

No Emergencies Podcast - Stretch 2 - Please Sing, Don't Shout: Attunement, Access, and the Classroom as a Choir

Transcript

[INTRO MUSIC]

LESLIE WEXLER:

Welcome to the New Emergencies podcast of the Teaching and Learning Exchange at George Brown College, where we sit together in downtown Toronto above King Street and unravel the absurdities of urgency culture in our work, in our college, in our teaching and learning and emergent technologies. And we're trying not to burn out in the process. I'm Leslie Wexler, the manager of indigenous pedagogies at the TL.

And I'm joined by my co-host Kate Klein and Ryan Morrison today. Together, we're stretching into what it means to teach, learn, and relate in ways that don't treat knowledge like a vending machine. In stretch one, we took a hard look at urgency culture, the way that we've been taught to treat knowledge like a vending machine. We realized that when we rush for answers, we erode relational potential.

We asked what happens when we slow down. But pausing, as it turns out, is just the beginning. Because once we pause, we can begin to hear the noise. Urgency just doesn't speed things up. It makes everything louder. Competing voices clashing demands. The hum of extractive logic can fill the air. And when we get caught in that noise. Even when we slow down, it's hard to hear what really matters.

So today's stretch. Please sing. Don't shout. We're moving beyond the pause and into something called attunement. Asking what happens when we listen for harmonies instead of raising our voices to be heard? What if knowledge wasn't about volume, but about resonance? About weaving voices together in ways that honor reciprocity and relational responsibility and urgency is exactly what we're talking about today with stretch two.

Please policing. Don't shout. In education, in AI, and in our daily interactions, we've been trained. Demand responses instead of attuning to the rhythm of relationality. We see it in classrooms where students are pressured to have the right answer immediately, where faculty are flooded with urgent emails, and where AI is being treated now like an emergency hotline for instant knowledge.

But what if learning and relating weren't about extracting answers, but about listening, waiting, and moving in rhythm with complexity? So our first area of discussion is really where do we see shouting

metaphorically in education? That's the shift to exploring today from urgency and demand to attunement, from shouting to singing. Indigenous ways of knowing have long taught us that knowledge is carried in rhythms, in cycles, and in relationships.

But when we demand knowledge on our own terms, we break those rhythms. So how do we return to attunement? In the first discussion segment we're looking at. Where do we see shouting in education? I think for myself, shouting in education and by shouting they just mean like the entitled demand rather than maybe the inquiry or the search or the journey of education.

So a lot of the things that I've learned inside of indigenous knowledges have prompted me to be open to taking a journey, whereas I'm not necessarily going to be acquiring a distinct skill. And so some of the shouting that I see inside of education, that's like in the bigger macro picture of it, is that it has the purpose to do this thing that we've expected from it.

And being someone who is in arts education all through my degrees, one of the things that the students always expected from their English literature degree was how it was going to get them a great job, and I was just like, I'm not exactly sure I can answer that question for you. And yet I know that you will have a great job.

But that anxiety over like, what is the value of the thing that I'm doing and what is its monetary output was something that I constantly felt like I was holding as their demand, that I prove that this skill was worthy of their time and their interest in in my speaking about it. So my own passion for what I had chosen as the journey that I wanted to take into how story shapes culture, how story shapes people, how stories can interact in intercultural ways was reduced to like, well, what's the job at the end of this?

And I felt that as a constant refrain in my head, and even if it wasn't shouting at me, it was it was speaking to me constantly in that voice.

KATE KLEIN:

Yeah, that makes sense. That that which makes me think about what we were talking about last time, just around the transactional nature of things. And it's like I input education. I get a job out of it like a vending machine. And what's lost when that is the only focus? I think the thing that I'm thinking about around shouting is.

You know, in some ways a shouting oriented classroom is very enabled by their current structure of education. It's a very competitive model. Many, many post-secondary learners have been trained for their entire lives in the school. That learning is a competition that is about grades. Who is the best? Who is excelling the most? Who is, you know, adding the most line items to their resume?

And so, like the practice of turning around and thinking about learning as a collective endeavor where you are harmonizing with the people around you is so antithetical to what so many people have been taught. But then I'm thinking, just from the perspective of trauma informed education,

another element of kind of conventional education is that we don't think about the classroom as an emotional space.

We think about it as an intellectual space. But what I know about, you know, when when our nervous systems feel like we're in danger, which a lot of people do in school because of our past experiences of school, because of the stakes of our education, you know, we go into the state where there's a part of us that's crying out like, help, help!

I'm in danger of danger. And we're kind of moving through this learning environment, like shouting for help, basically, but because we don't think about a classroom as emotional spaces, it's like we don't know that that's happening. And so, so much of our classroom interactions are basically just a bunch of people's inner child crying out to be protected, but we don't have the lens to be able to understand what's happening.

And that that in many ways, connection and attunement could actually be the solution to that. I feel like in my experience coaching faculty around trauma informed teaching, I feel like a lot of teachers actually just feel very perplexed by what is happening in their classroom interpersonally, emotionally, relationally. And a lot of that's because we've not been trained to even look at the everyday ways that learner's emotional reaction to the classroom experience is a survival response, and then also to learn to turn our reflection inwards and look at the ways that we are also crying out in those ways based on what's happening either in the classroom or in our lives, or in our college or in the world. It's like there's all these shouts that we feel, but we don't necessarily know how to make sense of.

LESLIE WEXLER:

Yeah. You know, even though I'm not in the classroom anymore, I have taken to reassuring people as I begin the amount of time I'm about to take so that they can relax into realizing that they don't have to worry about how long is this going to go on? Because what I what I have to share, often people will be like, well, how long is this?

Because where is it going? And so I will actually prompt people at the beginning to either, you know, take the things that you're holding now and, and place them outside the door and bring yourself into this present moment. I'm going to take about 7 to 10 minutes, not two. And so, like I always feel like I'm giving the you know, how I used to read on the internet where it had in square brackets how much time the article will take you to read?

I'm actually doing that in in meetings with all kinds of people, where I pre-empt everyone to say this is going to take about 20, maybe 30 minutes or this will take 45 minutes. Just so everyone and I also give them an option. I'm like, does that seem too long to you? Because I don't have to share this long, but if I am going to share, it's going to unravel.

It's going to meander, it's going to take the path it takes. Because I can't always give you like a scripted, a scripted answer. I have to actually move through an answer until it arrives. So that's one of the things I found where I don't want people to feel that inner angst of the time.

RYAN MORISSON:

I kind of want to go back to the first thing that Kate said about input output, because that is that is the M.O. of generative AI, how we worry about it from an academic integrity perspective.

And when, for example, the text that we're dealing with, its long, it's meandering, it's insightful, there's moments that are funny and, you know, almost magical where you have that that feeling of learning, right, where you're like, okay, there's an emotional response here. I learned something that's interesting, and that is how AI as a tool, as a tool can be used.

And it works. Right. But how 99% of people use this tool is the input output. They don't ask it to sing a song, right. They ask it what? I need this thing right now. And for the academic integrity piece, again, there's no, you know, very few students commit academic breaches of academic integrity because they are like horrible people who want to cheat and like, you know, manipulate you and, you know, Lord, this over you.

I was able to know they're just very, very busy. So if they are able to fast forward something, they will do it. And that is again antithetical to learning. We don't want learning to be fast forwarded. We don't want learning to be modularized. We want it to have some meaning and emotion and connections being made. But we, you know, like Kate said, we're not in that system.

We're not in the system of. And again, someone with arts and humanities background, that was my undergrad. I was constantly being asked by my parents, by friends. What are you going to do after you have a you have a film degree in an English street. What do you do? I don't know, I'm going to make movies. Maybe I don't know, what do you. But what I was learning was I was very passionate about.

I felt very intrigued by it and interested. But at the same time, there was always that that transactional where we are putting all of this in here, what is going to come out afterwards?

So yeah, that's something that again, it's resonates with me. And as far as AI, I think back, you know, how much AI would have I used in my undergrad, how many essays, where did I write, where I was like, I do not feel like writing this. I have no passion about this. There were several that I remember very clearly.

I was passionate about and really wanted to dig into, but there were also several where I thought, I'm just doing this to go through the motions.

LESLIE WEXLER:

I just got to get through this.

RYAN MORISSON:

I just got to get through this next semester, and then it's summer and then, you know, it's that kind of unfortunate, you know, mode of thinking.

LESLIE WEXLER:

Oh, in the last three years that I was. I've been working inside of engineering. There are two different paths that seem to like bifurcate in front of me with the students. And AI is just assumed because of so much of the knowledge can be passed on. Actually, just through AI, you don't even need a teacher. You can just go home and watch videos at double speed, and you can ask for the correct mathematical response through AI.

And yet, I was also watching the unfolding of the design process as this other path, and I started to realize that images and prototypes and drawing are ways to communicate your design ideas, and there's a lot of passion that can come into that, and yet it can get so squashed immediately by the prototype having to also prove through its theoretical models.

And it's I'm probably saying this all completely wrong. Some engineer is his hand on his head right now, and but what I could see was the difference between the time it takes to prototype, imagine, create in the design process and the shrinkage of time in order to get those hard skills across. And so when you're talking about academic integrity and AI in that space, it's like these things are so interwoven and entangled, I don't even know if they could pull apart.

Whereas when I think about it, I think from your standpoint, I was like, would I ever read Madame Bovary the same way? If someone had read it to me and showed me all of its beauty by making the intonation, everything that it needed to be? Yeah, I'm just like the integrity of the work was absolutely dependent on a human being, and I don't know if I could have gotten that any other way.

So moving this discussion now to what could singing look like inside of our classrooms?
Experiences, relationships?

KATE KLEIN:

I mean, I think for me as an educator, a big part of facilitating a singing, a learning environment where singing is possible instead of just shouting is a lot about flexibility. I'm thinking about our colleague Nikki Monahan, who just retired from the teaching and learning exchange. She used to have this workshop called Taming the Content Monster, which is all about really trying to speak to this anxiety that a lot of teachers have that like, I have so much to get through, like I can't pause and address something that has kind of arisen in the room.

I can't change the way that I've designed this whole class, because, you know, a moment of emotional intensity has arisen or my students are just exhausted today, or I feel distressed by something that's happened because I have so much content to get through and kind of rethinking, like, what is the purpose of being in a classroom? Is it just to get through your content, or is it about to move with what's there?

There is this poet named Mark Nepo who has this line that I literally have tattooed on my body. It's so important to me, he says. To listen is to lean in softly with the willingness to be changed by what you hear. And for me, the willingness to change is the most important part of that line that like, you're not actually listening.

If there is some part of you that is hardened to the idea of changing in response to what you are hearing. And so I'm a teacher who really likes structure. I have a very detailed lesson plan. I have very concrete outcomes. That is like a part of the way that my brain works and how I feel safe. But it's really important to me that I for me, the point of that structure is to have a plan so that I have enough grounding underneath my feet that if something needs to change, I know, I know how I'll do that.

And so thinking about what does that mean when we think about neurodiversity in the classroom, one of the terms that comes up for me in thinking about flexibility is this concept of access friction, which helps us understand. You know, there actually isn't a checklist that you can follow to make an accessible or a narrative of our main classroom, because people are different and they actually need different things, and sometimes they need conflicting things.

You know, one person, you know, in order to feel like they're really present and engaged as a learner, like they need to be able to walk around and fidget and click things and say things out loud when they think them and like, that's that's what listening looks like to them. And for some people, like the idea of standing next to somebody who's so fluid is like overwhelming and like very overstimulating.

And so in order to create a classroom environment that makes space for all those people, we actually need to support students to learn how to turn towards each other to be like, okay, I need this. And it seems to be completely antithetical to what you need. So how do we work together? Like that's going to look like compromise?

In some ways it's going to look like nobody having the specific exact perfect conditions for it to thrive and to learn. But the creative process that is needed, it's like it's completely in opposition to a shouting oriented classroom. Like students need to take responsibility for thinking, how are we going to make this work? You know? And that's like partly my job as a teacher.

But I think it works best when we're actually constantly orienting towards the collective and thinking like, what cool way can I think of to make this thing that seems like an impossibility suddenly feel more possible? And, you know, can the person who's who needs to click sit on the opposite side of the room as a person who needs silence?

You know, can we have adaptive tools? Can we bring a bucket of fidget toys that are like, pretty quiet so that, you know, maybe the pen clicking is not working for me, but like a squishy ball is going to work for me. You know, I'm thinking about times in my in my classes where I've had students who have low vision, who, like, really benefit from bright lights, and I have students who have sensory difficulties, who or migraines and things like that.

Who feel very overwhelmed by bright lights. And we've come to agreements where it's like the lights are on when class is happening, and then we take little dark breaks in the breaks and so all of us can, or just make it cool to wear sunglasses in class, you know, like, what kind of creative ways can we work to sing together instead of all shouting to have our separate needs met when that's just like, not what being in community means.

Like we can't be in competition with each other in that way if we're going to learn to live well together. And I think that that matters in the classroom.

RYAN MORISSON:

I think it's interesting what you bring up, Kate, because a lot of that takes time. It's not happening in week one, right? That negotiation between everybody in this space really takes time. And sometimes it doesn't happen. Sometimes those conflicts are enough that you end up with kind of. Groups that you part of you wants to put them together.

If you have a really divisive, you know, cliquey classroom, part of you wants to mix it up and just create chaos and be like, you're working with this person, even though you clearly hate each other. And I've never found that to be super productive. There can be many songs happening in the same room at the same time, so letting students find that comfort is fine.

And, you know, apart from our instinct to really push them to get because there's always that that, you know, we are a polytechnic college, essentially. What's your workplace going to look like? How I want you to be ready for this. But at the same time, I know that if I make these transgressions, there will be shouting, and that's going to be counterproductive.

So that's something I've kind of come to learn about designing space, is that let students find their own spot and then also be very open about like, okay, it's clear you don't you don't want to work together. So we're going to put you to do this, and then you're going to send an emissary over to that group to share what you've done so that they can work with it, and vice versa.

It doesn't have to be, you know, we can do this diplomatically.

LESLIE WEXLER:

Yeah. A lot of what you're saying, both of you, a lot of what you're saying sounds like attunement to me. Like, especially like in the weaving of either experiences or voices or characteristics together

and not feeling like you have to control the environment too tightly. So attunement means that the listening that the educator is doing is filling in unspoken needs, like in real time, instead of just reacting to kind of more surface level, like that person's being extremely distracting or speaking out in, in, in appropriate times and putting it back into the community where the students have to sit to learn or learn to sit with not knowing how to move through this immediately, but rather understanding that we're going to emerge as a community group over time that can hold all of these different people, these all these different kinds of learners.

Yeah. So I guess I am left with like, how do we bring our voices into conversation as educators and as students that doesn't drown anyone else out and be okay with relinquishing some of that control? I was I was the assistant in a course where an elder was teaching an architecture course, and the students in the class would come afterwards and be like, I just don't understand what's being said.

I can't listen to it. It's too long or it's too hard or something about the presentation of it wasn't, wasn't working with them. And so we started to create in the last hour of class, these, these moments where everyone could talk to one another about what they'd heard and included the, the professor so that he could hear the student's own understanding of his own teachings.

Because when you're working with an elder, the teachings are the most of the class. But something really valuable happened in that the students in replaying back for the elder what they thought the teaching was received like an innumerable amount of refinements as well, because he was like, yes, it's like that, and also like this. So more and more analogies for the student to understand, once we put that our in at the end, where people could interact not just with him, but also with one another, it changed the dynamic dynamics of the classroom immediately.

And I think we all know that. I mean, we all know that that's exactly what would happen. But in a in a sensitive situation where you want to respect like an indigenous elder and you want to be there for whatever it is that he wants to share, and yet also or in a classroom situation where the classroom situation does not support all their teachings in its format, how these small tweaks that any classroom would probably use become almost innovative because it's not the way that elders would necessarily behave.

And so what I found in those moments was the true meeting, the true respect of the elder, allowing for his teachings to be thought through in the moment, which doesn't actually usually happen, and the students being able to see that they were experiencing something that maybe every other classroom just does as a, as, as normal, but was not normal in this class.

And so it became this special moment for something that was actually mundane. The whole point of that is just to say that every single person on, in every position in that classroom had to be openly allowing for everyone else to feel like we could move together in that classroom. As a as a group.

KATE KLEIN:

I'm speaking, we think about what you were saying earlier around, you know, your experience engaging with this novel and like, could I, could I have engaged with this novel if somebody hadn't kind of taught me how to see it, how to kind of understand its beauty. And I feel like some of my most impactful, transformative educational experiences were when I learned how to see or hear something that I did not previously have the tools to understand through a shift in listening, a shift in looking, a shift in worldview, like, what is it mean to get to the point is getting to the point for.

And in many ways, I feel like that's a really important. If we had small enough classes, there's a really important mentorship role that I think that educators could be playing in, kind of moving away from this input output, rapid efficiency-oriented comprehension towards slower. I did my master's in theater and performance studies, and I came into that as a theater person with a background in theater.

And so performance art was like, not a thing that I knew how to engage with. And I remember just like spending so much time.

Watching these pieces of performance art and being like, I don't get it. I do not understand what is happening. Why is this important? What are they trying to do? What's the story? What's the point? And I remember having the opportunity to see this durational performance piece once, and I was sitting just watching it and totally clueless, like, I don't get it.

And then this, the partner of the person who had created this piece of art, just leaned over to me and said, what do you see?

And it was like such a simple question, but I was like, well, and I just started describing what am I literally seeing in front of me? And it totally changed. I was like, oh, performance art is actually like looking at a painting. It's not actually watching a play. It's not about a narrative, a story. It's about some kind of collection of sights and sounds and like how it makes me feel in my body.

And the discomfort that I'm feeling is a part of it, and that I totally changed everything about how I engage with performance art moving forward. Just like a little bit of support from that person asking a very open ended, very simple question that just is like the lens changed, like a new perspective. I'm thinking about that in relation to this class with this elder.

Right. Like, you have to be taught sometimes to learn how to even make sense of what it is that we're encountering and like how important it is to have space for those kinds of drastic worldview changes that all of a sudden you see things in the world that you didn't even know were there before because you didn't even know how to look or how to listen.

RYAN MORISSON:

I think a lot of this is speaks to co-creation, where we start a class and we say today we are going to write a paragraph together, we are going to create something. And I think being this goes back to

what Leslie was saying as well, about how long is this going to take? Being very clear about what we're doing, but also what is the nature of this activity?

This is co-creation. This is another one might be this is going to be a reflective day. And it's funny that you bring up theater and performance. I've been exposed to a lot of dance recently, and there's this exercise that I've heard about that I again, I say I've been exposed to dance, but I'm still not, you know, going to classes or studios or anything like that to dance.

Maybe I should, maybe I should take that step. But there's this exercise that really intrigues me, and simply the exercises you put on a song and everyone is encouraged to dance their own dance. And then when you start to be aware of the people around you and see, I really like what that person is doing, you start to imitate it and it becomes this act of imitation and co-creation, where at the end of the song, maybe everybody's doing the same thing.

Maybe there are separate things happening, but everything is interacting together, and you've kind of created this thing in the space of, you know, this song. So I just like that as a metaphor for designing a class where you don't know exactly what's going to happen. This paragraph might not be great. This paragraph, it might turn into two paragraphs.

We might need to split it up. We might need to turn this paragraph into something else. This might be this might turn into a list or a poem or something. But being open to that, to that co-creation, to that things aren't going to things might not go according to plan. And that's probably okay.

LESLIE WEXLER:

I want to believe that in that moment you can ask the students to like, what would it happen if we asked the AI to sing this song? And so have in the back of my mind, could AI ever learn to sing instead of just respond to a prompt? I feel curious enough that I want to try it. I want to ask is AI?

I mean, we know that it can co-design with us because it can give us the entire design. But can it sing with us? Can it? Can it do something other than just respond to our needs? Can it be asked to do something ambivalent? Can it be asked to do something with ambiguity? What would what would happen if we told AI?

Well, we've all danced and everyone started to kind of get into a rhythm with one another. About this paragraph. How would you dance to it? Does that seem possible?

RYAN MORISSON:

That sounds incredibly possible. And this is the part where I say, do you want to train that bot with me? Or do you want to try to find a bot that that does that already? Because it would be interesting. But at the same time, we need to be aware of, you know, I think it's a, it's a, it's a valid exercise.

LESLIE WEXLER:

Just for, just for the students to interact with AI in a completely different way altogether because we know they're going to. Okay. Can we it's like when Hercules had to fill Kronos mouth with rocks so that he would vomit out all of his children. And so Hercules saved all his brothers and sisters by feeding Kronos these rocks.

I'm like, can we feed some rocks into the system so that it can? I don't know.

RYAN MORISSON:

One thing that I've noticed is there are like there has been I love this word, a profusion of GPT, you know, everyone can train one, you can make one into whatever you want it to be. And it doesn't always work. Sometimes it works. You know you're going to learn along the way. But at the end of the day, most students who are using AI in a transactional manner are just using the defaults.

They're using Copilot, they're using ChatGPT. And it's interesting when you show them the options, when you say, well, you're doing research, ChatGPT is okay at that, but have you tried perplexity? Let's try perplexity. Let's try this research built platform that uses the same technology and see what you get back. And they change, right? They say, oh, if I'm using this for research and I and I really don't want to use the library, it's not working for me.

I really don't want to use traditional web search. I'm going to try this one and it'll work. So it's when you're using it in that way.

You can have those moments of change and realization that, oh, ChatGPT doesn't do everything, but purpose built GPT can do many of the things that you want them to do.

LESLIE WEXLER:

So much of this conversation, I mean, we need to think about what are practical, kind of like takeaway. And some of our final reflections are as we as we think about how we've basically attuned to one another today, we've had a good stretch, but it might be nice to think about as we leave this conversation.

What are we taking away? What does it look like when we feel attuned, like how did we come into the conversation? How are we leaving the conversation? Is there a difference when attunement is active enough that I mean, we've heard one another? I know for me, I'm taking away that sense that I want to be a person who allows, I want, I want that allowing.

I want the allowing of the worldview to be valid just the same as any other kind of teaching. And I want the elder in the classroom to be just as important as the brand new faculty. I want the student to feel like the clicking of the pen and the need for sensory silence is all part of it.

So I want to attune to that allowing, because the thing that I'm taking away with me is like greater listening, greater allowing. I just want to be that person who can, who can hold those things and not feel the anxiety that, oh my God, I'm allowing everything. Everything is becoming relative. I want to be able to feel like this is a purposeful allowing and it's needed.

That's what I'm taking away. Do you feel anything that we're taking away?

KATE KLEIN:

I think I'm just thinking about. I'm just going to say that in that way. I think I'm thinking. I'm thinking, maybe thinking about thinking. I'm thinking.

RYAN MORISSON:

Thinking about thinking.

KATE KLEIN:

One of the things that I'm left reflecting on is the question of attuning to what's in the room that we're not noticing, or that we're not naming, which is connected to what I was saying before, just around our emotional reactions to things and the way that that's so present in the classroom, but not always or even noticeable if we don't have the tools to understand it.

But even just in relation to the question you're asking before lastly about can we sing with AI? It's like kind of definition generative artificial intelligence is like it's bringing all of these perspectives like every it's drawing on other people's thoughts. It's drawing on other people's words. It's drawing on other people's perspectives. But you know, the way that it works.

It's not citing those. Right? It's not citing other people's art. It's not citing other people's writing. And so it's like we're swimming every time there's an AI output, we're swimming. And it got stolen, stolen perspectives. That's in the room and every single response. And so it's like it feels like we're dancing with it, but we're actually dancing with like thousands and thousands and thousands of other people whose words or images or sounds or whatever the case have been, kind of collapsed into this one thing.

And so, yeah, what does it look like to learn how to listen to what's there that we're not naming, that we're not speaking, that we're maybe having even yet developed the.

The ways of seeing or the ways of listening to even recognize, but we're still feeling, you know, like it's like all these vibrations moving through the world. Sorry. Moving through the room that we're feeling, but don't even know how to understand.

LESLIE WEXLER:

Or the collapsing of all those voices inside of AI into one mono perspective that then becomes kind of highlighted as, I don't know, the best answer or something like that. There is a there is a feeling inside that that produces like what's being left out of this voice and what voices are all collapsed into this, like almost monocultural kind of answer. Yeah, that's, that's there under the surface to for sure.

RYAN MORISSON:

I think what I'm taking away is. This conversation has really got me thinking about arts and humanities education and that that perspective that, it's not always about getting the 100% right answer that it's about. It's more about an understanding of humans, of who we are that happens in classrooms. And it's not by it's often not by design, it's often by accident.

We can try to bring you know, I could we do have a, a course, a something that is simply just like, oh you're going to come here and learn to be human. You know what. What does that look like? Right? It's, it seems like it's becoming more and more important. How do we get away from this, this input output, transactional world that is, you know, leaving offers conveniences and comfort, but leaves us kind of wanting. So. I mean, I'm just kind of.

LESLIE WEXLER:

We're here. We're stretching here. Yeah. We don't have the answers.

KATE KLEIN:

And can I say like, it's being done, like in the program that I teach in, one of my colleagues has designed a series of courses called Mattering and Transition, where the outcome is like, ideally, you walk away from this course feeling like you matter. Wow. Feeling like you matter in relation to other people also mattering and but wow, it really it requires us to do college courses very differently.

RYAN MORISSON:

Absolutely, absolutely. Yeah.

LESLIE WEXLER:

Well, let's do that.

KATE KLEIN:

Yeah. It's possible.

LESLIE WEXLER:

I mean, we don't have to do it perfectly. And I love that. That's the the spirit that's inside of what we're trying to do. Just stretch. Like just okay. We don't have it exactly right. But we're willing to give it a shot and talk about it. Yeah. I really appreciate that you to continue to have this conversation with, with me and with the listeners and also to think about, like where we know to sit inside of ourselves what it looks like to attune instead, in our next stretch, we're going to talk about silence, and we're going to say, silence is not empty.

We'll explore the generative space of silence and how sitting with the unknown creates room for emergence, complexity, and possibilities that we can't anticipate. What happens if we don't rush to fill the gaps? What if the silence isn't a void? What if it's a relational space where new forms of knowing can take root? If today's episode gave you something to reflect on, we'd love to hear from you.

How do you create spaces for singing instead of shouting? How do you notice when voices are being drowned out, or when the silence is asking for attention? And if you want to dive deeper, don't forget to explore. Burnout from humans to the podcast is based upon this, this resource and Vanessa Andrea's work at gesturing towards decolonial futures. Until next time, take a breath.

Pause before you fill the space. And remember, sometimes silence might sing louder than words.

[OUTRO MUSIC]