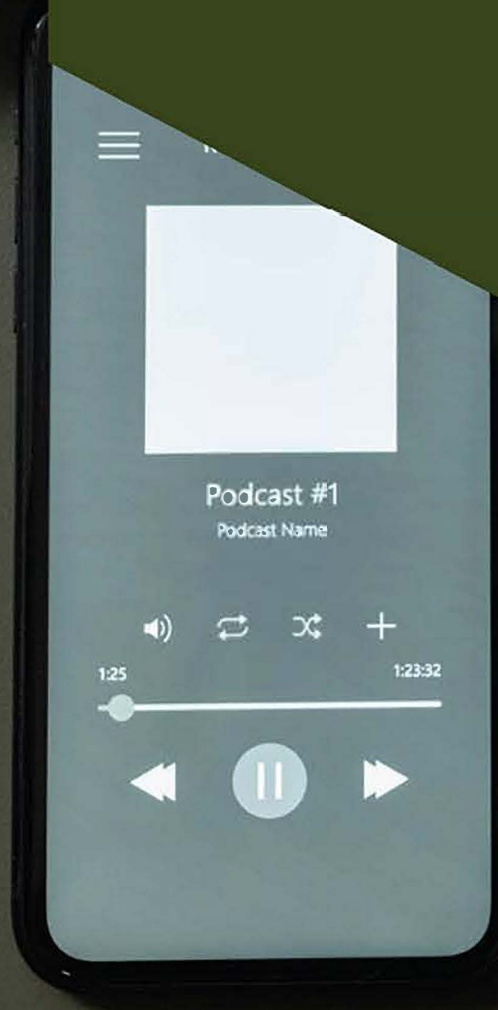


PODCASTING IN THE L2 COMPOSITION CLASSROOM

LESSON PLANS
AND HANDOUTS



Common Core Standards Addressed in this Unit

S/L 1	Prepare for and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
S/L 2	Integrate multiple sources of information presented in diverse media and formats, including visually, quantitatively, and orally.
S/L 5	Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence, and to add interest.
S/L 6	Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.
Writing 3	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
Writing 4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
Writing 5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
Writing 6	Using technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.
Writing 10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.
Reading 1	Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
Reading 3	Analyze how and why individuals, events, or ideas develop and interact over the course of a text.

DIGITAL WRITERS' WORKSHOP

OVERVIEW & PURPOSE: THE LAUNCH!

The launch is intended to excite students about podcasting. This workshop will introduce students to podcasting, provide them with an overview of the project, and obtain student consent for research.

OBJECTIVES

Students will be able to:

1. Describe a podcast and the class podcast project.
2. Explain the teacher's research and their voluntary involvement.

MATERIALS NEEDED

1. Project sequence infographic
2. Project timeline
3. Consent form
4. Consent script
5. Student podcast folders

PROCEDURES

1. Start a class discussion about podcasts. Gauge what students know or don't know about podcasts with the following questions:
 - a. What's a podcast?
 - b. Where can you hear a podcast?
 - c. What's a podcast about?
 - d. How does it change the way you listen when you can't see someone? Think about when you talk to a family member on the phone instead of in person; what changes in how you tell a story or how you listen to a story?

Presumably, students will be unfamiliar with podcasts. Provide information where needed to fill in the gaps. You may suggest students pull out their phones and locate a podcast application. If students can do this, show them how to search for and subscribe to a few select podcasts, like The News in Slow English, Tell Them I Am, Radio Ambulante (for Spanish speakers), In the Thick, and StoryCorps. Muslim students might enjoy Honest Tea Time, Freshly Grounded, and Sarde After Dinner.

2. Walk students through the podcast project. Use the infographics to help students understand each phase of the project, focusing on the modeling, writing, revision, and sharing stages. Explain that they will participate in digital writer workshops where they will learn how to compose with technology. Allow students to ask questions.

3. Finally, remind students that you, too, are a student and that you are studying the best ways to teach writing to Learners of English as an Additional Language. Tell them that you hope to share what you learn during this podcasting unit with other teachers at JCTC and other schools by writing an article or presenting at a conference. Explain to students that you would like to take notes on their experiences with podcasting, collect their work, and even interview them to learn more about their opinions about podcasting. Walk them through the consent form using the consent form script and allow students to ask questions both during your explanation and after.

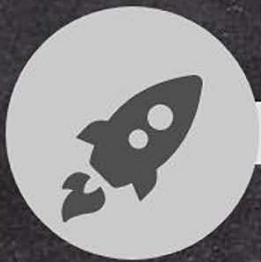
4. Last, distribute a podcast folder to each student. Inside the folder will be all the project handouts, and students will store any handwritten notes or transcripts in this folder to later submit to the instructor.

HOMEWORK

1. Sign the research consent form and return it to the instructor (if you are willing to participate)
2. Review the project timeline and put important dates in your phone calendar or planner.

PROJECT SEQUENCE

Launch



The launch is intended to excite students, provide them with an overview of the project, and obtain research consent.

Sound Stories



Students listen to two or three narrative podcasts to become familiar with the mode and consider how sound can shape a message.

Podcast Analysis



Students will analyze the podcasts and discuss what made each podcast compelling. Students will co-develop a rubric for evaluating their podcasts.

Storyboarding



Student will brainstorm topics for their narrative podcasts and begin scriptwriting and storyboarding activities.

Mini-Workshops



Mini digital writers workshops will introduce students to the recording technology, bumpers and stingers, and sound and tech metalanguage.

PROJECT SEQUENCE

Putting It All

Together



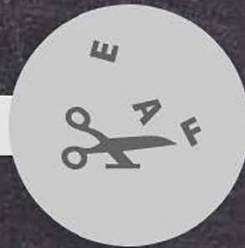
Students will take all of their content and begin recording their scripts.

Peer Response



Students listen to each other read aloud from their script or to their recorded podcasts and provide each other with feedback.

Rough Cuts & Edits



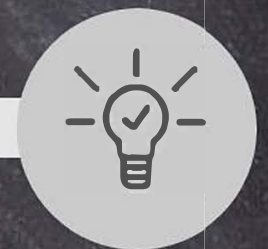
Students make final changes to their recorded stories, enhance with music and sound, and submit.

Voices Heard



Students share out their podcasts in a public forum.

Reflection



Students will reflect on their podcasting experiences and explain their design and composition choices.

DIGITAL WRITERS' WORKSHOP

OVERVIEW & PURPOSE: ANALYZING SOUND STORIES

Students will listen to and analyze two or three narrative podcasts to become familiar with the mode and consider how sound can shape a message.

OBJECTIVES

Students will be able to:

1. Discriminate between the affordances of different modes, including linguistic, aural, and visual.
2. Assess podcasts for elements and techniques of good storytelling.
3. Critically analyze the use of music, sound, and voice in podcasts to communicate meaning.

MATERIALS NEEDED

1. [Tell Them I Am Season 2, Episode 21 "Khalil,"](#) (12 minutes) + transcript
2. Podcast analysis graphic organizer

PROCEDURES

1. Ask students to think about stories their parents, family, or friends have told them. Invite a few students to share these stories briefly. Ask them to reflect on what makes it a story great? What are the elements and techniques of great storytelling? Create a list with students' ideas using the course Google Drive.
2. Ask students to consider how stories we hear, but can't see, can sometimes be even more powerful than stories we see on TV or in film. Again, write students' answers in the course Google document.

3. Tell students they are going to listen to a podcast today. Introduce the podcast Tell Them I Am. Explain that the podcast features stories from the Muslim community, but they will likely find that the stories are universal.
4. Play the podcast for students two times (**start at 1:20*).
 - a. First Listen: Instruct students just to enjoy listening to the podcast. After the first listen, ask them to recap what the story was about (purpose), discuss what was interesting, and what (if anything) they were able to visualize while listening.
 - b. Second Listen: Distribute the podcast analysis graphic organizer. Explain the graphic organizer to students and how to fill it out. Ask them to listen more closely this time for music and sound effects, important details and rich descriptions, and other positive aspects of the story.
5. After the second listen, put students into small groups. Give them ten minutes to discuss the podcast and review their graphic organizers. What did they think of the use of sounds and music in the podcast? What made this a good story?
6. Bring the class back together and ask them what they think about using music, sound, and a person's voice to communicate meaning. How did the podcast effectively do this? How did the speaker keep you engaged in his story? Finally, ask students if they have any personal connection to the experiences shared in the podcast.

HOMEWORK

1. Students will listen to Tell Them I Am Season 2, Episode 18 "Wai Wai" (16 minutes) at home. Distribute transcript to students and demonstrate how to access the podcast via the podcast app on their phones and the course's Google Drive.
2. Students will complete a Google Form [activity](#) to demonstrate that they listened to and understood the podcast.

Tell Them I Am Season 2, Episode 21 “Khalil”

KHALIL: My name is Khalil Abdur Rashid. I specialize in the area of America Islam and Islamic studies. And I do a little bit of teaching on diversity in spirituality as well.

(Host) MISHA: Will you tell me a little bit about whose whose watch it was?

KHALIL: So, this was a watch that belonged to my father’s adoptive father. So, my father, my biological father, was adopted. And his adoptive parents, you know, they raised him from when he was an infant. Um before he was two or three years old, his adoptive father had died, but left him a watch. It was a sliver face. It was a black leather band. It was thin it wasn’t, or it wasn’t so thick. And there were numbers not roman numerals. It was white or sliver. That’s as far my memory goes.

[Music]

I was 18 years old. I graduated from high school. I went to go see my dad, and he gave me that watch. It was in a box, and I put it on immediately. He had given the watch to me as a graduation present, and he was real proud of me. I had just gotten into college as well, so he wanted me to have it. And it was a family heirloom. And it was to stay in the family, and hopefully I would pass it down you know to my son. And that would be sort of the inheritance and the legacy. Time itself.

[Music]

MISHA: Other than a new watch strapped around his wrist, Khalil continues his routine as usual. He’s a student at Georgia State University in Atlanta.

KHALIL: I think I was 19. And it was in the evening, probably around 8. p.m.

MISHA: Classes ended, so he walks his normal route home.

KHALIL: I used to walk down to the train station to catch the bus. Ironically, the name of the train station is called Martin Luther King Jr. Train Station. It was across from one of the worst housing projects in the city of Atlanta.

MISHA: The only thing unusual about this night is the group of people walking toward him.

KHALIL: And I had seen them from a little bit of distance away. They were two men and there was one woman.

MISHA: His heart starts to race. Something seems off. And he's right. They block his way. And one of the guys says:

"Give it up! Give me what you have."

KHALIL: I was like, I don't have anything. Pulled out my wallet and you know gave the few... I probably had like four, five dollars or somethin', something, but that wasn't enough. And so, I felt intimidated, nervous, scared, and I was just trying to get out there as quickly as possible.

Then the other person said, "And your watch too." And I said "no." And then the gun was pulled on me.

[Long silent pause]

The person put the gun to my head point blank. We were probably about a foot or two feet away from each other. And I backed up a little bit, and I felt compelled to give up, what for me, was, at that moment, the most valuable thing I had. And I got very very angry at the idea of parting with something that my father gave me—the only thing he gave me. And I undid the watch, I unlatched the watch. I was fearful, I was scared, but I was also angry. So, I took the watch off and I threw it. When I did the gesture with my hands and tossed it, the trigger was pulled. And then I jumped. You know, when...CLICK! And it jammed. I didn't even think. I just ran.

[Music]

And I just kept running and running and running. I reached the train station. I remember going all the way to the back of the bus, to the end, and sitting down, leaning against the wall, and just shaking. I did break down on the bus.

Went home, didn't speak to anybody. [Shower sounds]

And I remember immediately, I just...took off everything, went in the shower. Like immediately that was what happened. And I myself felt like, I just needed to wash, and I needed...I felt for some reason I felt I wasn't clean, right? I just needed to wash.

Took in that moment. And it was really traumatic, actually. Never spoke about what happened with anyone in my family. Two or three days later, I had a friend of my father's call me and pick me up. And he said, "I'm going to take you some place." And he picked me up and he took me to a funeral home. And and I said, "What are we here for? What are we doing at a funeral home?"

He said, "I want to show you something." He didn't know what happened. I didn't tell anybody what happened. But he just did this on his own.

He takes me in the funeral home, we go downstairs, and there are these other...there are about five other Muslim men around. And on the gurney, you know, is a young man. And I was told by one of the gentlemen there that this was an 18-year-old kid who had just died. And he had died of AIDS.

One of the brothers in the room said, "We're going to prepare his body." You know, we're going to go through the Islamic process, the Muslim funeral process of washing the body and wrapping it, which is called *janazah*.

And here I was as a 19-year-old or 20-year-old kid, young man, who had just had a near-death experience. And here I was in an *actual* experience, touching and wrapping and preparing somebody's body to be transitioned into the grave. I had never experienced an encounter with death before. I *had never* thought about my life coming to an end. Most people don't get second chances. And I think there is a religious aspect to it. Because I did think that I...you know I almost died. I almost lost my life. And what I lost was the watch...and some cash. But I gained a significant respect for time. And the value of time and the value of this life is something I derive from losing the watch and almost losing my life. **So, I lost the watch, but I gained my life.**

[Music]

PODCAST ANALYSIS

DESCRIPTION/DETAIL

MUSIC/SOUND/VOICE

STRUCTURE

OTHER POSITIVE TRAITS

Tell Them I Am Season 2, Episode 18 “Wai Wai”

Wai Wai: My name is Wai Wai Nu. I am Rohingya. I am known as a human rights activist back home in Myanmar.

[Music plays] My father was a teacher from around 1960s to 1988 in a government school.

[Sounds of protest] When I was young, during the 1988 student uprising, he was fired.

(Host) MISHA: The school fires Wai Wai’s dad for organizing a teachers’ union. It’s a government school, so organizing a union is seen as an act against the government. In 1988, after he’s fired, he gets deeper into politics.

Wai Wai: [Music plays]

My father, you know, seeing him, such a person who have so much passions about helping others to change the society. That notion, that understanding of him, I had was since very early age, like as early as I could remember.

(Host) MISHA: Her dad is her idol. Someone she looks up to.

Wai Wai: [Music plays]

He looked very strong. He looked tall. He was very big for a young kid to see, to look at.

(Host) MISHA: Wai Wai is a lot like her dad.

Wai Wai: He has, you know dark hair, and I, my color is the same as him. Brownish, right? And my mom has a fair color. She would say, “You guys share the same color, and the same personality, the same smile.” Sometimes in a positive way, right? When she has a good mood and adore us. Sometime it can be negative way. [laughs]

(Host) MISHA: At night, after he’s done with work, he tutors his kids out on the family’s balcony.

[Sound of wind rustling through the trees; insects]

Wai Wai: So, at nighttime, it’s very calm. We didn’t have light—electricity, I mean. It’s like very remote, a small city. It’s mostly warm weather. We always have a nice breeze. And next to our balcony there were several trees.

(Host) MISHA: Once tutoring would end for the night, Wai Wai would stay outside with her dad. And she *loves* these moments because every night he brings out something very special.

Wai Wai: [Music plays]

My father had a few radios. I remember one, it was big, like very old style. Like a big radio.

(Host) MISHA: And he would pull out one of his radios, and he would turn on the day's news.

RADIO REPORT: "This is the nightly news from Burma."

[Sounds of radio]

Wai Wai: He used to sit outside during the night...listen to radio all the time. I remember listening radio along with him.

[Music plays]

(Host) MISHA: Here's the thing. It was dangerous to listen to foreign radio out loud. I mean, it was dangerous to listen to it all, but if somebody heard you, they could snitch on you. And you could get arrested. You were supposed to only be listening to government radio, government news. So, Wai Wai and her dad would share earbuds: One in her dad's ear, and one in hers.

Wai Wai: They assume that people who listen this programs are against the military; thus, they would crack down, arrest. I think we were listening mostly BBC or VOA (Voice of America) or Radio Free Asia. These three channels were the most popular. And I think we listen all of them.

(Host) MISHA: She would hear the hosts talk about people like Aung San Suu Kyi—a Nobel Laureate.

Wai Wai: I remember the moment I ask him: "Who is she?" And then my dad took his diary and notebook and he pulled a photo of the Aung San Suu Kyi from his diary cover where he hid her photo because it was risky to keep even her photo during the military dictatorship. And he pulled out that photo and he explained to me who she is, how she is inspiring, how she is courageous.

(Host) MISHA: At that time, everyone in the world saw Suu Kyi as a champion of democracy. Someone who fought and spoke up against the military dictatorship. Aung San Suu Kyi has since fallen from grace. She stood by while the genocide against the Rohingya Muslims continues in Myanmar. *All under her watch.*

Wai Wai: I grew up talking to him about people, chatting about politics.

(Host) MISHA: By this time, Wai Wai's dad is *working* with Aung San Suu Kyi, which is *really* risky.

[Music]

Aung San Suu Kyi and her party are opponents of the military dictatorship, so *anyone* working with them is considered an enemy of the government.

Wai Wai: When I was eight, my dad and our family moved to Yangon, which is the capital city of Myanmar at that time. And we were living in Yangon, they were targeting my father. He was targeted more than other politicians because of this ethnic identity. Because we were, we are Rohingya.

(Host) MISHA: On March 17, 2005, the police come to Wai Wai's home, and they arrest Wai Wai's dad.

[Music stops]

Wai Wai: We didn't have access to informations around him. We didn't know where he was held or detained at that time.

(Host) MISHA: Two months pass, and then...

[Loud knocking]

Wai Wai: They came to arrest the rest of the family, including me. It was it was at nighttime. There were about 30 police came to my house and knock the door at 1 a.m. in the morning and they took us to the police station. We had nothing but few clothes we were told to take. They send us to the jail the next day. We were detained in the jail, and then we had "closed" trial within the prison. Closed trial mean we had no legal counsel, and they sentence us.

[Dark sounds]

(Host) MISHA: Wai Wai is sentenced to Insein prison for 17 years. Wai Wai is only 18 at the time. She spends most of her adolescence there, confined to a few walls and a prison yard.

Wai Wai: We had very very poor standard of living. You know we had to sleep on the floor where we were given only space for two feet by six feet for each person.

(Host) MISHA: Seven years go by like this. In January of 2012, the president at the time declares amnesty and frees Wai Wai and her entire family from prison, including her dad. By now, she's 25-years-old.

Wai Wai: I'm grateful for my experience although being in the prison it was not the best thing in life we can have that I couldn't imagine to go back. Realize all this things in my seven years of imprisonment that's way I call it "University of Life."

(Host) MISHA: She comes out of prison and she becomes an activist. The kind of person she grew up hearing about on the radio.

Wai Wai: I think, yeah, listening to the radio in my young age is one of the major reason that make me who I am today.

[Music plays]

(Host) MISHA: The person someone else will be hearing somewhere in the world. Through little headphones jammed into their ears.

Wai Wai: Having the notions and knowledge about the situations in the country in a very young age affect my way of thinking, the way I feel, the way I envision in my life. I felt no other options but to do this work. And it is my responsibility. It is my moral duty to take my privilege and work for, you know, a freer society, work for equality, work for freedom, for my community and for the country.

(Host) MISHA: And through all of this, Wai Wai realizes that her biggest heroes weren't the ones she heard about on the radio...

Wai Wai: And seeing my father doing this for his entire life without having any reward, any benefit from it...

(Host) MISHA: Her biggest hero was the one she had right at home. The one sitting next to her with the other side of the headphone in his ear.

Wai Wai: He wanted me to understand how other females are brave and how I can be brave. **So, he definitely had intention to inspire me.**

[Music continues]

DIGITAL WRITERS' WORKSHOP

OVERVIEW & PURPOSE: SOUND STORIES

Students will listen to and analyze two or three narrative podcasts to become familiar with the mode and consider how sound can shape a message. Students will also collaborate to create a rubric for assessing their podcasts.

OBJECTIVES

Students will be able to:

1. Assess podcasts for elements and techniques of good storytelling.
2. Critically analyze the use of music, sound, and voice in podcasts to communicate meaning.
3. Develop criteria to assess their podcast projects.

MATERIALS NEEDED

1. [Tell Them I Am Season 2, Episode 18 "Wai Wai,"](#) (16 minutes) + transcript
2. Podcast analysis graphic organizer
3. Rubric model
4. Rubric template
5. Podcasting glossary
6. ["Tell Them I Am Season 2, Episode 14 "Enes,"](#) (16 minutes) + transcript

PROCEDURES

1. Start the class with a review of the podcast students listened to for homework. What was the podcast about? What was interesting? Did they notice different aspects of the podcasting this time, like the use of sound and music to communicate meaning?
2. Play the podcast in class for students (**start at 2:52*). Distribute a new copy of the

podcast analysis graphic organizer and have students complete it while listening. After listening, ask students what they filled in on their graphic organizers. Project a copy of the graphic organizer and fill it in with students' answers. This episode does a great job of using music and sound effects, so make sure students take note of this.

3. Now that students have spent two classes listening to and analyzing good podcasts, they are ready to use this knowledge to co-create a podcast rubric. Remind students that since podcasting is new to them that you will grade their work for completion. However, you will give feedback on their podcast, but they get to decide what makes for a "good" podcast. Explain to students what a rubric is and show them an example. Tell them that each group will create a rubric for the podcast unit, and you will compare all of them to make the final rubric. Give students 20 to 30 minutes for this activity. Students may need time at the start of the next class session to complete their rubrics.

HOMework

If necessary, give students a third podcast model to review.

1. Students will listen to Tell Them I Am Season 2, Episode 14 "Enes," (16 minutes) at home. Distribute transcript to students and remind them how to access the audio file.
2. Students will complete a Google Form [activity](#) to demonstrate that they listened to and understood the podcast.

PODCASTING GLOSSARY

GENERAL TERMINOLOGY

1. **Podcast** (noun)- A program that is like a radio show downloaded over the Internet.
2. **Multimodal composition** (noun)- A piece of work that uses multiple sources for communicating a message, such as music, art, video, photos, dance, and written words.
3. **Rubric** (noun) – A scoring guide used to evaluate student work.

STORY CREATION TERMINOLOGY

1. **Narration** (noun)- The act or process of telling a story or describing what happens.
2. **Brainstorm** (verb)- Solve a problem or produce ideas by talking to other people, journaling, talking out loud to yourself.
3. **Storyboard** (noun)- A series of drawings, pictures, or notes to show the organization of a movie, television show, or podcast.
4. **Transcript** (noun)- A written, printed or typed copy of words that have been/or will be spoken.
5. **Signposts** (noun)- Words that help your reader or listener to follow the organization of your story

RECORDING TERMINOLOGY

1. **Room tone** (noun) – indoor noise at the place where you record your story.
2. **Royalty-free** (adjective)- Photos, music, sounds, drawings, and other materials that the public can use without the need to pay the owner for its use.
3. **Podsafe** (adjective)- Music or sound clips open to the public to create a podcast.
4. **Intonation** (noun)- The rise and fall in the sound of your voice when you speak.
5. **Monotone** (adjective)- A way of talking without raising or lowering the sound of your voice.

EDITING TERMINOLOGY

1. **Audio editor/Audio editing software** (noun)- A program that allows you to edit your audio files, such as changing the volume, adding special sound effects, cutting, and deleting.
2. **Upload** (verb)- Moving a file from a computer or other device (phone, iPad) to another computer or a larger computer network
3. **Download** (verb)- Moving a file from a larger computer system to a personal computer or device (phone, iPad).
4. **Import** (verb)- To bring a file into a system.
5. **Export** (verb)- Change a file's format so it can be used in other programs.
6. **Clip or Trim** (verb)- Remove or cut part of your audio that you no longer want.
7. **Fade in/fade out** (verb)- Adjust the sound volume from low to high or high to low at a slow pace.
8. **Tracks** (noun)- Layers of sound.
9. **Bumper** (noun)- Short pieces of music usually lasting no longer than 15 seconds used during introductions, conclusions, and other transitions in a podcast.
10. **Stinger** (noun)- Similar to bumpers but shorter, no more than 5 seconds, and help with transitions in a story.
11. **Sync up** (verb)- Combine two or more pieces of audio so that they line up exactly.

PODCAST RUBRIC

You need to work on this. Here's some help:	Criteria	Wow, you did that well!

PODCAST ANALYSIS

DESCRIPTION/DETAIL

MUSIC/SOUND/VOICE

STRUCTURE

OTHER POSITIVE TRAITS

Tell Them I Am Season 2, Episode 14 “Enes”

Enes: Well, I’m Enes Kanter. I play basketball in NBA for Portland Trailblazers. It’s my tenth year in the league. I come from a very educated family. My dad was a genetics professor. My mom was a nurse. So, all they cared about was just me going to school and just becoming maybe like a doctor or professor like my dad one day, you know. To me, I was like okay education is so important, but same time I want to play like some kind of sport.

You know, I wanted to be a soccer player, but I was taller than all the other kids. And I remember going to second or third grade, I looked like I was going to fifth, sixth grade, you know. And just because my dad is a genetics professor, people were just keep making fun of me, and saying “You know, your dad played with your genes. And that’s why you’re so taller and bigger than all of the other kids. And a little slower than all the other kids.” And so, they’re like, you know “You’re not really that good at soccer, but you can just you know play some other sport.”

And I actually switched sports when I was you know ten or eleven years old. And I started playing basketball for the first time with a soccer ball just because I was taller than everyone else, I was really good at it, and I fell in love with the game.

My P.E. teacher was always like, you know, “You have a talent. You should come and join to school team.” And I told my dad, I was like dad, you know “I understand that you know schoolworks are so important, but same time I want to you know play something.” And he said, “No.” And I was just so very very heartbroken.

I remember one weekend I was like I had a plan. I told my dad, I was like, “Listen, if I beat you in one-on-one, you gonna let me play basketball.” And he was just saying like “Yeah, sure. Okay. Okay, whatever.”

[Music]

Every weekend my dad took me and my brother to go play either soccer, or table tennis, or basketball. My dad was always beating me in everything. You know, whatever sport we play, he was always beating me. It was like, now I’m thinking like: “At least like feel bad, give your son some kind of confidence, right? Like lose it on purpose or I don’t know, something.” But like, no he wanted me to just like you know learn in a hard way I guess because he wanted me to focus on schoolworks that much.

I had a plan. I’m like okay, a month from now on, I’m not gonna to tell my dad that I work every day. That I’m just gonna practice every day. Workout every day. I check that date...Okay, I’m gonna beat him on that day.

(Host) MISHA: So, Enes marks his calendar. In thirty days, he's gonna challenge is dad to a game of one-on-one. But in order to win, he's gotta get ripped.

Enes: So, I learn how to do push-ups. I learn how to do sit-ups. And you know, I was just like jumping ropes and everything.

(Host) MISHA: He's gotta eat right.

Enes: You know, just like drinking lots of milk. You know eating very healthy, eating a lot of vegetables, which I *hated* it.

(Host) MISHA: Gotta give up even his favorite snack.

Enes: I had X Nutella; it was very tough for me. It was like my siblings were shocked, like "Wow, you don't eat Nutella anymore."

I'm like "Yeah, you know, I'm just like trying to watch my weight."

And they were like "What? What's wrong with you?" you know.

(Host) MISHA: For thirty days, Enes thought of very little else. He even thought about winning when he was sleeping.

Enes: Yeah, I was just dreaming about beating my dad one-on-one. You know before I go to sleep, after I wake up, "Okay, just focus on the work."

That month was like the first time I had a goal. That I was like, okay, you know this is a very good crazy feeling. Before that, I was like just like a little kid. I didn't care about anything but just watching cartoon and I guess eating junk food.

(Host) MISHA: After a whole month of training, the day finally arrives. Enes approaches his dad...

Enes: And I'm like, "Okay, dad. Today's the day I'm gonna beat you in one-on-one. And if I do, you gonna let me play basketball, right?" I even remember what I wore. I was like, I wore shoes, I had a hole in my shoes. I still remember. [Laughs]

(Host) MISHA: Tensions are high as father and son stride out onto the basketball court. It's about 1:00. Hot as hell. And by the way, they're not playing in some fancy gym. These are public courts. This is *asphalt*.

Enes: If you fall, you're gonna bleed.

(Host) MISHA: And as the game is about to begin, Enes gives his dad a little lip. Just to show him he means business.

Enes: We always like shoot first, who gets the ball. And I told my dad, "I don't want it. You can start." And he was like "Woah, okay." He was like "You're a little cocky today."

(Host) MISHA: He's like, "Yeah, that's right. I'm living rent free in your head."

[Sounds of playing basketball]

But when Enes's dad takes the ball, he quickly scores, and Enes wonders: "Am I in over my head? Was this a mistake? Did I just give up Nutella, *for nothing?*"

[Sounds of playing basketball]

Enes: So, he scored a ball, and it was my turn. I layed it up so it was 1-1. So, it was game to eleven. And then he layed it up, I shoot the ball, so it's 2-2.

(Host) MISHA: But then his dad starts missing shots.

[Music]

Enes: I was playing good defense; he was missing shots. And then I could kinda tell he was getting frustrated, you know? So, then I was scoring the ball, bank shot, just because of that month, I was watching basketball, I was watching like how they shoot, how they lay the ball up and everything.

I think it was like 7 to 3. I remember cuz I remember telling him like, "Hey, what's up, old man?"

[Echo]

And he got so mad. [Laughs] He got like really mad. I'm like "Oh my God, I shouldn't have said that." And then he like scored the ball, because obviously he was bigger. So, he was kinda like playing post-up, and like you know, scoring a goal almost every time. It was like 7-7, 8-8, and he came back, and it was like 9-9, and I scored a ball 10-9, and he missed it, so if I were to score, then I was gonna to win.

And he blocked my shot, and he scored the ball, so it's 10-10. And I was like, "Does the game go to twelve or eleven?"

He's like, "Okay, game's eleven. Whoever scores the ball is the winner."

I got the ball. I remember just like I was so nervous. I remember like my knees were shaking. I'm like everything going through my mind, I'm like, "Okay, if I score this, I'm gonna play school team."

(Host) MISHA: So, Enes charges in on the right, fades back, and takes a shot.

Enes: And I shot the ball. And he was just watching. I was watching.

(Host) MISHA: The ball hangs in the air for what seems like an e.t.e.r.n.i.t.y. And then...

[Sounds of basketball]

Enes: The ball went in. As soon as the ball went in, I didn't even see his reaction. I just start to run around the school. You know, I was like: "I beat my dad! I beat my dad!" And then I came back, and he shake my hand and say "Okay, you know, good job. I'm gonna let you play on school team next year."

And I was like, I didn't care what he was saying, I just wanted to go back home and tell my mom that I beat my dad. And she was so happy for me. She was so excited. And my first meal was Nutella, obviously.

I eat like, I remember like half a jar of Nutella. I was like, I didn't, no bread, no anything, no toast. It was just like eating with a spoon.

One thing my dad taught me that whatever happens in life you can never ever give up on your dream, you know. You gotta work hard for it. You know, you gonna give yourself hundred percent. And whatever you're doing you have to have fun. You have to smile. If you're not smile, then you're not having fun, you not doing the right job.

We were always close, but that game definitely just made us closer. Like he saw that like his son just if he put his mind to it that he can do it. He started to you know just give me more respect. He let me play basketball. That was my, that game, probably made me who I am today.

You know, if I have a kid one day, I will push him to have the discipline that I have. I would never want him to take the easy way. If you want something in life, you gotta work hard for it. You know, you have put your focus, put your mind to it, and just go out there and see if you can do it.

[Announcer David Stern] With the first pick in the 2011 NBA draft...

Enes: In the NBA, there is like this draft tables, you know. When you are drafted, they call your name, you get up, and you hug the people around that the table. When they drafted me, you know, it was 2011, it was David Stern, he came out and said "The 2011 NBA Draft..."

*[Announcer David Stern] And the third pick in the 2011 NBA draft, the Utah Jazz select **Enes Kanter from Istanbul, Turkey and the University of Kentucky.***

Enes: And me, just I just got up and hugged my dad, you know. He was like the first person that I hugged. So, like he was very proud and excited. And I'm sure like if I asked him, he would say like, "I'm glad that he beat me in one-on-one."

DIGITAL WRITERS' WORKSHOP

OVERVIEW & PURPOSE: BRAINSTORMING & STORYBOARDING

Students will brainstorm podcast topics and practice telling stories to a partner. Students will receive feedback and narrow down their topics.

OBJECTIVES

Students will be able to:

1. Brainstorm three possible podcast topics.
2. Recount a story for your partner.
3. Judge your partners' story for storytelling techniques, interest, and organization.
4. Select one topic to develop further for your podcast.

MATERIALS NEEDED

1. Paper + pen/pencil
2. Podcast prompts
3. Podcast topic selection form

PROCEDURES

1. Provide students with the podcast prompts. Read through the prompts and check for understanding. Allow students time to ask questions. Give them five to ten minutes to brainstorm potential topics for each of the prompts.
2. From their list, students should choose one question to tell a story about. Pair students up and have them take turns telling their stories. The listening student should be prepared to give feedback (i.e., Was it an engaging story? Was it easy to follow?). If the listener doesn't think the story is a good choice, the storyteller can choose a different

option from their list and see if it is more engaging for a podcast.

3. If time allows, have the class share how the storytelling activity went and invite a few students to present their stories to the rest of the class.
4. If time remains, share with students the final rubric that they helped to create. Tell them to keep the rubric criteria in mind while creating their podcasts. Or, if necessary, use extra class time to complete the rubric if students were not able to complete this in the last class.

HOMEWORK

1. Students will select their podcast topic and submit it to the instructor.
2. Students will submit a list of music or sounds that might make their podcast more engaging to listeners.

PODCAST TOPIC DEVELOPMENT

ASSIGNMENT INSTRUCTIONS

For this project, you will tell a personal story in the form of a podcast. Your story should be engaging for listeners, well-organized, and rich in detail. The story can be about you or someone close to you, like a parent or sibling. Remember that your podcast will be shared with the class, so choose a story you are comfortable with other people hearing. The podcast should be two to four minutes long.

Your story should answer **one** of the four questions below. If you have an interesting story to tell that doesn't answer one of these questions, tell it to the class, and we'll see if it is right for a podcast!

1. What is a story that is told over and over again in your family? Maybe it is about you, or perhaps it is about another family member.
2. What is something that happened to you that you will never forget? What happened? Who was involved? Where did it take place?
3. What was a difficult experience or challenge that you went through? Did you learn an important life lesson from this difficult experience?
4. What is a story about one of the most joyful or memorable experiences of your life?

DIGITAL WRITERS' WORKSHOP

OVERVIEW & PURPOSE: STORYBOARDING I

Students will compose the first draft of their podcast scripts in this workshop and focus on effective ways to begin their audio stories that make their purpose clear to the audience.

OBJECTIVES

Students will be able to:

1. Identify six different techniques for composing an effective and engaging audio introduction.
2. Compose a narrative podcast script.

MATERIALS NEEDED

1. [NPR: How Audio Stories Begin](#)
2. Dictionaries (bring multiple languages)
3. Audio stories graphic organizer

PROCEDURES

1. Explain to students that they will write the first draft of their stories today. Refer to the NPR training materials on how to craft engaging audio story introductions. Have students fill out the graphic organizer with each intro technique and examine which techniques were utilized in the model podcasts listened to in previous digital writers' workshops.
2. Provide students with the rest of the class session (at least 30 minutes) to write their drafts. Tell them they don't need to note where music or sound effects will be in their scripts at this stage in the writing process. Remind them that even though they are writing, they will later be reading these stories aloud and suggest that they speak their

stories quietly while writing.

HOMEWORK

1. *Remind students to bring their smartphones or other recording device and a pair of headphones (if they have them) to the next class.
2. Continue working on their scripts if they did not finish an initial draft.

AUDIO STORY INTROS



DIGITAL WRITERS' WORKSHOP

OVERVIEW & PURPOSE: PLAYING WITH TECHNOLOGY I

This workshop ensures students are familiar with the basics of recording devices. In addition, students will learn how warm up their voices for recording and modify their environment to achieve good sound quality. Students will also discover how intonation can change the meaning of a single word. Last, students will also practice labeling and uploading their audio files to the shared class Google drive.

OBJECTIVES

Students will be able to:

1. Describe intonation and how it can be utilized to convey different messages to a listener.
2. Prepare their voice for recording.
3. Modify a space to achieve optimal sound recording.
4. Create a 10-second recording using their personal recording devices.

MATERIALS NEEDED

1. Student smartphones + headphones
2. Voice preparation and recording tips handout
3. Podcasting glossary

PROCEDURES

1. Begin with a mini-lecture on intonation. Illustrate intonation to students by asking each of them to say the single word "Hello" (or "wow," or "well") and try to send a different message each time. Students will see how many messages can be conveyed by the sound of just one word (*This may need to be modeled for students by the teacher).

- a. Another option is to show students that we often understand intonation even when we don't understand the language. Play audio samples for students of other languages or ask a student to demonstrate in their first language.
2. Next, distribute the Voice Preparation and Recording Tips handout. Go through the "Preparing Your Voice" section and the accompanying videos and images. Walk students through some of the voice preparation exercises.
3. Make sure students are familiar with the basics of recording using their smartphones. For iPhones, students can find a voice recording app already installed in the extras folder. On Android, students can download a free voice recording app like "RecForge II" or "Audio Recorder." Give students time to download or access their apps.
 - a. **Survey students at the start of the semester on their phone types. If students have a model other than Android or iPhone, be prepared to suggest a different recording app. For students without a smartphone, allow them to practice with the teacher's laptop or phone.*
4. Make sure students know where the microphone is on their phones and point out the red button that starts and ends the recording.
5. Ask students to spread out and find a reasonably quiet space to record a 10-second podcast intro. Have students record an intro similar to those heard in Tell Them I Am (State their name, country of origin, and the number of years in the U.S.). Students should playback their recording and evaluate the amount of room tone and the volume of their voice. Students can re-record and adjust the microphone position if necessary.
6. Have students enter a title for their recording, save it, and upload it to the course Google Drive folder.
7. Debrief with students. How did recording go? Did they achieve a good quality recording? Review the final three sections of the Voice Preparation and Recording Tips handout.

HOMEWORK

1. Students will record another 10-second audio at home using their personal recording devices, label the file, and upload it to their Google Drive folders.
2. Students will also record sounds and music needed for their podcast.
3. Students will create a username and password for Podcastle.ai

VOICE PREPARATION AND RECORDING TIPS

You'll be recording your podcast audio outside of class, so here are some strategies to help make sure you get the best recording of your story.

PREPARING YOUR VOICE

Your voice is what makes you and your podcast sound unique. You want to sound natural, alert, and energetic. Professionals will warm up their voices before recording. Let's try some warm-up techniques:

1. Breathing exercises
2. Rolling shoulders
3. Voice work: Trilling, rehearsing in different character voices

TELLING YOUR STORY

As you record your story, you will be reading from a transcript, but you don't want to sound like you are reading! This will make your audio sound stiff and boring. Here are some tips for sounding more natural when you record:

1. Write shorter sentences that are easier to read and won't leave you feeling out of breath.
2. Imagine you are talking to a friend when you are reading your script. It will help you relax and speak more naturally.
3. Keep water next to you while recording.
4. Wear headphones.

GETTING GOOD SOUND QUALITY

It is important that you record your story in a quiet place. Here are a couple of tips for making your space quiet and achieving good sound quality:

1. If you are using a computer to record, make a pillow fort for better sound. See photos for a reference of how to build one. If you do not have enough pillows, surround your computer with other items like coats, sheets, or blankets. If you are recording in a room with a lot of hard surfaces (e.g., tables, desks), cover them with a blanket, towel, tablecloth, or coat.
2. If you are using a cell phone to record, you can go into a closet or put a coat over your head. Hold your phone a few inches away from your mouth to get the best sound quality.

If you are still struggling to find a quiet place to record or cannot get good sound quality, let me know, and we can find a time to record together on campus.

FINAL TIPS

1. Make sure you have enough phone storage to hold your recordings. Otherwise, you may need to delete items that are taking up too much space on your phone, like photos and videos.
2. Remember, it is normal to re-record your audio several times to get it just right. You might stumble over words or mispronounce them while recording or breathe too heavily. You'll want a final audio without any of these errors.
3. Stay organized. Give your recordings a clear title, especially if you are going to record your story in smaller chunks (e.g., Ali_Introduction).
4. Have fun!

DIGITAL WRITERS' WORKSHOP

OVERVIEW & PURPOSE: STORYBOARDING & DRAFTING II

Students will revise their initial podcast drafts to create more cohesive and coherent scripts. Depending on students' needs as identified in a review of their first drafts, the workshop might focus on organization or content and language.

OBJECTIVES

Students will be able to:

1. Describe people, places, events, and emotions using powerful adjectives.
2. Retell their audio stories using visual, verbal, and spoken language to craft a coherent narrative.
3. Revise their podcast scripts to improve on organization and content.

MATERIALS NEEDED

1. Adjective handout
2. Dictionaries (bring multiple languages)
3. Signpost handout
4. Notecards/Post-Its

PROCEDURES

1. Students at this level have a limited vocabulary, especially when it comes to adjectives. Help students crowdsource a list of adjectives that they can use to create richer visual images in their narratives. Play students different sound or music samples and ask them what emotions it elicits. Create a list of these adjectives and add to it when students cannot express themselves with new words (students often get stuck with big, little, small, tall, pretty). This can also be done with visual images of objects, people, or places.

Encourage students to translate these adjectives into their first languages to help them learn the words.

2. If students have problems with organization or content in their stories, a storyboard or “tellingboard” activity might be helpful. Demonstrate how to complete a tellingboard using one of the podcast stories we listened to earlier or ask a student to volunteer their story. Provide students with 3 x5 notecards or Post-It notes and instruct them to jot down or draw the main points of their story. Now, let students rearrange and move parts of the story or write in new parts to create a more cohesive and coherent narrative. Have students share their tellingboard with a peer and retell their story. Peers can offer each other constructive feedback on how to improve their stories.
3. Students will spend the remaining class time revising their scripts (at least 20 minutes). Tell students that this draft should include notations for music and/or sound effects.

HOMEWORK

1. Students will complete their second podcast script revision and submit it to the instructor for review.

DIGITAL WRITERS' WORKSHOP

OVERVIEW & PURPOSE: PLAYING WITH TECHNOLOGY II

Students will practice importing files into the audio editor and playing with various editing features, such as fading in and out, adding music tracks and sounds, and trimming audio.

OBJECTIVES

Students will be able to:

1. Import audio files into an online audio editor.
2. Sync up multiple audio tracks in an online audio editor.
3. Modify the volume and speed of an audio track.
4. Trim audio files to remove unwanted material.
5. Search for podsafes music.
6. Export a finished audio file.

MATERIALS NEEDED

1. Computer lab access
2. Course Google drive (with student audios uploaded)
3. Digital engineering checklist
4. [Podcastle.ai tutorial video \(3:53\)](#)
5. Bensound.com
6. Podcasting glossary

PROCEDURES

1. Instruct students to log on to the computers and go to the Podcastle.ai website. Students should log in and await further instruction. While students are logging in, distribute the digital engineering checklist. Once everyone is logged in to Podcastle, explain that the goal is to become comfortable using audio editing software by

completing each action item on the list.

2. Next, direct students' attention to the podcasting glossary. Briefly review the words listed under the "Editing Terminology" section as understanding these words will be critical to the class activities.
3. Walk students through the process of importing their audio files into Podcastle.ai.
4. Play Podcastle's audio editor tutorial video. After viewing the video, students will work on completing the editing checklist, seeking help from their peers and the instructor. Make sure students know where the undo button is! Share a link to the tutorial video with students to rewatch it as they work through the checklist.
5. In addition to completing the activities on the checklist, allow students to play with Podcastle's many features and explore their sound and music catalog. Also, refer students to Bensound.com to search for and download other podsafes music for their projects.
6. Near the end of class, debrief with students. How did it go? Where did they stumble? What questions do they still have?

HOMEWORK

1. Students will upload a copy of their exported "play tracks" to the course Google Drive.

DIGITAL ENGINEERING CHECKLIST

MOVING AUDIO FILES

- Import audio files from the course Google Drive into Podcastle.ai
- Export edited audio from Podcastle.ai to the correct folder in the course Google Drive

MIXING AND EDITING AUDIO

- Trim an audio file to remove unwanted material.
- Sync up two or more audio tracks.
- Access Podcastle library and add a music track
- Place a fade-out effect on your music track.
- Place a fade-in effect on your music track.
- Access Podcastle library and add a sound effect.

DIGITAL WRITERS' WORKSHOP

OVERVIEW & PURPOSE: COLLAB WITH PEERS

This workshop will focus on the importance of audience in composing. Students will read aloud their scripts and make revisions based on peer feedback.

OBJECTIVES

Students will be able to:

1. Assess peers' podcasts and make suggestions for improvement using the course rubric.
2. Incorporate feedback embedded within the rubric to improve their podcasts.

MATERIALS NEEDED

1. Student-designed course rubric
2. Peer response infographic

PROCEDURES

1. This will be students' first time using the rubric they helped to create. Walk students through the rubric, explaining how to fill it out, and discuss how to give helpful feedback that is both positive *and* critical. Remind students that we don't want to just love our peers' work. Distribute the sentence frame infographic and show students how to provide critical feedback appropriately.
2. Students will take turns reading their scripts aloud. Each student will read their script twice. While one student is reading, the student who is listening will take notes, fill out the rubric, and provide feedback (both oral and written) to their peer. Students' feedback might focus on their peers' oral delivery, content, and/or use of sounds/music.
3. If time remains, debrief with students about how recording at home went? Did they run

into any issues? Were they able to get quality recordings? Help students problem-solve if there were any issues.

HOMEWORK

1. Students will revise their podcast scripts and submit them to the instructor for feedback before recording.

DIGITAL WRITERS' WORKSHOP

OVERVIEW & PURPOSE: MIXING AND EDITING

In this workshop, students will use editing software to turn their audio tracks into a professional-sounding podcast.

OBJECTIVES

Students will be able to:

1. Create a professional-sounding podcast using Podcastle.ai that is two to four minutes long.

MATERIALS NEEDED

1. Computer lab access
2. Course Google drive (with student audios uploaded)
3. Podcastle.ai
4. Soundcloud (course username and password)
5. [Soundcloud tutorial](#)

PROCEDURES

1. Students should have all their audio tracks recorded and uploaded to the course Google Drive at this point. The only exception is if their script includes a "host," and they need a peer or the teacher to read and record these tracks. Students will spend the entire class period arranging their audio files in Podcastle and enhancing their story with music and sound effects. Students who finish early should ask others if they can help with their podcasts, offering to record host text or supporting peers who struggle with mixing and editing.
2. When students finish their podcasts, remind them to title them appropriately (first and

last name and story title) before exporting. Share the Soundcloud tutorial video with students and instruct them to watch it to learn how to upload their finished podcasts to the course Soundcloud account.

3. If students do not finish, they can complete their podcasts at home or come to an additional editing session offered outside of the class time.

HOMEWORK

1. Students will upload a completed podcast to Soundcloud.

DIGITAL WRITERS' WORKSHOP

OVERVIEW & PURPOSE: PODCAST LISTENING PARTY!

Students will celebrate completing their multimodal compositions in this workshop by listening to each other's final podcasts and using their own rubric to offer feedback. They will also reflect on their experiences with multimodal composing and explain choices made during the composing process.

OBJECTIVES

Students will be able to:

1. Publish their stories in the form of a podcast.
2. Provide critical feedback to peers.
3. Reflect on their multimodal composing process and final product.

MATERIALS NEEDED

1. SoundCloud
2. Student-created rubric
3. Notecards + rubber bands
4. List of student names
5. Reflection handout

PROCEDURES

1. Podcast listening party. Spend a class period listening to all the projects. To begin, distribute a set of notecards. Students should have one notecard for each podcast. Instruct students to write a podcaster's name on the notecard (project a list of student names onto the whiteboard) and a short review of their podcast (e.g., Your story was so engaging! Your details made me feel like I was there! Or I loved your use of music and

sound effects to relay how scared you were). Inform students that these will be collected and shared with the podcaster in the next class period. As students listen to their peers' podcasts, if the group is small, students could briefly provide a few comments. If the group is too big or time is limited, ask students to refrain from giving comments and stick to giving "snaps" of approval.

**Students could use the rubrics they created, but it would likely require more than a few minutes after each listening for students to complete the rubric, making it impossible to listen to all the podcasts.*

**If completing the unit has gone over the allotted time, or it is a large class, students can listen to each other's podcasts in groups using headphones or at home.*

2. As the teacher, provide feedback for each student using the rubric they co-developed in class. Also, after collecting students' completed notecards, collate each podcaster's comment cards and remove any that are unkind or unhelpful. Students will receive both their instructor and their peers' feedback on their final product.
3. Walk students through the reflection handout. Explain the purpose of the assignment—to reflect on their podcasting experience and explain the choices they made in developing their podcast. Inform them of their options for completing the reflection (written reflection, audio, video). Remind students that they *will* be graded on their reflections. Reflective writing will be new to students, so answer any questions they may have.

HOMEWORK

1. Students will complete the reflection activity and submit it to the Course Google Drive if it is an audio or video file. Students that choose to write their reflection may turn it in by hand.

PODCAST UNIT REFLECTION

ASSIGNMENT INSTRUCTIONS

For this assignment, I would like you to reflect on your experience creating a podcast. I also want you to evaluate your final podcast product. I have provided some questions for you to answer, but you are not limited to these questions. You can share anything you want about creating the podcast or your final product.

1. Why did you bring your podcast in the way that you did?
2. What music, sound effects, or voice techniques did you use in your podcast and why?
3. How did you consider your audience when writing and recording your podcast? What changes or choices did you make for your listener?
4. Is there anything you would do differently if you could start over?
5. What was your favorite part of creating a podcast?
6. What was the hardest part of making a podcast?
7. What resources were helpful to you in creating the podcast (e.g., model podcasts, your classmates) and why?

You can submit your reflection in written, audio, or video format. It should be one page written or one to two minutes spoken. Of course, you can always write more or speak for a longer time.

This assignment will count for 10% of your final grade. Make sure to put together a thoughtful and organized reflection.