

104. Recording LIVE! from The Southwest Popular/American Culture Association Conference w/ The Long Take Review Podcast

The Intro to the podcast is missing from the transcript. This is the transcript of the presentation only.

Dan Dissinger: [00:00:00] And they're all recording, right?

P.T. McNiff: Theoretically.

Thank you.

Dan Dissinger: Okay.

P.T. McNiff: Thank you, sir. And that's up too. Okay. A round of applause for this gentleman. This was all

Dan Dissinger: set up for this whole converse. Because this is the hardest part about podcasting. Is technology. Well, thank you all for being here. Um, Um, at what is a live podcast, uh, recording. Thankfully, none of that is actually in the recording, so that's actually amazing.

Um, and actually, I was looking on the, uh, schedule, we are actually the only, uh, podcast centric, uh, panel this, uh, this year, which is really great, and I, hopefully, I got that right. I think there hasn't been a podcast centric panel since 2019, so it's really exciting. There's been other podcasters presenting, and, More power to them and I hope I would love to meet them because this is a really growing [00:01:00] medium, but I am Dan Dissinger.

I am one half of the Nostalgia Test podcast. I'm a teacher at University of Southern California and I'm here to talk about podcasting and teaching and pedagogy and I'm here with my two colleagues from USC who are gonna introduce themselves.

Jen Sopchockchai Bankard: Hello, I'm Jen Sopchockchai Bankard. Uh, I write, um, television and film reviews on my sub stack, The Long Take.

Uh, and the, a subset of that is the Long Take Review Podcast, which we're going to be talking about today. Uh, and we'll, we'll say more about it in a minute. Um, and this is, this is my co host.

P.T. McNiff: Great, uh, I'm P. T. McNiff, uh, already introduced as a co host of the Long Take Review Podcast. I just wrote Jen's coattails into being on a podcast and now on a panel.

So thank you for coming and thank you again for your patience. Yes.

Dan Dissinger: Thank you.

P.T. McNiff: We've never podcasted in person.

Dan Dissinger: No, this is the first So it's

P.T. McNiff: pretty weird.

Dan Dissinger: Yeah, it is [00:02:00] not gonna lie 15 minutes

P.T. McNiff: isn't too bad for a technical delay It isn't too bad usually

Dan Dissinger: that gets edited straight out of the podcast when there's any technical delay, but yeah Our presentation, here it is.

So go ahead. Long take review.

Jen Sopchokchai Bankard: All right. So the long take review podcast is essentially for writing professors. So the thing we should have mentioned probably is all three of us, our colleagues at USC, we work together, we're writing professors, uh, and so for our show, uh, it's essentially for writing professors who really love film.

And so this, our, our show kind of came from just our love of film and sort of like hallway chats. that eventually evolved into a podcast. Uh, our sort of angle is that we are focused, uh, on the Oscar race a lot of the time, or we have one eye on the Oscar race. Uh, that's mostly to sort of make it inclusive.

If we want to talk about just any film, like our blockbuster or something like that, uh, we can do that, but our sort of, [00:03:00] like, Our slicer angle is

always, uh, peeking over at the Oscar race and awards season. Uh, and this is a typical screenshot of us recording. Okay. I wanted to include that in there. I'm

P.T. McNiff: talking.

That makes sense.

Jen Sopchockchai Bankard: That's true. That sounds like a It tracks. Yep.

P.T. McNiff: Um, but our two other co hosts, Antonio Elefano and Greg Cass, could not be here. Um, but as Jen said, also, uh, writing professors. And two, uh, you know, the, the, the public sort of are on the, on the surface. As Jen said, you know, it's, it's movie talk, uh, looking at awards things, but it's, The episodes are a mix, a combination reviews of new releases that have sort of non spoiler as well as spoiler sections, uh, and you know, we, we, because we have that one eye, we're talking about, you know, the sort of potential awards contenders, the, uh, sort of, you know, Artie, uh, uh, sort of, you know, Artie, uh, high level, uh, movies, but we also like, sort of, you know, popular blockbuster things.

[00:04:00] Uh, we all have our nerdy franchise interests, which may not have that much, uh, luck at the, uh, at the Oscars, but that's okay. Um, we'll also do reactions to sort of award season checkpoints, film festivals, uh, precursor awards, uh, and sort of say, like, okay, well, what's happening out there? Um, some just, like, movie hype drafts and trailer reactions, um, to try to have short-ish episodes.

But it is not called the Short Take Review, so the episodes usually go pretty long. And this year we did our own award show called the LTRs, or the Letters, where we sort of said what our favorite movies were of the year. And sort of the four of us had to get together. We shared and we voted, like, in an episode to, uh, you know, come to a consensus of who, who and what we awarded.

Jen Sopchockchai Bankard: Yeah, so what PT just described is sort of if you're not an academic listening to our show, sort of what, what it looks like, uh, but you know, we, you know, the, the part of the name, the long take came from a desire to sort of infuse more scholarly discourse and sort of embrace the idea that we are long-winded academics who like to talk about things in [00:05:00] depth and for a long time.

And so that's sort of how the, the title of the show came about. Um, but we try to, while maintaining a sort of, popular audience appeal, uh, for a show, we do

have ways that we are trying to kind of sneak in, uh, in a palatable way, uh, things that we talk about in our teaching lives, in our scholarly lives, um, primarily from, uh, re the field of rhetoric and composition, uh, but also, you know, uh, English literature.

One of us was a lawyer. Uh, that comes in handy with certain types of movies. Uh, and, uh, and creative writing, and non fiction writing, and all kinds of things. So, um, the, the, some of the ways in which we do that is by, um, having different segments that sort of are either driven by concepts in rhetorical theory.

So our recommendation algorithm is sort of acknowledging not every film is for everyone. And we are establishing the audience of that particular film. And that's what that segment is all about. Sort of like, who are you recommending this to? If it's not going to appeal to everyone. Uh, and then the rhetorical situation is probably [00:06:00] our most overt attempt to, uh, uh, present academic concepts, uh, because we just kind of make a designated space for what are some connections from our academic lives that we sort of thought about while we were watching a film or connections that we see in the discourse surrounding a film.

Our most recent episode was about the zone of interest. So there was obviously a lot of discussion about the representation of history um, and sort of, and, and, um, genre and form and all that kind of stuff. So, uh, and then obviously like, you know, I w I was, uh, talking to the Katie Rich, who's the host of the Vanity Fair's Oscars podcast.

And she was like, Oh, what's your show about? And I said we do sort of like English major deep dives on these movies. And she, she was like, Oh, and she like immediately knew what that meant. And so, so that's kind of what we're trying to do in our sort of back half of every episode where we review a film while we are sort of like, um, Trying to bring that kind of close reading, uh, approach, um, that we would want from, from scholarship and we want from our students, [00:07:00] um, and then periodically, you know, there are a lot of parallels that we draw between, um, when we're grading a student paper and sort of what factors into that to also evaluating a film.

Both a student paper and a film. are sort of subjective pieces, pieces of art and creativity. And so, uh, you know, sometimes the challenges in that are very similar. So that's our show. The long take review, Dan,

P.T. McNiff: would you like to talk about the nostalgia test?

Dan Dissinger: Yeah, sure. Um, so I started the nostalgia test with a friend of mine, um, on Long Island.

He is a film student or was a film student, and now he is a co owner and a master brewer at a brewery in Farmingdale, Long Island. So two different worlds, right? I'm an, I'm here in LA. I was in a, I'm in LA, so it's a bi coastal podcast. And also I'm in like the academic world, um, English major. Rhetoric composition teacher, but also super interested in knowing do the things of our past, like our childhood [00:08:00] pop culture.

Is it still good? And like, what kind of eyes are we looking at them now? Right? So cartoons, movies, even food, we've gone back and eaten food that we're just like, we love this when we were kids. Total bad idea was a horrible idea to do, but it's something that you learn, right? These are experiential educational journeys that we're having, right?

And at the same time, as we were talking about, like grading a student paper, the nostalgia test has a rubric. Okay, how does it work? How does the nostalgia test work? This is our little chaotic rubric of how it works. So everything we put to the nostalgia test has to be at least 10 years old. We don't know why.

It just was a number that came up. It was a very comfortable number that we thought 10 years sounds good. It gives us a decade between things. So it's good enough distance. Anything that is put to the test must be rewatched, relistened to eating, drunk, played, et cetera, unless it's too [00:09:00] hard to obtain. So there are some things that you can't actually get.

So we have to just kind of go off memory, but it's important. And anytime we have a guest, we have to tell them like, you have to rewatch the movie because a lot of people don't want to do that. They just want to like, go, Oh, I love this movie. You loved it then. Yeah. We have to do it now. So this is like part of the rubric, right?

When it passes the nostalgia test, it means it's still good. It has withstood this test of time. We would recommend it. We were talking as well, like, uh, for a couple days, thinking about, like, would we also think about, like, I think PT you said, or Jen, like, would I recommend this to a student? And like if it's a yes, then I guess that it passes the nostalgia test.

If it's a no, then that's the thing. If it fails, it could be just nostalgic. Which, we talked to someone in, uh, from Vienna, all about nostalgia, which I'll talk about, and he said, we came up with this idea, just because something's nostalgic does

not mean that it's good. But it makes you feel good, or it brings you [00:10:00] back to this moment when you were experiencing it.

So that means it fails, but it's still nostalgic, and then there's the ultimate fail. It's not good anymore, it's terrible, we would like to erase this from our histories, or like we came up with, it's Three Musketeers, Candy Bar Bad, because that's one of the worst things that we went to redo. Of course it's subjective, right?

This is the fun part of it, because some people might love that. More power to you.

Jen Sopchockchai Bankard: I wanted a record that the two of us we talked about this. We were okay with three musketeers

P.T. McNiff: It's

Jen Sopchockchai Bankard: definitely lower tier but but I'm still eating it, I don't know.

Dan Dissinger: All right, so it's Take Your Pants Off and Jacket Bad from Blink 182.

That's how bad that album was. So, there's a lot of things that were super bad, right? I think I didn't like Airborne, the movie, so that was another one for me. So, that's like the rubric for the nostalgia test. Um, and then, these are some like, Notable episodes that we talked about, but some of them actually taught us some things, right?

So [00:11:00] it's not just about the fun, right? Cause it is fun. So cocktail the Tom Cruise movie from 1988 was the first movie we did. And one of the things we learned that it was based on a novel, which we didn't know that it was based on a novel. And it actually taught us that a lot of movies from the eighties were also based on novels diehard based on a novel written in 1979, right?

Cobra, a horrible Stallone movie. That was also based on a novel. Rambo's based on a novel. A lot of these movies based on novels, and we just couldn't understand how Cocktail was based on a novel. The Teenage Mutant Ninja Turtles movie from 1990, it grossed 202 million. It was one of the most successful independent films of all time, okay?

We didn't know that either. First, we didn't know it was an independent film, right? So there's like a lot of lessons that we're learning going back through our

pop culture. Pringles can't legally call itself a potato chip because it's not a slice of potato. So the, so these things kind of seemed weird when we were talking about them, but it actually opened it up to kind [00:12:00] of going, Wow, there's so much behind these things that we just take for granted.

Pringles, this movie, these novels, these TV shows. And that Gremlins actually helped usher in PG 13. Okay, so that before Gremlins and I think Indiana Jones and the Temple of Doom, there was no PG 13 rating. Some other ones that we had the director on from the Orange Years, the Nickelodeon story documentary, that was, super amazing and how important Nickelodeon of the 90s was and how it set up a very, um, important space for not just like, um, creative animation that was just brand new, but also like, um, shows that had, um, female centered characters, right?

Nickelodeon was very ahead of its time doing that. The Rocky film ushered in the Steadicam. and sports montages. It was like one of the films to first do that. We talked to the Qbert creator, which that was so eye opening to understand that Qbert wasn't even supposed to be a game. It was only supposed to be [00:13:00] a coding exercise that then ended up becoming a smash arcade hit.

And then Mrs. Doubtfire, which a movie we all thought we loved as children, uh, really sets up a tone for Robin Williams character being like the lowest bar for fathers ever. And all he had to do was keep a job, clean the house a little bit, discipline his kids. And the journey he went through to do that was totally ridiculous.

So, and it's also just one of many films where like fatherhood is the low bar for fatherhood. So there's like a lot of deep readings that we do. Once we started getting towards episodes 50, 60, and 70, we opened up new things. And so I'll just ask now, which we. Look at things that are younger than 10 years.

So brand new things. And our big thing is stopping the reboots of movies, particularly Roadhouse. So if you want to help us out, hashtag NotMyDalton is the campaign to stop the Roadhouse reboot, even though it's probably going to, it's coming out anyway, but [00:14:00] to make sure that everyone knows this is a terrible idea.

And it's not just because our love of the 80s, but because of what they did to the Dalton character. When it comes out, now he's a UFC fighter, and he's not some, you know, Holder of a master's in philosophy. He's not this mysterious character He's really um, it's the bar for like it's almost like the bar for

masculinity like goes away and it's more hyper Masculine and it's much more violent.

We're like he didn't want to be violent in the first Roadhouse It was like the last resort So it's interesting to kind of see like what they did with it and then we opened it up to academics across the world Nostalgia 101. And each one of these people came on to teach us about nostalgia. There's Jen.

She came on too. So, we had someone from Vienna come in and talk about nostalgia. Someone from India talked about American culture and post liberalization. Jen talked about going to nerd school, which that was a really fun episode. Cult [00:15:00] TV and telenovelas. That was, that academic from Brazil, that episode is amazing.

All Things Comedy. And this is about horror films. It was supposed to be about Are You Afraid of the Dark? But then it became an analysis of how mental health issues are dealt with in horror. And how characters with mental health issues are portrayed in horror films. So it actually became very deep. Yeah.

P.T. McNiff: Well, well, thanks, Dan. I, I think that, you know, across both of our shows, we sort of have, and in our discussions, building up to this panel, this sort of existential question of like, are we, are we academic podcasters or podcasting academics? Uh, and you know, how much, you know, we're talking about, you know, the pop culture is sort of the lead and we're not, you know, you know, No disrespect to all the good people who are at an academic conference who, uh, who came here to listen, but like that's not the only audience that we were aiming towards, uh, and so, Yeah, I, I, I guess the, uh, the, uh, uh, question we have, [00:16:00] there's a bunch of questions we have been mulling over, and we won't answer all of them yet, but, uh, if we don't get audience questions, we probably will.

Uh, but, uh, you know, like what, I'll, I'll ask my, my, my co panelists of like what, I guess what, what do you think about like where the line is in terms of how far is too far to bring the academia into a conversation that without losing a lay audience? Thanks.

Jen Sopchokchai Bankard: I feel like it often comes down to context and knowledge.

And so the interesting thing that I catch myself doing on our show all the time, is stopping, because, All four of us who, who are on the show are in the same discourse community, right? We're all academics. We all sort of like can drop a

term and move on and we can, we know what it means. And so I have sort of had to train myself to sort of stop and, and shift because You know, the premise of a podcast is that we're talking to each other, right, and recording it.

But when you're [00:17:00] thinking about this whole other audience of people listening at home, I have to then have this other brain going in the background being like, wait, are people gonna know what that is? Do I have to stop and explain that? And so, you know, and we're still, we're still working on it. I keep tripping over when I, when I introduce the rhetorical situation.

I eventually was like, I'm never mentioning that we're professors and that's why we're doing this. So this is going to seem completely random to everyone listening to this and so, so it really has taken a lot of work over time to sort of like be, be making it so that it's, it's applicable to both types of listeners because we do have our colleagues and friends and family, other people who are academics.

Um, but, but really stopping and being like, so for those of you who don't know, like I find myself doing that all the time. How about you, Dan?

Dan Dissinger: Well, so I do another podcast called Writing Remix, which is like a much more, I guess we would say, quote unquote, academic podcast. So we have writers and teachers on, we talk about pedagogy, we talk about books, we talk about [00:18:00] current events and things like that.

But one thing I found is that, you know, especially because my co host isn't another professor, right? My co host for the Nostalgia Test is my friend Manny who is a brewer and he is someone who just loves film and loves, you know, pop culture. When we introduced the Nostalgia 101, he was super nervous. Like he was like, what am I gonna bring to the table to talk to these PhDs about?

And He pretty much leads the conversation. I mean, he has so many questions and he's so curious. And the one thing I'm finding is that this maybe it's the term academic that gets in the way of this idea of like this, like cipher of intellectual discourse that we're having, right? Because like, well, that's what we're doing.

And I see crossover because even the. with, um, with the director of the orange years, he came on writing remix as well. So there's, I think there's space for both. And I think like, Even the professors that [00:19:00] came on, I told them to listen to our podcast because our podcast is very, it's, it's, you know, we're not thinking of an academic audience.

There's like a lot of yelling, talking over people. We're both from New York. So when we get in a room together, we get all New York about everything. And there's, you know, some bad language and whatever. But when the academics come on, They just mix it up with us exactly the same way and and they have a good time and I think they tell us afterwards they're like that was so low pressure and Also, they come to conferences and they might have 15 minutes to say something and then they're like on our show and have an hour Hour 20 and we really get into some deeper conversation.

So I feel like like we have to be aware of our audience But at the same time, like for the nostalgia test, I'm like, I want my audience to like, I want to bring this other part of my world to them. And those episodes actually sometimes do way better than the episodes that I'm thinking are going to do [00:20:00] well.

Like I'm like, ah, everyone's going to love the episode about Toy Story. It was hilarious. It was great. It was great. And then it doesn't get as many listens and then we're like, do this one about, you know, um, telenovelas and stuff like that. And that one, like, the, uh, the downloads get, go straight, you know, way, like, double or triple that.

So I think people want to have those conversations in the pop culture space. And I think, like, the lay audience or the academic audience, like, I think they can mix pretty well. I think it's, you know, because it's pop culture and that's the thing.

Jen Sopchockchai Bankard: What I've noticed from listening to the Nostalgia 101 episodes is that the academics, you're right, they are much more relaxed than they probably would be on a panel like this.

Uh, maybe not quite like this, but. But I guess I should say, uh, but they, they also get to talk about sort of their personal connection to the thing they're studying. And they get to talk about, well, I grew up watching this and that's why I became interested in this issue because when I, you know, when I studied X, like I realized why, right.

And then, and so you [00:21:00] get kind of the complete picture of their, both their, their work and their research, but also sort of their relationship to the topic, which is really fun. Yeah.

P.T. McNiff: Yeah. And I think that the, the, the crossover isn't just in that direction of sort of Oh, I get to show the personal, but I think there's also in the, like Dan, you were sort of referencing the lay audience.

There's a hunger for some of these insights and some of the perspectives. And like you were saying about Manny it seems daunting. Uh, and it seems overwhelming where it's like, well, I don't know what that is and I can't. Possibly understand that but when it's sort of oh, well, you're you're thinking about this.

Here's just another little like spin Here's another angle to look at it. It's like, oh, I guess that does make sense and they can they can start to I mean I'm I'm getting delusions of grandeur that it's like and then they don't change their lives But they start to you know, they can start to incorporate that into their approach.

They're thinking they're their critical evaluation so So, you know, we had a few things that were listed in our, uh, in our panel thing. We mostly want this to be a conversation. We've spent a lot of time now [00:22:00] talking about our shows and setting up our microphones. Um, but if, uh, you know, I guess if folks have questions about either the process or the product, we've been sort of talking a lot of process based.

Um, but also if there's sort of product based things around the kind of things that we've been talking about. Mm hmm. Uh, I mean, Barbenheimer is the big that's been on multiple panels around here. Nostalgia, of course. Toxic fandom reboots. These are topics that keep coming up, I think, across. You guys didn't do Barbenheimer yet, but in, in 20, uh, Yeah, we're gonna wait.

20, 33. 20, yeah, yeah. You can do it. Um, but, uh, but yeah, so, if, we, we have, we have more questions for each other, because we talk to each other all the time and we love it, but there's a microphone if anyone has questions, things they want to ask about, bring up, uh, contribute.

Dan Dissinger: Or if you just want to ask your question, because I don't even know if that microphone's mic'd up, so.

Well, we'll

P.T. McNiff: find out. Yeah.

Audience: We'll see. So, I noticed that you guys cover material and that

sort of thing. [00:23:00] Play us a movie episode where you cover 90s hood flicks.

P.T. McNiff: We mostly are only doing new movies on our show. So we get to just look at you, Dan. And put you on the spot.

Dan Dissinger: We haven't done that yet. We, um, we've done some We've done a couple hip hop episodes as I went because and also the thing was like it makes us reflect on what we've consumed as as Pop culture right in pop culture.

So a lot of times when we talk about What we're going to put on the show. We have the conversations about like, wow, what we've done has been, you can see like, is this very super white or we, like, it's part of our experience. And so we're like our identity and our identities and our journeys come into it.

But we've done things like we did the Fugees album and we did the first Jadakiss out the second Jada kiss album. And, um, We're coming [00:24:00] up on hopefully putting, um, the last dragon on, that's like something that we really want to do. Um, and it's, it's something that, you know, we always consider when we're looking at the content that we're doing, cause we also don't want to like misrepresent what we're doing.

Right. That's a big concern in terms of like being out there as I think more for me as an academic where like someone can, you know, be like, well, you know, but you don't know any of this and blah, blah, blah. But like, I think we want to, we're expanding into those things and looking at some of the other stuff that we've done and what we've seen.

So like, I do think things like Menace to Society is gonna probably come up, Boys in the Hood, and, and things that we've seen, but it's all, and I'm gonna be pretty honest, it's all very surface to the point of like, how deep can we go, but we're always open to having guests on that want to talk about that, so you could definitely, I would, we would, because we would love to have those conversations, but truthfully, when we go into other movies, and we, [00:25:00] we look at it, we're just like, wow, like, we did The Wedding Singer by Adam Sandler.

It was a very disappointing watch. It was a very disappointing watch. And, but we do call out everything that we're seeing. We're like, wow, this is super, you know, offensive towards all the jokes about marginalized communities. That's where the buttered up joke is coming in. All the characters are white.

There's not many, you know, characters with color. Or when we do see that, we're just like, what are their roles? So like even when we're not having the academic conversation, we know the things we've noticed where it's just like,

we have to call this out for what it is because if we're doing this nostalgia type test and if it doesn't pass the test and we wouldn't recommend it cause of certain specific reasons, we have to put that out there.

And so we want to go deeper and we want, but also at sometimes we say like we need a guide into some of those things cause we only know so much of what we've consumed. Yeah.

P.T. McNiff: Yeah. And I, I will [00:26:00] say, despite having thrown it to you, as we mostly only do new movies, there is, there's a push within the long take review community to do more of sort of historical, like, look back, like when, when we are discussing, like, this year's nominations, we're like, well, what would we change if we had, you know, magical powers?

If we were the Oscar fairy, how would we, like, sprinkle dust to, like, take this person out and put that person in? And there's, like, at least a couple of us. Um, and it's not Jen. So, uh, that's why I'm saying it that way. Who are like, we want to go back to like, why isn't Spike Lee winning for Do the Right Thing?

Why isn't Do the Right Thing winning? Why is John Singleton winning? Like, you know, what is it up against, you know, like, and trying to figure out how can we rearrange this and get, like, a better history that's not inclusive, but more inclusive than it has been. Uh, so, yeah, that could be a, you know, a path for us to tap into some of those genres that are, you know, Not you know of their time and also have been neglected in the conversations We would normally have

Jen Sopchockchai Bankard: yeah, and we are coming up potentially on a dead zone because of the strike Oscars are [00:27:00] March 10th, then we're suddenly gonna run out of content.

Uh, so and if anyone has any ideas like this, this is great I'm like, um, we should be writing this down

P.T. McNiff: We're recording it

Jen Sopchockchai Bankard: The beauty of podcasting

Dan Dissinger: so I don't know if that actually got picked up but like we'll put they will pick up that volume in There excellent. No. Yeah, I have to watch watching the monitors, you know, I got to watch the monitors Excellent.

Someone else have a question or they won't say we could repeat it. Just say yeah

So the question is, do we make use of our podcasts in the classroom?

Jen Sopchockchai Bankard: I haven't yet. The main thing I do is I talk about my experience creating the podcast to my students when I'm trying to sort of model or talk about the writing process or the creation process. And I sort of reference my own challenges and things that we've had to do, things we've run into, as a way to kind of be like, you know, I'm doing this.

I'm just, well, alongside you, I'm just doing [00:28:00] something else, uh, not your assignment, and so that's the main way that I think it's been helpful, um, but I teach a lot of pre health classes. Students and so it's hard. It's hard to be like and today we're gonna talk about pop culture

P.T. McNiff: Yeah in terms of the process versus products Dynamic it is I have only really similarly used it as a process example of and here's how we approach things Here's how like a problem that I face that may be similar to something that the students are doing Audience recognition, uh, of figuring out, uh, how to best explain something not, uh, overriding, uh, or overtalk, uh, which is something that can happen.

So, uh, yeah, I, I, I haven't quite figured out how we can get the actual content into the class, but we also were talking about pitching a new class, uh, during lunch. That's right. So maybe within a year or two we can find a way to do it. Dan, have you ever done Writing Remix or Nostalgia?

Dan Dissinger: Well, Writing Remix, yeah, the Writing Remix podcast that I do, which is like [00:29:00] more teaching focused than writing focused, I've used.

I've used, I've assigned episodes, I've given students episodes as source material, because there's also a lot of notes on it. Like I take a lot of notes for the podcast with links to certain things. Um, with the nostalgia test I've started introducing ideas of pop culture and I'm thinking, I'm trying to look through the episodes and be like, these are the ones that I can use.

So I think the nostalgia 101 episodes are definitely the episodes that I'm going to start kind of using in the class. Because something I want them to see, because I do a lot of multi modal work in my class, so students are doing podcasts, students are doing short films, students are, Creating surveys, doing interviews.

So I want them to kind of know how to kind of do those things. So I use myself as like, here are the mistakes I made. Here are the things that I've done well. Um, and it, it allows me also to stay. You know, to have more references for them when I'm talking about certain things, because a lot of times I'm talking to students and they Might not [00:30:00] understand a lot of things that I'm doing.

So like, if I could pull up my podcast and go listen to a clip, like of something, then we could do that, but definitely bringing the nostalgia test into it is going to, you know, take a little more work cause it's a little more comedy focused, but the writing remakes I've used that. All the time. All the time in my class.

Jen Sopchockchai Bankard: I, as everyone was talking, I just thought of it, uh, to give an example of sort of how I would, I would use my own experience as a writer and a podcaster, um, when I teach students now, and this is, this is, I think this is the thing that has emerged as the most, like, regular, I, I've busted it out many times now, uh, when I teach students about unconscious bias in their writing, I use, uh, I was reviewing, uh, Riot and the Last Dragon, which I don't know if anyone remembers, uh, not the movie necessarily, but the, it came out during the pandemic, and it was a big deal that Disney Plus, it went straight to Disney Plus, didn't go to theaters, and they were charging 30 for it.

For, for to, to stream it. And, [00:31:00] and I think the concept was like, well, you'd at least spend 20 if you're going to see it in the theater, and now everyone in your house can watch it at home. Right. There's all this like economics that went into it and in my review I sort of, without thinking about it, wrote.

The question, is it worth the 30? Because I sort of thought, that's something people will want to know when they're reading your review. Uh, and then I had to stop and say, well, but what 30 means to me, and how much money that is to me, in sort of like my, my background, my context, could be very different than someone who's reading this.

And so, then I had to sort of like totally rework the whole thing, and revise it. And so I show students the sort of two versions, the before and after, as an example. Because oftentimes with, with a concept like unconscious bias, Students find it too abstract and they're like, well, I'm I'm I'm not trying to be biased.

And so I think I'm good And so showing like well, here's a way in which like you can you can sort of catch yourself And they also don't know how to practically think about that or implement that in their own writing process. And so I try to use that as an example of like, well, this is the [00:32:00] thing. Just

sort of ask yourself, is the thing I'm saying, how many other people does that apply to?

Right. And then sort of like build in an acknowledgment of that in the work itself. So, yeah.

Dan Dissinger: Excellent. Well, thank you so much. That was a great question. Thank you. Other people, other questions or comments or.

Jen Sopchockchai Bankard: Love it. Do it.

P.T. McNiff: It's not a height issue. I think it's a wiring issue.

Dan Dissinger: Yeah, so just everyone, yeah, go ahead. Yeah, that's a good point. That's a great point.

Jen Sopchockchai Bankard: You didn't have to ask it.

P.T. McNiff: I didn't. That was my back pocket question. If you guys didn't have questions. So how do we frame it on the CV? I was going to ask them so I could figure out how to do it. No, I mean, I present it as sort of [00:33:00] academic work to the public. And it's sort of public facing, you know, is it, is it, the same concept as people who are writing op eds or have their own use for websites and blogs or high level social media accounts where they're putting out their academic thoughts, theories, and interpretations.

Uh, and so, you know, I frame it that way, uh, in, in terms of, you know, uh, sort of, I guess, like, the, the service component of, of our job. Uh, and then, you know, Uh, I, I also sort of incorporate it similar, just kind of the example that, that Jen was talking about of how doing this work, sort of creating something, uh, and, and, and making that and putting that out there.

You know, we're not teaching creative writing, we teach, you know, sort of ret comp, uh, but it's still, you know, composition is still writing, creating things, getting ideas from your head out to someone else. Doing that, engaging in that activity and doing it in a public way is helpful for me in the classroom.

Cause we are all teaching faculty, we're [00:34:00] not. tenure track, uh, contact the administration at USC, uh, if you would like that to change. Um, and, uh, and, you know, so, so we're, we're very, you know, the, any sort of CV promotion, uh, merit review thing is, is very focused on teaching. So, uh, I, I

also frame it as being very helpful for my teaching, even, uh, Uh, if I don't have as good an example as Jen does, of like, here's a thing I show in class.

But just like, the repetition, the activity of doing it, you know, is, is helping me stay in touch with what the students are doing, and being able to better instruct them, I hope, uh, in, in how, uh, you know, what they are working on and struggling with. How about you guys?

Jen Sopchokchai Bankard: A lot of the courses that we teach are very process focused, uh, teaching students, especially our first year composition class, Mainly, the main thing, like, you did it, you did okay if you managed to teach them to have a writing process that they reflect on, uh, and, and I think for me, oftentimes, I am framing this work [00:35:00] as I am an active practitioner of the thing I'm teaching, and I, just practically speaking, whenever we talk about process, Issues and especially like, you know, because I always end up even if I don't want to having the writer's block conversation with my class I don't know if this happens to either of you.

Okay I've never actually talked to anybody about that. So I don't it's good to hear and you know So, oftentimes I have a lot more to say about strategies, because, you know, putting out a podcast, you really have to do it consistently, and you have to do, and my blog too, like you have to kind of have a regular flow, a regular schedule, otherwise you, people don't know when to tune in.

And so, that has really, you know, and, and having gone to grad school for a million years and done a bunch of academic writing and stuff like that. I had sort of lost touch with that sort of like urgency, the deadline, right? Because we're so used to academic publishing being, being at a glacial pace, um, [00:36:00] which, which is good for most of us.

But, you know, like, is it, this is a very different thing. And so it actually mirrors what the students have to go through doing assignments and having a million things to do and how do you, this is due in two days and how do I get it done, what strategy to use. And so I've had a much more productive conversation sort of sharing my own experience being like, I can now.

Sort of more accurately recognize my hang ups as a writer and share those with them And so that's a big thing that sort of I used To frame this work that it makes me a better teacher because I'm kind of in touch with the way what the students are struggling with and creating my own work Yeah,

Dan Dissinger: I mean I would mirror I would say very similar things about Jen and PT the one thing that I would say too is that um, with the Writing Remix Podcast and with the Nostalgia Test that the guests that we have are international.

So, I really pushed that idea of like, I am bringing an international, like, um, exposure, bringing international exposure to the school, to the [00:37:00] program. Here's what we did. I'm also co founded the Humanities Podcast Network, which is also does a virtual symposium. So we do a national of an international virtual symposium.

We've done it three or four years in a row now at this point. So it, it does seem like a lot more work, but in, in reality for me, it, um, I've now released 107 episodes of the Nostalgia Test and about 104 episodes of writing remakes. That's like over 200 episodes podcasting. That is more scholastic work than I can ever think about doing in terms of like, Sending an article in, waiting for feedback, get my peer review notes, not right.

So I like the fact that I can go, Oh, someone, you know, and I sent the CFP out for both the nostalgia test and the writing remix and got a [00:38:00] ton of response from academics all over the world. So they want to come on. So it's not like I'm forcing people to come on there. They're reaching out to me. So I'm showing that, like, I'm not just like.

Creating work. I'm also building community. And at the same time, like this work is archival and has X and everyone has access to it. So I try to push this idea of like, I'm doing all these things in this pedagogical way and I frame it as pedagogy as much as I possibly can. pair with some Freire and a pair with bell hooks and the idea of like, you know, if, if it's just reaching one audience who get, you know, who cares, like, I want everyone to have access to this, right?

So it becomes much more about community building for me. And the thing is this, if the Academy doesn't want to recognize the writing remix as something scholastic or academic, then that's their prerogative. I'm not going to try to force my podcast through their peer review process. Because like, it's, that's not what I [00:39:00] do it for.

Right. It's not an essay like it's not an article. It's a totally different modality. So I want to celebrate that power of that modality.

P.T. McNiff: But I do think we have the benefit of our institution. liking having its name out there in positive ways the PR the

Dan Dissinger: PR machine of USC loves Yeah,

P.T. McNiff: so, you know it saying it is like well and like we're you know, we're doing these things Even if they're like we don't care about your podcast.

We don't care about these movies or or the nostalgia things It's like oh, but there are people who are who are listening and And, and there's people that you're interacting with that that's coming on to the shows and all of that. And even if they don't get it, you can still sort of just say we're, we're, we're putting some good on Jesse's name.

Uh, and then that's like, okay, we understand. I would

Jen Sopchokchai Bankard: also say that if we're thinking very pragmatically about the materials that you have to write for things like reviews and promotion and stuff, there's just language that you have to tap into. So I'm, as, as [00:40:00] everybody was talking, I was thinking, well, Public intellectual.

That's a good one. Um, uh, you know,

P.T. McNiff: multimodal,

Jen Sopchokchai Bankard: multimodal composition. Yes, that's a, that's a hot button term that you can use. And everyone's like, digital humanities. Yes. Yep. That too. Oh, I haven't used that one. I should use that one.

Yeah. And so I think it's like, you know, we, by doing this virtue of doing this have, I think, really refined our sort of like code switching skills. Which is, yeah, which is, yeah, I guess I can call it that.

P.T. McNiff: It's just another rhetorical situation. It's like, how do you, how do you tell the deans? How do you tell the, the, the, the, the upper mucky mucks that like this all makes sense and, uh, and say it in words that they understand and they're like, Oh, okay.

That sounds good. We like that. Yeah. So that's a very, you know, uh, It's not, again, not the short take review. So we'll see if someone else has a question. And this is like a classroom move. Then we'll come back to you. [00:41:00] Were there other questions? It's okay if not. You know what, um, No, it's more of a dance type of, what I do with hip hop and bollywood.

Nice. And,

Audience: um, English professor, all of that good stuff. My question is, How do you keep the recording schedule? Because I'm only solo, so I do all editing, do everything. So

P.T. McNiff: how do you guys manage that recording schedule?

That was a question, not a comment. I just want you to feel good about that.

Dan Dissinger: How do we keep our recording schedule? How do we keep

P.T. McNiff: our recording schedule, especially with multiple people? Dan, I'm going to throw it to you. How do you keep your recording schedule?

Dan Dissinger: Okay. So I have two podcasts, and right now one of them is definitely suffering more than another.

It's on hiatus. It's on hiatus. That's what you're saying. Yeah. Yeah. So, um, But one thing is I'm trying to, like, also be very [00:42:00] aware of, yes, I want to keep a weekly schedule of releases. If it's not possible, I have to, like, also release that pressure of doing that. And the reason is because a podcast, and this is why I like podcasting, is our, it's an archival, so even if I release an episode, right, later, I'm going to Someone's going to come across and be able to listen to it whenever they want.

And a lot of times I think of it that way. It's like, this is something that someone's going to be able to listen to whenever they want. So I might be upset that, Oh man, I didn't get this episode out on time. most likely, it's not going to get listened to in that day. It might get listened to next week.

Cause a lot of times, like I'll release a new episode, the episode last time that I released that gets listened to way more than the next one for some reason. And then it's like the cycle happens like that. And also I use newsletters to kind of like, maybe in there, like when I come back, I'll apologize for being away.

But I have to just [00:43:00] be able to kind of go what's important, what do I have to do, and I'm really bad at this. And I'm not really, you know, and I try to stay as, you know, calm as possible with it, but it's, it's also difficult when like you're like a one person project on one podcast, like it's just me writing remix all of it.

And then the next one, it's like me and my cohost and he takes care of like what he takes care of and I take care of what I take care of, mainly the editing and,

and like the, a lot of scheduling and things like that. But, um, people, you know, it's, I think I just have to be, just understand what I am. And I'm like an independent podcast that does not have the funding from the university, does not have access to a studio.

I don't have a production team. So I just have to act as that and be okay with that sometimes, you know, and that's, that's. It takes a long time. It took a long time for me to be okay with that because I really don't want to be okay with that. I want to be releasing every week. No problem. On the nose. But it's [00:44:00] sometimes impossible.

P.T. McNiff: And the students want you to

Dan Dissinger: keep going to class. And the students want their papers. The students want their feedback. They want you to answer their emails right away. So sometimes, you know, I just gotta go, what am I getting paid for? I'm not getting paid to podcast. I would love to. I love making that argument.

Being like, this is the most important thing. It's not doing anything other than, you know, it's doing something, but it's not this other thing, which makes sure that that exists.

Jen Sopchockchai Bankard: We're under I was hearing you say oh someone can listen to this anytime. I'm like that must be nice Our content and I did this to myself or I did this to us, sorry It is more time sensitive because we're tied to award season.

It's sort of like, you know, the SAG Awards are tomorrow night We're not talking about that on Monday or Tuesday. No one cares. Uh, and, and same thing with new, new releases. There's a release, there's a window in which, especially with the film nerds, like they're like, I saw this opening weekend. Where's your episode about it?

Right. Um, that [00:45:00] implies that we have lots of listeners. So I thought that maybe that's not a way to, it's a good way to say that. But, um, but the one, and so it's, it's hard. And honestly, the real answer for me at least is sleep less. To be honest, uh, I'm editing at night before I go to bed and making the rest of my family mad because they're like, why are you still awake?

Um, uh, but the other thing that helps, uh, because yeah, regular recording is the hardest thing. What we have done, and when we haven't done this, it becomes a lot more squirrely, uh, is we have a, a time and a date that works for everybody,

uh, day of the week, that we just block off on our calendars. And that has helped immensely, and my teaching schedule's changed, and I was like, hey, can we switch it around?

And then everything imploded. Um, and now we're like doing doodle polls, and I'm like, it's ridiculous. And so, you know, when we have that sort of blocked off, like, and every once in a while, someone has something going on during that time. And then we can adjust, but if you have the standing recording time [00:46:00] and then you know it's going to take a couple days to edit and get it posted, and then the listeners know it's always going to be Wednesday, I mean, I'm saying that like we actually do that, we don't, we're pretty inconsistent, um, but that's what we'd like to do, and that's what we should be doing, and we try to do it as best we can, um, but that has really helped, and then it's sort of like, Then we just then the only question mark is what are we talking about that day?

Right and planning the schedule of like, okay, this movie's coming out way this time now we got a So this ep that needs to be talked about this episode, right? Um, but yeah, PT, Yeah,

P.T. McNiff: well I think that, yeah, having the set time helps, it also helps that there are four of us. So as long as two people can make it, there's an episode.

Jen Sopchockchai Bankard: I mean, that helps you.

P.T. McNiff: It helps me, that's right, because Jen's always one of the people. Um, but basically if Jen says, like, these are the times that work for me, these are the times that I can do it, it's on the rest of us. To figure out, you know, 'cause Jen is doing right. We tap, tap out. Yeah. Yeah. Jen is doing so much of the work that it's sort of, we just sort of orbit around that schedule and [00:47:00] then Mm-Hmm.

you know, jump in when, when necessary and Yeah. You know, so we have, you know, yeah. 3, 3, 3 of us. And I say that as if, if I'm not the fourth, um, have young children and so they have, there's like childcare issues. So yeah, basically I'm frequently on 'cause I'm just like, I got nothing going on. I don't know. I fed my cat, I'm good.

I'm ready to go. Do you want to start at five? Great. You want to start at nine? Sure. Um, and, and it's somewhat dependent upon, yeah, when, uh, when Jen is doing it, and, and then, you know, there's also sometimes you gotta sacrifice. You gotta be like, oh, we're not doing an episode on that. Or, like, we've, we've got some movies that were, you know, are in the sort of orbit of these are, you

know, Important for us to cover, they're all nominated for a bunch of Oscars, or, you know, we really cared about them.

And, like, we recently just released a review of All of Us Strangers, which is an excellent movie, if you all haven't seen it. Uh, and, uh, Antonio especially, uh, our co host Antonio was like, I need to talk about this movie, it was so important to me. Um, but it was out for a while, so we waited until it was coming out on, it's on Hulu now.

So we waited until it was [00:48:00] coming to streaming, we found, like, a new, another way. Uh, and, and just sacrificed that we weren't gonna have it. When, uh, when it came out and there's, you know, some other times that we had ideas and the ideas just, you know, haven't, haven't clicked. So, uh, yeah, I, I think that it's, it's trying to be set, it's trying to be very rigid and also trying to be very flexible.

It's that kind of contradiction that I'm always telling my students, uh, but, uh, you know, and it infuriates them. But, um, but yeah, it's just sort of, I think it's that it's sort of be, be strict about scheduling it, but then also be flexible about, Who can make it what's gonna be covered and and you know, sometimes we miss a week and that's so be it right and that's like Dan said

Jen Sopchokchai Bankard: just be Be make your piece with it's not always gonna be perfect Professional

Dan Dissinger: podcasters and really high product like produced podcasts that don't release every week.

Sometimes they miss a week Sometimes I miss two weeks. So and then you know, so it's not It's not out of the ordinary, I'm saying, you know what I mean? So, and the other thing is [00:49:00] like, we've tried to batch record. So like on one recording date, we might record two, three episodes. So now I'm good and I can wait.

I don't have to record, so I can just edit and then go, Okay, we don't have to record the next two weeks. Like, we're good. I have a bunch of backlog. And I can release that and go, Oh, when do you want to record in this month? And then just kind of like, Okay, we're going to do these two episodes here, these three episodes on this day, and then we're good for another month, possibly.

You know, so we always try to keep at least At this point, it's now four episodes backlogged. I would like it a little more than that. And writing remix only has

one at this point. So that's kind of like freaking me out. But like we want to start recording new episodes for that. But I think it's, you know, you just make peace with the fact that like it's not going to always be every week, possibly.

I did do once a week when I first started, and it was mind bending to kind of get that work finished. It was really difficult. It was very difficult. You know,

P.T. McNiff: another question. [00:50:00] Okay.

Jen Sopchockchai Bankard: So, I'm process and I'm curious.

Dan Dissinger: So, the question was about fan interaction and how we

P.T. McNiff: Yeah, it's basically interacting with fans and interacting with guests, sort of, you know, recruiting international scholars. So yeah, no, it was really well combined. Uh, and so, uh, well, we don't, we haven't had as many guests. So, well, I'll, I'll talk listeners first, and it's, uh, but what's helpful is it's, it's, uh, This grew, the podcast grew out of Jen's Substack.

So that's sort of the, uh, that newsletter and that, that, you know, website blog is the home base, so that there's [00:51:00] a lot of the comments come on there. Um, so we don't have the, there was a, a que part of the question was, is there a discord? We're not at that level yet. We have, uh, Substack comments, uh, and, and Instagram.

Uh, replies to, uh, to some of our posts. Uh, we also have, cause we're covering movies, Um, we're, we're all on Letterboxd, which is, uh, saying something because, uh, both Antonio and I generally issue social media. Uh, so we, so we've decided this is an okay social media of just, you know, putting up diaries of movies you've seen, uh, and, and reviews there.

And so we have, uh, uh, some, some listeners and some, you know, former guests. Uh, of the guests we have had on the show, who will sort of comment there, and we've been, we've got a tag for our reviews, and, uh, you know, we're trying to get people who listen to the show to, uh, tag anything that they've heard about on our show that then they, they watch, uh, so, you know, we're doing some interactions there, uh, and then, uh, Uh, you know, we also, I, I think, like [00:52:00] all of us have had the experience of just, like, you know, some person I went to college with sent me a text that was just sort of like, Oh, hey, like, I, I was really glad to listen to, like, this show about this movie, like, it was great.

Um, you haven't changed, which I don't know if that was good or bad. But, uh, but that was, uh, you know, it was good to, uh, you know, you, you sort of have that. So, yeah, we don't have, like, a concentrated, Listener hub beyond Jen Substack, um, we may need to get more listeners to have it be hub worthy. Uh, but, uh, but yeah, I, I think we, we are encouraging people to contact us and we like when we hear from, from folks and, and, you know, try to bring them into the conversation.

Jen Sopchockchai Bankard: And I say we just recently got our first real. We've never met them, uh, listener, commenter. Dare I say fan. Shout out to Hasib if you're listening to this. And, and it was really exciting because we were like people are listening and they're [00:53:00] they're leaving comments and they want to engage and, and it was really exciting.

It was, it's a we eventually figured out it was a Mutual friend, but not one that I had met. And so it counts, it counts. And so, and so, you know, I think it's it's slow going on that front. Substack does really help a lot because we have like a subscriber base. There that like I, I see there the analytics and the, the, I mean, I don't look at them that often, but, but there, there are known quantities, right?

I have email addresses. I don't have names, but I have email addresses and how, how often they're, they're clicking on our links and downloading our episodes and stuff like that. That's It's good. I think that's just the tip of the iceberg for what most shows and our corporations do so

P.T. McNiff: How do you manage your your guests as well as your list because you have

Jen Sopchockchai Bankard: way more guests than we do

Dan Dissinger: So yeah, I'm writing remix.

I started with the people that I work with there was it was the obvious choice because [00:54:00] everyone was doing amazing work and I felt like it would be great to have this platform to kind of you know, put that work out there. So that was one part. Then it's like asking them, do they know anyone that would also like to be on the podcast?

Um, the CFP that I put out on the UPenn website, that was super successful. Because every academic is looking for a way to talk about their work other than writing and being at a panel It costs nothing for them to be on the podcast. They

don't have to travel. They just go right on zoom and they're here And so that That was the best thing I could have done for writing remix.

The other thing is I will just reach out straight to people that I feel like, you know, and I'm getting better at it now, but what I would reach out to people I knew being like, Oh, they would be perfect for this idea. Would you like to be on? And they would be yes. Okay. And most times people say yes. I would say it's easier in the academic world to get [00:55:00] guests.

They want, they want to talk. Now on the other side with the nostalgia test, the CFP helped there too. That's how I got all those guests. There was no other way I was getting them. Um, in terms of like other guests, people have reached out. Like recently we're gonna be doing an episode with some, with a director of some, some movie coming out and their publicist reached out to us.

So we've had that happen a couple times where someone did reach out and go, hey, would you You know, the Nickelodeon documentary, which everyone should see the orange years. It was on Hulu. It's an amazing film. They reached out to us and said, Hey, would you like to have him on? And we were like, Of course, we didn't even feel worthy to have this person on the podcast and we're like, yes, that would be great Let's have him on and then once you had that like you can use that and go hey We had this director on would you like to also be on?

But it's a lot of sometimes emailing and getting no responses from people in terms of our fans and listeners We get, we get comments. We [00:56:00] get, you know, there are a lot of people that listen to the podcast is a good amount, I think for an independent podcast, but recently on YouTube, the episodes are going up audio through YouTube.

We, they want to do it themselves now. And we did an episode about grandma got run over by reindeer. That amazing, uh, Christmas carol. And then, um, we said some stuff about it. Um, and, uh, the, there was a comment left on it from the guy who wrote the song. And I thanked him for being a good sport. That was like the first thing I said.

I was like, thank you for being a good sport, blah, blah, blah. He said something very nice. He's like, oh, I never noticed that the, the lyrics looked that way. And I said, Email us if you want to be on the podcast and he emailed us right away. So like sometimes it's organic and it just kind of happens and especially in the nostalgia space and in pop culture.

It's so saturated and there are so many choices for people to be on podcast. It's it's really hard to break through. But the other thing is like the nostalgia test is a different type of podcast. It's about friends also hanging out. So we like to have our friends on. [00:57:00] We just have our friends on talking and we talk about movies and some of them are better than others.

And so we have them on multiple times. But, um, the thing is, I still believe podcasting is very new still in terms of the way it is. So the people just also don't know what it is. So, and so you just have to talk them through it and be okay with that. And, and the other thing is just consistency. I would say knowing which social media works best.

I've found that like TikTok has been way easier. I get way more engagement on TikTok than I do on Instagram. If I put a poll up on TikTok to ask like, Hey, which movie should we do next? Twister or Clueless? I'm going to get people voting on TikTok immediately. On Instagram, it takes forever. Because the algorithm is different.

So you have to just kind of pick and choose what you put out there. But, If you just cold email people you'll get responses sometimes, you know, and just also one last time I'm sorry one last thing like Doing like podcast [00:58:00] crossovers with other podcasters that helps a ton So like we're trying to set some up with a couple now and we do guest spots We did a couple guest spots on a couple There's one podcast buzz in the tower who do 80s and 90s films and they had us talk about Independence Day You We sent in a clip, they chopped it up however they wanted and they put it in there and that helped us, you know, so we're doing that as much as we can.

I think it helps being over 100 episodes. It kind of shows people that. Oh, this podcast is serious. Yeah, it takes 100 episodes.

Jen Sopchockchai Bankard: I'll also say from the flip side, being an active listener for a podcast you like is the best way to become a podcaster because that's how, that's how I got into this whole mess was I was listening to a Star Wars podcast called the rebel base card and I was a listener and my friend from grad school, who's one of our four regular co hosts, Greg, uh, they actually, you know, I, I was like constantly engaging and leaving comments and talking to them on social media and, [00:59:00] and all that.

And they, they actually started like, Responding on the show and then eventually they were like, oh whenever you want to come on you should come on and they're like Maybe we should have asked her before we were on air And

that's how it all started I was a guest on their show and then I kind of caught the bug and then was like hey maybe I could do my own show and so yeah, I think and like a Guest appearing on other podcasts if you are a podcaster is promotional currency So it's like, that's the best way to get, get enthusiastic people on your show.

Absolutely. Yeah.

P.T. McNiff: We have more questions. I'm going to note I'm advancing the slide. That's not because we're ending. We still have time, but I just realized we should put our contact information up as the slide. Uh, so yes.

Dan Dissinger: Yeah, go ahead.

So the question is, do we write for our podcast or is it [01:00:00] just mainly expert, right? Just like extemporaneous like this. It's been a long day. It's been a long day. Extemporaneous. Two microphone wires worth

P.T. McNiff: of stress that just broke you.

Jen Sopchockchai Bankard: Um, so, uh, I'll answer the question kind of in two parts. One is to clarify for our show, because I have the sub stack that's housing our podcast, I'm also publishing my own review, written reviews on there.

So that's when we were talking about writing early, that's probably what, what you heard. Um, and so it's sort of like, you know, uh, one post a week will be our episode for the week. And then the other post will be like a review that I'm just writing about something. And, um, But in terms of the, but that, that's not to say that no writing is involved in preparing for a podcast, quite the opposite.

So what we do is, our first step is, our first line of defense is a Google, shared Google Doc. And what I have done over time is sort of created a template for Uh, with the [01:01:00] structure of like, okay, first we, first we do our, our opening, then we share our short, what we call the short take, our initial impressions, then we're doing recommendation algorithm, then we're doing, we're going into announcing spoiler mode.

So there's a formula that we've sort of developed over time that I have just like a set template of like, okay, this is the order in which we're doing stuff. And then depending on the film we're reviewing or the topic for that particular episode, uh, I will go in and fill specific, fill in specific questions, um, I usually try to

write, write out a script for our entire opening, because that actually, for some reason, is like, has the most margin of chaos, um, uh, so, so that's, that makes me feel better about it, um, and we do, we do like a goofy bit where we like, you know, make references, oblique references to the movie.

And then the person respond, it's a call and answer thing where the person responding will have a quote out of context from the movie. That's usually really ridiculous. Um, and so that, that we sort of try to plan ahead and map out and write out beforehand, but otherwise it's just sort of questions that are sort of.

prompting [01:02:00] conversation, I think, right? Yeah,

P.T. McNiff: it, it's usually the, the, the, yeah, the questions that are written or maybe some points that, or that we want to make sure we bring this up and, and, uh, I, I find in terms of my, uh, contributions to the Google Doc is if I go and I tell you to look something up of some sort of like arc of film history or, or, you know, background on, well, here's like what's, what's happened with this person before is writing that out and sometimes writing it out.

Just in like a list. Sometimes it's full sentences, uh, and it's called research. It is called research and then putting that in there That's what it looks like in the letter It's the promotion letter. But but yeah, and I think that you know We, we also, like, I think the three of us co hosts, like, also have our secret files or secret talks of, like, while we, you know, write out our short takes and write out some of the things that we, that we want to say, um, but we don't want Jen to see it right away, so, or everyone else to see it, so we, it's a surprise, um, but, yeah, so I, I think we, we [01:03:00] sort of start from that structured, written, um, And then it mostly becomes conversational.

It's

Jen Sopchokchai Bankard: actually not unlike preparing to teach a class. At least for me. It's like you gotta plan in case things go south and then, but then you can, you can go off book if you need to. Right.

Dan Dissinger: Yeah, I would say the, with the nostalgia test, like the, all, a lot of the writing has to do with taking notes while watching a movie.

Especially like, where are the, you know, and, and also coming up with like, does this pass, and why does it? So we're always like, We don't just go, it fails, end of episode. Like we have to, there's a reason and we have to go through it. But the writing is, is like, it has a role. Note taking, um, when, you know,

questions that I might, you know, write to the side in case like things do cause our podcast is very tangent filled a lot of times.

So we have to, I have to kind of like, you know, get it back into a space somewhere. Um, and also, um, when we did, when we watched every Rocky film, um, which was a [01:04:00] big mistake because there was a lot of watching and a lot of work. We kept writing down the rankings, so we have to remember how we rank the film.

So it also is to remember certain things, so that when we go into another episode, we understood where we stood lately, where we're standing now. And then when we set up the post, it's like writing descriptions, having the quotes, writing the newsletter. Like, so writing does play a huge role, and I think when I teach this with students and I talk about it.

They just think that they pop on a mic and they talk. And I'm like, writing has a huge role to podcasting because you just, you wouldn't know what the episode is about. You got to write a title. You got to write hashtags when like, you know, you do the social media. You have to with the writing remix. When I do that newsletter, I write a whole note.

That has nothing that's not nothing to do with the episode but comes off the episodes like inspired by it And I write prompts that people can do in terms of like the theme of it so I have a role for writing in determining for each podcast and [01:05:00] it's like in Sometimes if I don't do that, especially to note taking the the episode can kind of like run off the rails so you really have to kind of like I don't overdo it, but I want to have, it's like a good medium.

But yeah, writing plays a big role in a lot of the production.

Yes!

So the question is, do all our podcasts come with transcripts? So, with the writing remix, I just started doing transcripts last year. And the reasoning for that is, And the reason for me was I was trying to find a way to do it that wasn't going to cost me a ton of money because it's not cheap, right? And also the time, if I had, depending on, so now I use Descript and Descript transcribes the audio and the [01:06:00] video.

It's not absolutely perfect. But it transcribes it well enough. I do edit as much of it as I can until like, I'm like, I have to finish and I have to get this out. So the writing remix has transcripts, I think, starting last year, I believe. Now the, the

writing of the nostalgia test, I have transcripts. And I'm just trying to figure out how to post them because I'm pod being it's a little different.

That's how I host that one. So in on wordpress is where I have a website for writing remix so I can just the pdf of the transcript there. So I'm trying to come up with like either doing it on medium and just copying, pasting the nostalgia test transcript right into medium and like having it there or put it in the newsletter as a file for people to download, but I don't have transcripts for every episode and that podcast, it's so can be so chaotic.

I know the transcript will be a little. [01:07:00] Much harder to kind of engage though because we're also on YouTube that there are captions that come up on YouTube So that helps in one regard So I also I'm always saying like the episode like all the episodes are on YouTube here here and here so on YouTube that you Can get captions at least and also sometimes a transcript like depending on it.

Yeah So yeah, it's, it's been something that we talked about in the humanities podcast network, like how to make sure every podcast has transcripts and not make it such a barrier to make people like where I'm, this is all out of pocket to be able to do it because I want my listeners to be able to, you know, pull from it or people who, you know, aren't able to listen to it can follow along as well.

So it's it is something that, you know, we I think about.

Jen Sopchockchai Bankard: We hadn't been until I want to say it was in the past month. Substack started doing it automatically. I have not. And thank you for your question, because I'm going to write down. Check to make sure that's real. Um, because I haven't, I haven't, I see [01:08:00] when I uploaded the episode, I see it's like generating a transcript, but I haven't on the user end sort of gone to check to see what that looks like.

Um, so it could be terrible. I don't know. Uh, but that was really nice thing. Cause I was really worried about that from an accessibility perspective. Uh, and so it was nice that Substack was sort of like, Hey, we're doing this now. Generate a transcript. And I'm like, great. But I don't know if, if it's anything like zoom, it's probably terrible.

P.T. McNiff: And we also, because we've been spending. The conference time with Dan learned about the YouTube upload function. So now it's on YouTube, so we also would have the automated genera gener automatically generated

closed captioning transcript, which is not great, but is at least not nothing. But yeah, hopefully the Substack one is working.

Audience: Great question. Absolutely.

P.T. McNiff: And it's something that, especially if anyone here or anyone listening is like, Oh, I want to start a podcast. That's something that would be great to not say, Oh, after like a year, we started doing it. Like, it would be great to have done it from the beginning. Yeah. So it's a. And it's, it is

Dan Dissinger: difficult, especially with the, [01:09:00] um, in terms of the, the, the software that you're using.

Um, like I have, uh, when I have international guests. A lot of the captions and a lot of the transcriptions, it doesn't catch everything very well. So it is very difficult to kind of get through. And I want to offer as much of it as I can. So I am, I can, and I'm thinking slowly if I have the time to go back and like re, you know, do that, um, though I can upload the writing remix to YouTube at this point and hopefully like start there at least.

So there, there are ways in which to do it. And. You know, I, you know, and it's, um, it's not, it's not like I'm hiding that there's no transcript because like when you go to the new ones, it's like their transcripts now. And so like, it's like hopefully we're gonna get to a, I can get to a point where I can offer transcripts for everything.

So, yeah,

Audience: it's,

Dan Dissinger: yeah. And it's. [01:10:00] It's a journey and it's also like it's it's interesting when I started doing this and I that came up I started looking at my options. I'm like am I on top of my hosting on top of everything else? I'm like, I don't and I felt bad like making those choices Monetarily and it is conversations that I always have and try to think like how can I get this?

But once I started with Descript, Descript is really and they constantly updating the software. So Descript has been a real A real gift to, like, my editing process and everything else.

Oh my god, transcript by hand? No.

P.T. McNiff: Are there any last questions? We have a couple of minutes left in this room before they throw us out. Just

Dan Dissinger: so our listeners know, this room is packed. Uh oh. It's bored people kept coming

Jen Sopchokchai Bankard: in. No one left. No. It's the benefit of the audio medium.

Dan Dissinger: Yep, exactly. But yeah, are there any more questions or comments or anything? [01:11:00]

Please. Oh, we would love that.

Hello. Okay, amazing

P.T. McNiff: Yeah, I'll be we're gonna touch base with some of these people in the audience. I think after yeah after the panel to get contact info to try to get them Yeah, please thing on our shows question. Please go ahead

Dan Dissinger: So the question is what is our favorite part about the creative endeavor and our teaching like about was the best part Part of our creative endeavor. Does it have

P.T. McNiff: to include teaching? No, I yeah, that was a joke that was that was a joke Well, okay I will answer but I'm worried that I'm basically stealing Jen's answer because we've both said this back and forth which is just like It's nice to have a guaranteed reason to talk [01:12:00] to our friends about this and you know Like there's the constantly lamentation about the lack of third space in people's lives And I think that if you have a regular It is sort of like, oh, this is a reason to get together and talk about the things that you like.

Uh, or if you didn't like something, why did you not like it? And you care about not liking it because you care about this. So, that's the best part for me. Uh, and, uh, you know, The sub answer for that is, you know, I feel like I'm generally facetious in responding to things, but it doesn't need to be crass, that sort of idea of, Oh, this is helping with teaching, this is help, this feels like, you know, I'm working the same muscles that I'm asking my students to do.

Um, even though, like, I'm not writing as much as, as Jen is, the idea of how am I getting, what are the ideas I have, how do I want to frame it, how am I going to get it across, even if it's just, you know, I never get beyond outlines in a lot of

it. Um, because I'll just, I'll just talk. But, uh, you know, that, doing that [01:13:00] feels, you know, feels rewarding and is a, uh, you know, a nice, uh, yeah, a nice thing to have.

And if you're, you know, when you're just sort of writing something or even just taking, taking notes for yourself or if you're writing it and like putting it out on social media but it's just you, that it can kind of feel a little bit like yelling into a void. So at least there's someone on, on the other side of the screen who's like, Nodding and listening

Jen Sopchockchai Bankard: or shaking their head in some cases So so for me the the sort of origin story of me doing this because the the substack in my written reviews preceded the podcast And and the reason I started doing it was because I came I had written a textbook Manuscript with a couple of colleagues of ours and the I can't believe I'm telling the story on a recorded thing and It completely fell through For various reasons that I won't get into because that's the part I probably shouldn't talk about on this on the show It's other people

P.T. McNiff: involved were

Jen Sopchockchai Bankard: No, it's just like [01:14:00] like like there were circumstances.

It just didn't work out and we had done all this work That I that I cared about in terms of the use value of it But in terms of the actual process of writing it it was it was more of a chore than doing this, right? And so what happened was I had sort of a like a crisis existential writer's crisis where I was like, what am I even doing?

My time is precious. Like why am I writing things that aren't even going to like, no one will read and like, you know, so it was a whole thing and and basically the the conclusion I came to was I tell my students all the time, write about what you care about, and not only because it's so much easier, but because it's so much more fulfilling, and the writing itself will be better, and so that's sort of why I was like, I really did some soul searching about like, what is the thing, regardless of obligation, regardless of benefit, uh, of, of, you know, even promotion, even though we did talk about how you can do that, um, what, what is the thing that's really gonna be creative, like you said, creatively rewarding, and, and then, and pop [01:15:00] culture reviews was sort of.

What I landed on and and it really has helped me so that I'm not a hypocrite when I'm telling my students You got to figure out what you care about. You

got to find the motivation To write why do we write right? we don't like a lot of us ask that in our classes as a discussion to help help students sort of like get more engaged in the process and And and now I can sort of say that I have done that So it's really nice

P.T. McNiff: Dan

Dan Dissinger: I I like having a classroom that's my own.

I think like the writing remix is like my own personal classroom. I've learned so much from other people, uh, that came and talked about their content and talked about their ideas. And it also like a place to kind of, I learned so much about myself. I think like being. Having to talk and like express my ideas and and be out there Much more than being in the classroom and talking or going to conferences.

It's [01:16:00] really a question of like how much do I? Believe in the things that I'm saying. And am I willing to kind of put it out into the public? Like, and that's, that's been a real interesting challenge, but it's also been really fulfilling, uh, and with the nostalgia test, it's like, I need. being 3000 miles away from all the people that I grew up with and like my friends and stuff.

It was it's a nice way for me to kind of hang out with them. And also for us to kind of see because we've been friends for over 20 years. So it's like we've changed in so many ways. But like when we come together, it's like this fun kind of group hang. But we can still get into serious conversations, which has really been the most surprising part.

When we talk about these movies, we don't we're we're having fun. But we're also kind of going, Oh, Well, what are we connecting to and why is that, you know, is it because like we're how old we are at this point and when we saw it, we were this age. So there's a lot of interesting things going on that I feel, um, I'm getting a lot out of.

And it's just [01:17:00] also like, I, I love writing, but I also love talking probably a little more than writing. So it's a good way for me to kind of get my scholarship out at the same time. So when I need to do that, I have the podcast to be able to do that. So it's been quite fulfilling in many ways.

P.T. McNiff: I think that's it.

I think that's it. Thank you so much, everyone for, for coming

Dan Dissinger: and for listening, everyone. Thank you so much. You can follow. The Nostalgia Test podcast everywhere you get your podcasts and follow us on Instagram at the Nostalgia Test and on X at Nostalgia Test. Long take review.

P.T. McNiff: We, you can subscribe to us wherever you get your podcasts.

You could follow us on threads and Instagram or so little nub of social media at the long take review. And then, uh, on letterboxd, I am at P T McNiff, P T M C N I F F.

Jen Sopchokchai Bankard: And I am at Qui Gon Jinn. You can also, this is not up there, I think, but you can also [01:18:00] follow me on, uh, threads and Instagram at subchakchai, S O P C H O C K C H A I.

And, do you want to bother, uh, talking about the letter, box, tag? Sorry, sorry Greg. Yeah,

Dan Dissinger: if you want to email us too, take down our information if you want to email us. Get, you know, we're willing to share our information, share the slides, um, and also if you want to be on any of the podcasts, we'd love to hear from you.

Thank you. You're going to

P.T. McNiff: end up on a mailing list though. They'll just let you know. We're going to email you. But please leave it anyway.