the Literary Prizes Podcast include

Hone oral and non-verbal communication by composing an informative, entertaining, and well organized podcast

Improve research skills and learn to best incorporate sources into oral forms of communication

Practice delivering concise information and persuasive arguments through primarily oral and nonverbal modes

Work collaboratively to produce a carefully researched, well-organized, and carefully edited final product
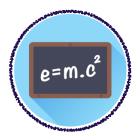
EXPECTED STUDENT OUTCOMES: STAGES

In addition to the outcomes for the final unit artifacts, the project stages are designed to include the following outcomes:

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Increase attention to pre-planning, including building effective team dynamics and writing and revising a script before recording the podcast

Carefully consider approaches to rhetoric and argumentation so as to appeal to a broad, neutral audience while attempting to educate, inform and entertain

Encourage creative problem solving approaches to concrete tasks through brainstorming, creative proposals, and teamwork

Demonstrate problem solving and nuanced understanding of the specific affordances of sound recordings and plan to best use them for the podcast

Scale	Basic	Beginning	Developing	Competent	Mature	Exemplary
Rhetorical Awareness Response to situation, including purpose, audience, register, and context	Overlooks two or more aspects of the situation or assignment, and thus does not fulfill the task	Overlooks at least one aspect of the situation or assignment and thus compromises effectiveness	Attempts to respond to all aspects of the situation or assignment, but the attempt is incomplete	Addresses the situation or assignment in a complete but perfunctory or predictable way	Addresses the situation completely, with unexpected insight; could be presented to target audience with small changes	Addresses the situation in a sophisticated manner that could be presented to target audience as is.
Stance Argument, significance and implications ("so what" factor)	Involves an unspecified or confusing argument; significance is not evident	Makes an overly general argument; significance is difficult to discern, or not appropriate to the rhetorical situation	Makes a simplistic or implicit argument, or multiple arguments that have no clear connection to one another; gestures towards significance, but does not fully develop it	Makes an explicit and straightforward argument that does not oversimplify the problem or question; explores at least one implication of the argument in depth	Makes a complex, unified argument that clearly articulates a position or stance; explores multiple implications of the argument	Offers an inventive, expert-like argument that clearly articulates a sophisticated position/stance; explores multiple implications of the argument in a compelling manner
Development of Ideas Evidence, analysis, and substance	Claims requiring support are not backed by necessary evidence; lacks analysis of major pieces of evidence; content is not substantive	Evidence and/or analysis is weak or contradictory; does not account for important evidence that could support or disprove the argument	Evidence provides minimal but necessary support to each point; attempted analysis is not sufficient to prove the argument	Evidence and analysis are substantive; they support the argument and related claims, but are mostly predictable	Evidence fully supports and proves the argument and all related claims; evidence is always paired with compelling analysis	Evidence and analysis are precise, nuanced, fully developed, and work together to enhance the argument,
Organization Structure and coherence, including elements such as introductions and conclusions as well as logical connections between points	Lacks unity in constituent parts; fails to create coherence among constituent parts; contains major argumentative holes or fallacies. Organization impedes understanding.	Uses insufficient unifying statements; uses few effective connections; some logical moves necessary to prove the argument are absent. Organization does not improve understanding.	Uses some effective unifying claims, but a few are unclear; inconsistently makes connections between points and the argument; employs simplistic organization	States unifying claims with supporting points that relate clearly to the overall argument and employs an effective but mechanical scheme. Logical organization supports understanding.	Asserts and sustains a claim that develops logically and progressively; adapts typical organizational schemes for the context; achieves substantive coherence	Artifact is organized to achieve maximum coherence and momentum; connections are sophisticated and complex when required. Organization anticipates readers' needs.
Conventions Expectations for grammar, mechanics, style, citation	Involves errors that risk making the overall message distorted or incomprehensible	Involves a major pattern of errors;	Involves some distracting errors	Meets expectations, with minor errors	Meets expectations in a virtually flawless manner	Exceeds expectations and manipulates conventions to advance the argument
Design for Medium Features that use affordances of the genre to enhance factors such as usability and comprehensibility	Lacks features necessary or significant for the genre; uses features that conflict with or ignore the argument..	Omits some important features; distracting inconsistencies in features; uses features that don't support argument.	Uses features that support the argument, but some match imprecisely with content; involves minor omissions or inconsistencies...	Supports the argument with features that are generally suited to genre and content.	Promotes engagement and supports the argument with features that efficiently use affordances.	Persuades with careful, seamless integration of features and content and with innovative use of affordances.
Collaboration Group dynamics, jobs within a group, demeanor, potential for positive influence over the collaborative process	Unsuccessfully contributes to group project.	Works with group in limited fashion, makes minimum contributions; individual work is late or incomplete; is unwilling to bend or negotiate with group.	Contributes work, completes apportioned work load; does not contribute to group dynamics in additional ways; causes conflicts or is unable to diffuse conflicts among group members	Completes individual work skillfully and in a timely manner; performs one or two roles within the group well but is unwilling to take on new roles or be flexible.	Promotes overall improvement of individual work through group dynamics, takes on new roles with success, encourages peers; diffuses potential conflicts	Skillfully manages group dynamics, negotiates group workload and roles with ease, improves group's morale and work through encouragement and high standards