

Episode 1.2 We are the Tomato

(shuffle sound)

Meg Wilcox: you can watch a film and understand why it's good; that doesn't mean that you are going to pick up a camera and immediately be good at making films.

Alexander Kim: Ya, definitely, it rewards the ambitious, I would say. You gotta try stuff. Have the audacity to ask for people's time, to talk to them, to record them. Yeah, and to make things.

Opening riff (organ, books, sigh).

Kaitlin Rothberger: Today's keyword is "iteration."

(Song: "Firefly" by Podington Bear, *Free Music Archive*)

Ada: You're listening to The Learning Gene podcast. I'm your facilitator, Ada Jaarsma, I teach undergrad philosophy at Mount Royal University; we're located on Treaty 7 Territory in southern Alberta. If you listened to our last episode, you learned a word that we, here at *The Learning Gene*, have become deeply attached to: the word is "tomato" and it refers to the design choices and practices that teachers create and in their classrooms deploy. I asked our undergrad field reporter, Kaitlin Rothberger, how this concept of "the tomato" might be useful especially from the perspective of an undergrad.

Kaitlin: Yeah, I think as a student especially anytime you walk into a classroom, and especially in a classroom new to you, you feel the atmosphere of it right away, and when you spend time with the teacher and how they're orienting themselves in the classroom, you get a feel of how they occupy that space. And to use the phrase of "the tomato" is a nice and cute way of giving name to what happens in the classroom.

Ada: So, um, do you have your own definition, do you think?

Kaitlin: The tomato is a rhetorical device, I guess, for giving name to how a teacher uses teaching in the classroom. And how they express the knowledge that they want you to have and the way that they occupy the space of the classroom.

(Song: "Fuck It" by Broke for Free, *Free Music Archive*)

Ada: Speaking anecdotally for just a minute, a few years ago, I began writing about tomatoes while on sabbatical. I think I was really seeking after insights into my *own* tomato. If you're interested in this work, I'll include links to the publications in this episode's shownotes. Incidentally, between recording the last episode and recording this one, my book was published, hooray. The middle chapter is titled "Tomatoes in the Classroom," and this podcast season is really an expansion of that work.

But *returning* to my anecdote, I now think that it is no coincidence that when I came back to the classroom, after a sabbatical year that was dedicated in part to writing about tomatoes, I was shocked

to find that my teaching practices were not working. They had no real traction. The tricks up my sleeve failed to yield their intended and usual outcome. My tomato was failing me.

My hypothesis is that this very scenario is likely to happen to any teacher who starts digging into their own tomato. And my strong sense is that this is actually a really great thing.

(Song: “Bell Club” by Podington Bear, *Free Music Archives*)

So how does this make sense? I mean, what’s at stake, for teachers, in exploring the nature of our own tomatoes? This is a really question for this whole episode, but let’s begin by playing it *out* as a kind of thought experiment. Do you remember the tomato portrait from last episode? Kyle Kinaschuk learned about tomatoes, as a student, and began crafting these dramatic portraits of the tomatoes that he was encountering in different classrooms. I think it was a creative art project, for him, but let’s imagine that a professor has the unexpected, perhaps unwelcome, experience of encountering themselves, recognizing themselves in one of these portraits.

For example, imagine the teacher who confronts their likeness in *this* portrait:

Kyle Kinaschuk: “The Tomato That Doesn’t Like the Taste of Most Tomatoes.” This Tomato does not want to be a tomato. The tomato is an odd category for the Tomato, so the Tomato constantly struggles with the tomato’s position within the very category of the tomato. Why are there tomatoes? What are the conditions of possibility for the existence of tomatoes? This Tomato abhors the taste of tomatoes, yet the Tomato summons and identifies the mold, stench, and rot of the bureaucratic and lifeless garden to envision tomatoes surviving and thriving in DIY greenhouses and communal gardens.

Ada: Okay, let’s pause for a moment of philosophy and clarify something. We’ve been using the word “tomato” in this podcast, but I think that, before we go any further, we should notice that there are actually two tomatoes at play in this discussion. Let’s call the first tomato a small ‘t’ tomato. The small ‘t’ tomato is the design choices at play in teaching. It’s the form that gives coherence over time to what a teacher is doing. It’s what is repeated, what becomes iterable for the teacher. It’s what I am mesmerized by, the small-t tomato, this artisanal and specific flavour that every teacher conveys. The only reason Kyle could craft that portrait is that, over time, throughout the semester, he recognized that there was a pattern or a form that was common across what that teacher was doing. Listen to just a bit more of that portrait from Kyle.

Kyle: The Tomato mobilizes the tension between being a tomato and not *desiring* to be a tomato in order to become a nourishing and earthy tomato.

Ada: I love all of Kyle’s tomato portraits, but I’m particularly drawn to this one. As I listen to the description, I think that I can begin to feel what’s like to be a student in this tomato’s classroom, and I wonder if you can too. What kinds of ingredients do you think might be most *salient* in this tomato’s repertoire of teaching?

(sound of books flipping)

Ada: Certainly, their choice of curriculum, what they are assigning, what's on their syllabus. I've imagine also the exercises, activities that they are creating for their students, and even the way that they frame their assignments in class. You know, this is what we're doing and this is why we're doing it.

(sound of classroom voices)

Ada: This tomato, remember, does not want to be a tomato. There is such an attitude to this particular recipe, I think, in terms of how it unfolds in the classroom. I imagine that students are drawn into a kind of collusion, by how this teacher represents what is at stake in their coursework. This Tomato summons up, as Kyle puts it, the stench of lifeless bureaucratic spaces within the university because the Tomato hopes that there might be somewhere, someday, more nourishing or earthy tomatoes.

(Song: "One Sly Move" by Kevin MacLeod, *Incompetech*)

Ada: What I'm fascinated by is how theatrical tomatoes are: they create the stage on which the action happens, and they even to a pretty great degree shape the meaning of the drama taking place on that stage. In this tomato's classroom, for example, the action seems to be kind of at odds with what's happening across the broader university more generally. This Tomato does strike me as a vexed tomato, if that makes sense: they're not happy with the bureaucratic mandates of the university, and so they want to infuse their own courses and their classrooms with a sense that things can or could be otherwise. Of course there are lots of other tomatoes that are thoroughly at peace with bureaucracy.

So this thought experiment is about imagining that this Tomato suddenly recognizes their own tomato in the form of a portrait, drawn up by their student, but the thing is this scenario is unlikely in the extreme. The thing about small-t tomatoes, you know the form that teaching takes over time, is that even vexed tomatoes enjoy a certain asymmetry, when it comes to their students. Students might well find it to be flavourful, even nutritious, to interact or collude with their teachers; they might also find it to be alienating, uncomfortable, even harmful.

Anna Mudde: If, I think that, philosophers and academics maybe more broadly, I mean, we have a tradition of what might be described as bad behaviour—like just being kind of jerky. I think part of the problem was for a student like me, like I absolutely did not feel comfortable inhabiting *that role*, of being mean or impolite. Despite the fact that I did have real questions and real challenges. And so I think one of the things I aim for is to provide space for students who really want to raise serious challenges but who won't be able to do that if the terms of that are they're being challenging in a way that literally does not feel comfortable for them. Or that they're not able to take up.

Ada: That's Anna Mudde, one of the collaborators on this podcast. Anna teaches philosophy at Champion College on Treaty 4 Territory in Regina, Saskatchewan. What Anna is describing, I think, gets at something we'll be exploring in upcoming episodes, the fact that tomatoes grow in particular ecologies, like disciplines. Disciplines perpetuate themselves in part through the work of tomatoes: as teachers, we

assign canonical texts, for example, and we assess how well our students are able to make use of disciplinary methods.

Kaitlin: The classroom, in my experience, like the undergraduate philosophy classroom, the tomato in that space is almost always for like the white neurotypical man—and that’s not a space of learning that is comfortable for me or comfortable for many others—and so it’s hard to name a tomato isn’t for you when it is the tomato for everyone else, it seems.

(Song: “Quit Bitching” by Broke for Free, *Free Music Archives*)

Ada: This brings us to what we could call the big “T” Tomato. This is a proper noun, it’s *capitalized*. There’s this Tomato, capital-T, there’s that Tomato. There’s the Tomato that doesn’t want to be a tomato. There’s the Tomato that’s in outer space, like we learned about in the last episode. So the big T Tomato is in the flow, doing what it’s doing, likely drawing some students in, likely alienating others. So this all happens through the design choices of teaching, but the big T Tomato likely doesn’t even know what kind of tomato it is, exactly *because* it’s busy, doing its thing, iterating its design choices. And those choices will likely preclude the very kinds of feedback that might help the Big T Tomato diagnose itself as a tomato. Kaitlin said something fascinating about the big T Tomato in our last episode:

Kaitlin: It’s so rare, I’ve found, for professors to communicate with students about what’s happening in the classroom. The professor just assumes *this* is how teaching looks because *this* is the way that I am doing the teaching. So learning has to be taking place as a result of what I am doing.

Ada: Here’s what’s notable about the Big T Tomato: it has a vested interest in *what it takes to be* the very meaning of tomatoes. As Kaitlin puts it, according to *any tomato*, this is how learning happens. I, big T Tomato, am throwing my tomato out into the room because I affirm that learning will happen! There is no outside of the form of teaching, no outside of tomatoes. And in order to deploy my own tomato recipe, I need to suspend my disbelief, to a certain point. And so how do we backtrack and trace the patterns we’ve been repeating? As a listener to our first episode wrote me to ask: how do we learn what our tomatoes are? This is a key question if we want to begin addressing, even redressing, the harms and exclusions that can take place through teaching.

Ada: Perhaps one way is to stop for a bit, stop repeating our designs, our formulas, and begin again as a learner instead of a teacher. Although this might well be my own Big Tomato speaking.

Ada to Kaitlin: I have been, as you know, I think I’ve confessed this, I have really been struggling with getting the first episode of this podcast done. Like I keep starting over and starting over, and I’ve posted one of the episodes on the website, I called it the pre-episode. How do I relate to my tomato as a narrator of a podcast episode? Like, should I kind of downplay my own authority, do you know? Like I know how to do that in a classroom, I don’t know how to do that in a podcast. Like what’s my podcast tomato? This is my big question. (laughs)

Kaitlin: That’s a fun question. It’ll be fun to listen back on the episodes and figure it out, like: o that’s what it was.

Ada: The Big T Tomato, no matter its flavour or ethos, always involves a sleight of hand. It would be impossible, for example, for me to announce to students in class: My Tomato is “We are the Tomato.” The recipe that makes up a particular tomato, even if we know what it is, cannot be spelled out in that way. To do so is to render it null and void. The conceits that underpin a big T Tomato, you know like the role-playing that the teacher is performing, these are effective precisely because they’re not named as such. And so, yes, this is how I’ve been diagnosing my own tomato to myself and in print: We are the Tomato. When I take stock of my lessons plans, even the overarching curricular choices for a course overall, I do always try to make the action take place in this dynamic specifically: Look, we are the tomato, we are implicated in this material (these concepts or these relationships that we’re studying), and now because of this work we’re doing in this classroom, we need to take stock of ourselves in new ways. I think that what I try to tap into, when I’m teaching, has something to do with the shared significance of what I’m teaching, what we’re learning.

So—we can’t spell out our tomatoes to our students, while we’re teaching, because to do so would be to ask way too much of students. It would be to break the fourth wall, in a certain way, which would disrupt the very role that classrooms should safeguard for students, namely that they get to be students.

Our next episode, Bruised Tomatoes, will zoom in on this. We’re going to explore the vital role that students play in classrooms especially when they choose their own disruptions to the flow of big-T Tomatoes. We’re going to celebrate stubborn, disobedient students in the next episode.

But for now, I want to begin this episode all over again, this episode called “We are the Tomato,” so that we can test the claim that I just made, you the listener and me, the podcast facilitator. Let’s ask together: Is it accurate to say that we cannot spell out our recipes, when we are carrying out our Big-T Tomato designs, for fear of removing their potency, their magic?

This might seem like an idle question, but especially when we are starting to tune into the exclusions that tomatoes enforce, some more than others, with different stakes for different students, then it starts to become a powerfully moral and political problem. How do we recognize and redress the harms of noxious tomatoes? That’s an animating question for this whole series of episodes. I promise we’re going to slow down and really focus on this as a quandary.

I have this sense that there’s an opportunity here, here in the second episode of a brand-new audio project, that being put together by someone who’s totally new to the medium of podcasting. And the opportunity is; let’s scrutinize the ingredients that are interacting with each other to create this thing that you are currently listening to. We do not get to do this, as university professors, because we are almost always thrown into the classroom with next to no training in thinking about the design work that is so essential to teaching. But I totally get to do this, in this context of podcasting. So let’s discover together the key design elements that I’m drawing upon to produce this episode. Do you think that it shifts your own role as listener when the recipe, or at least the most salient ingredients, are named for you in this way?

Ada: so it’s the learning curve of this medium that I’m so struck by and I’m really enjoying, but I’m also trying to capture it a little bit, like for example this interview.

Season 1 episode 2 We are the Tomato

Ada: This is me, talking with one of my audio teachers during one of our tutorials about audio-creation.

Meg Wilcox: My name is Meg Wilcox, and I teach journalism and podcasting at Mount Royal. You can watch a film and understand why it's good; that doesn't mean that you are going to pick up a camera and immediately be good at making films. I think that for people who are starting out, one of the biggest thing you can do to do is figure out your equipment and figure out how to troubleshoot it. The more confident you are with your equipment, the more confident you can be with everything else. Go and have fun with it and try it out. The nervousness is half of the fun, I think.

Ada: So I followed Meg's advice and began to bring microphones into conversations, but I was not prepared for how hard it is to do the simplest things well.

Alexander Kim: can you speak up?

Ada: I'm wondering if you agree that I can use the word "project management" when I'm telling my students that they're tasked with making audio essays because of the complexity of, specifically, of this task of managing files.

Alex: Ya, absolutely. It's a project, you have to manage it.

Ada: Before I even used a microphone for the first time, the very first thing I did, when I began this podcast experiment, was search for some teachers.

Alex: My name is Alexander Kim. I'm a grad student at UBC, I study journalism.

Ada: And that's how I found you. Because I was totally blown away by your podcast, *Theoretically Speaking*. I'm being very sincere. It's very rare to find audio that's comedic, carefully edited and really conceptual, and I was really struck by how you staged ideas and explored them. And so that's why I contacted the station and I was like: 'who's behind this?' And then I was so happy that I could even learn from you.

Alex: I guess the first thing is that you learn by doing, so you have to do. And you have to be willing to just try things and make mistakes and finish a project and say, "I'm happy about how that part turned out, I'm not happy with how that part turned out, next time I'll try something different or... Ya, definitely, it rewards the ambitious, I would say.

Ada: And what do you mean by that?

Alex: You gotta try stuff. You just gotta go have the audacity to ask for people's time, to talk to them and record them. And to, yeah, and to make things.

(Song: "Carpe Diem" by Kevin MacLeod, *Incompetech*)

Ada: The only way to try stuff and make things, the only way to figure out my equipment is of course to practice, but this means finding interlocutors who I can mic up and talk with. I decided to take advantage of the family I was visiting, and see if my nieces would be willing to practice with me. And I

noticed something right away, which is that a microphone is not a neutral design element. It alters the sound that it's there to capture. As soon as we started speaking into the mic, our voices slowed down and became quite solemn.

Isabel Jaarsma: My name is Isabel.

Abigail Jaarsma: And my name is Abigail.

Ada: And how old are you?

Isabel: I'm ten.

Abigail: And I'm eight.

Ada: I asked the girls what makes a good space for learning

Isabel: A quieter work space where you can't hear people talking and the teacher doesn't have to stop talking to tell people to tell people to put things away.

Ada: Why is the sound so important to a classroom?

Isabel: Because in a loud classroom sometimes you can't even hear yourselves think but whereas in a quiet classroom you're able to do better work because it's just a quieter calmer area.

Ada: if I ask you, how do you know that you're learning something, I wonder how you would answer that?

Isabel: I know that I'm learning something when I discover something new and when I can tell that in the future I'll be able to use this skill. Whereas if it's something that we're just reviewing in the classroom it's not quite the same thing.

Ada: what do you think, Abby? How do you know when you're learning something?

Abigail: This year I learned multiplication, and before I didn't know how to do multiplication, so I was *learning* how to do it. Like every year of school, your brain kind of gets upgraded. Like that's how I explain it. Like because every year, you learn a new thing that's higher than the year before.

Ada: I asked one more family member if they'd be part of my audio learning-curve.

Ada: so now I'm good, and I am practicing recording with my mum. So will you tell us what your name is? I'm going to hold the mic. Tell us what your name is and how long you have been a teacher.

Coby Jaarsma: My name... I need to laugh.

Ada: And you're allowed to laugh.

Coby: My name is...

Ada: It feels really funny to talk with one's mother with a mic. You've taken over the mic.

Coby: It's easier if we talk on the phone. You could interview me on the phone.

Ada: Ya, but I like the sound of the mic. We can't do it. It's artificial.

Coby: You know my name... My name is Coby Jaarsma, and I've been teaching pretty much well all of my life.

Ada: So—that was hilariously awkward. In part, definitely because a mic is an object that intervenes in a situation, it's a design element in its own right, we could say. But also because I think my mum and I simply could not suspend our disbelief in that moment. How could my mother say her name out loud to me, of all people? It's too absurdist. But I'm starting to think that this is actually what tomatoes demand of us. At a certain point, I think, a big T Tomato begins to cohere when we, as teachers, throw ourselves into it, suspending disbelief. This is why one of my friends, who's an excellent Shakespeare scholar and teacher says that tomatoes, big T Tomatoes, do not transfer. We can't borrow them from each other, it doesn't work. Because we can't suspend our disbelief about someone else's tomato, not really.

For that very reason, I think it's so good to ask a teacher what makes for good teaching. This is what I really wanted to ask my mum about, because if I'm honest, if I answer this question—what makes for good teaching—I immediately think about my mum.

Coby: There are principles that I still apply in my life now, for example, if you have a student, you have to ask: what interests this student? Okay, if cars are interesting to that student, then as a teacher you present a problem with a car. So that-- I don't know how to say it in English: you build on the interest that the student has. And also, it's very important to always encourage students. Find one thing that a student can do, and build on that.

(Song: "Our Ego" by Broke for Free, *Free Music Archives*)

Ada: My mum doesn't usually slip into Dutch like that. She immigrated to Canada many decades ago, but that day, her oldest friend was visiting from Holland, and so my mum was more in the flow of speaking Dutch than usual. And I actually love that moment in the tape because it brings up a crucial point about the artistry and craft of any practice, including the practice of audio.

Today's keyword is *iteration*, which is really just a nice theory-word for repetition. And that's of course what tomatoes are: each tomato is an accumulated set of choices and habits that are *repeated* and that, together, animate someone's teaching practices. But here is the real reason why my sense is that it's worthwhile to confront one's own tomato, even if it means that one's tomato might then need to switch up what it's doing. Every tomato has edges. Every tomato makes a cut here and there, in order to bring together whatever the tomato is most enthused about as *the way* to bring about learning. And of course there are stakes to what we cut out. If we repeat a set of patterns over time, we are likely to end up endorsing broader norms about what's good, or what's reasonable, or even what's acceptable. Working with audio involves making these decisions all the time.

Season 1 episode 2 We are the Tomato

Meg: I used to cut out all the pauses, I used to cut out all the breaths. It would sound like someone was a robot. When I would edit myself, my boss would ask, do you ever take a breath when you're voicing, and I said—I just cut them out—and she said, that's no good.

Ada: Meg shared this story with me about her own adventures in learning how to work with audio. It is tempting cut out pauses as a design choice that speeds up the narrative, but if you remove the liveliness of speech, it does lead to people who sound like robots because they're not pausing, they're not even breathing. But what about other aspects of speech? As I go along, putting this episode together, I'm editing out as best I can the sounds that newcomers to microphones, like myself, tend to make, like popping P's. They don't sound nice, I need to cut them out. But what about slipping into another language for a second like my mum did? I left that in, so that you could hear it, but I made that choice so that we could have this conversation right now. There are assumptions about fluency that can legitimize a practice like taking out accents, smoothing out speech in the name of fluency.

This issue actually comes up a lot in the groups that I've started to follow, groups for podcast editors who are tasked with producing listenable audio. They ask each other: is it all right to speed up speech if the audio strikes the ear as too slow, for example. I love these conversations because they seem to take place, at least in part, on an ethical register: I hear them asking, 'what norms are we reinforcing, when we make a cut here or there?' I am launching this podcast as a self-conscious learner because it's just so recognizable when I negotiate design-choices. I don't have tricks up my sleeve yet.

There is no outside of tomatoes. There's no opting out of design. When I got back from sabbatical and confronted the unwelcome truth that my tomato had become defunct, for example, I had no choice but to throw myself into new tomato-creation. And some ways, what I came up with is what you're listening to right now.

Patrick Imbrogno—I studied psychology ... I took your feminist philosophy course, that was my last semester.

Ada: so I would love to reflect a little bit on that feminist philosophy class that you took in which we incorporated audio, it was the first time,. We read philosophy, but we also, every week we listened to something and the main project- was to create some audio, instead of writing. So I'd love to ask you what you thought, like reflecting back like a year after, how did it change learning to have sound or audio be foregrounded in that way?

Patrick: It like was a more effortless medium. So when you're reading papers, you have to dedicate a lot of time to that. But with audio, having assignments, you could do other things, like you could eat your breakfast... you could digest a little bit more of it. A lot of times, when you read an article, and there's so much content to it—so many new ideas—and the first thing that happens when you're exposed to an exciting idea is you want to transfer that excitement to other people. But then you're kind of at this impasse because, you're like, okay, they're probably not going to read a whole dense philosophy article. I'd have to then, explain it to them, and after I'd explained it to them, let them digest it, and then after they digested it, then have a conversation. And so it kind of is this whole arduous process that most of the time you're like, oh, maybe I'll just save it for class. So if the medium is open, like sound, and the

person is listening in as you're listening in, then it can provoke some of that conversation and then when it does, I mean, that in and of itself is extremely exciting.

Ada: ya, I think it's exciting. And there's something there about the nature of learning. There's something contagious about learning, that you want to share it. But maybe even there's something constitutive: like, the minute you're *sharing* something, I think it's fair to say that learning is happening in a different way.

Patrick: o, absolutely, one hundred percent, I agree with that. There's this shared component to learning that just makes it all the more rich.

Patrick: working with sound; it made me more cognizant of the people who weren't contributing. So there was sound, and there was voice, and there was that whole aspect—and in stark contrast, there's silence. And I'd look around the room and I'd notice: why aren't they contributing? Am I partly to blame? Is the frequency that I'm contributing perhaps a point that's dissuading them from contributing? Am I domineering in the conversation? And not just out of any malicious reason but just based on *my* enthusiasm because I want to be a part of this, I want to contribute, and this is something I feel comfortable in. Is that contributing to their lack of contribution.?

Ada: Yeah, that's a real question. So often classrooms house some bodies more comfortably than others, and then what you're describing is this feedback loop that the more comfortable bodies then do speak up more. So it's really an ethical question, but it's also an epistemological question. How to shift our relationships to knowledge and to authority such that some people decide to be more silent and other people start to experiment more with their voice. It's also an accessibility issue such that other ways and other mannerisms and ways of engaging with knowledge suddenly become compelling and important.

(Song: "Bad Scene" by Podington Bear, *Free Music Archives*)

Ada: so this conversation with Patrick sets up our next episodes. We'll explore the science of teaching, which will necessitate listening to some hard truths as expressed by undergrads and grad students.

I mis-spoke a few moments ago, though. I wonder if you caught it. It's not accurate for me to say that I have no tricks up my sleeve, just because I'm a newcomer to audio. Let's think about what's being iterated in this project, for example. I'm casting each episode out as a lesson, dramatizing a keyword as best I can, and presenting you with some homework. One of the conceits of my character, we could say, is that I'm acting as a teacher. And so, carrying on with this performance, let me give you some entirely optional homework: it's kind of another thought experiment. Think about one big-T tomato that you encountered, in your own travels as a student. Maybe this was a really recent encounter, maybe this was years and years ago. Think really concretely about this Big-T Tomato in action, how they were carrying out their own set of conceits and deceits as they performed the role of teacher. If you loved this encounter, you found it nutritious and edifying, was there something about what they were choosing to repeat that made you feel legitimate, somehow, as a student, *or* that made the classroom space feel legitimate in some kind of crucial way? if you found this encounter alienating, if you felt

exhausted, not at home in the space, was there something that this Big-T Tomato was repeating over time that actually should not have been upheld as legitimate? What was off, about the norms that this teacher's performance somehow upheld?

These are questions that help tease out the impact of design choices on students, in particular. And they set us up for the quandaries that we'll explore in the next two episodes: what is at play in classroom spaces when students are able to say 'no' to exclusionary or alienating designs or tomato-performances? What kind of feedback loops do disobedient, brilliantly recalcitrant students open up?

Special thanks to my audio teachers: I could not have begun this project without Alexander Kim's guidance. He set me up with the software I'm using, REAPER; he pointed me to stunning resources (which I've posted on our project website). Meg Wilcox has been super supportive, shared with me so many tips about how she teaches podcasting to students.

Thanks to Anna Mudde and Kaitlin Rothberger, to Kyle Kinaschuk and to Namrata Mitra who listened to a draft of this episode and suggested the homework I just presented to you. Thank you Logan Peters, my RA. Thanks so much, Patrick Imbrogno, for reflecting on tape about philosophical adventures in audio-creation. I'm so appreciative of my family, especially my mum Coby Jaarsma and my nieces, Isabel and Abigail Jaarsma, for letting me incorporate your voices and your wisdom in this episode.

Thanks so much for listening.