



What We Are Learning About Learning, S1 E3

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Kim: Welcome to episode three of What We Are Learning About Learning, a podcast about higher ed teaching and learning created and produced by the Center for New Designs in Learning and Scholarship, also known as CNDLS, at Georgetown University. I'm Kim Huisman Lubreski.

Joe: And I'm Joe King. This episode, we're excited to share with you the stories of several faculty and students who have engaged with experiential assignments. We focus particularly on learning activities that required students to get away from their screens and interact with the physical world around them, wherever that may be.

Our goal is to help you consider your assignment design and the powerful impact that nontraditional hands-on assignments can have on student agency, voice, and engagement. These assignments have made a significant difference in learning during the pandemic, and when we get back to it, they can do the same for in-person learning.

Kim: So we'll start by zeroing in on what's most important in some of the design choices involved with these types of assignments. Some of these activities can take place during a single class session-- we'll talk about these more focused interventions later in the episode-- while others are more extensive. We'll share a cross-section of these larger projects now from faculty in a range of disciplines, starting with Professor Yuki Kato.

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Yuki: My name is Yuki Kato. I'm an assistant professor of sociology in college. And last fall, fall 2020, I taught a course that is-- long name. It's Environmental Food Justice Movement Seminar. And this is a community-based learning course. And so I had to decide before the semester started whether or not to keep that additional credit or to let it go because it was going to be virtual learning.

Historically, I used to partner with the local organizations because the whole point was that the students actually get to experience the city beyond Georgetown neighborhood and also have much more of a hands-on experience as to connect the things that we're learning in class to what's really happening in the works of pursuing environmental and food justice.

Joe: Professor Kato's students partnered with urban agriculture organizations to understand how they adapted during the pandemic. They interviewed the organizations and even did some work for the organizations. This was one really powerful way to connect students to the communities around them. But

there were many other entry points that faculty used to reach the same goal. Professor Jessica Smith asked her students to illustrate the abstract concepts of the course with photos they took while walking around their neighborhoods and cities.

Jessica: My name is Dr. Jessica Smith, and I am the research and policy manager at the Georgetown Institute for Women, Peace, and Security. And I teach a course in the School for Foreign Service called the Gender and Security Toolbox Course and as part of that course have offered an assignment called a photo narrative exercise and reflection.

So the first part of the assignment is the actual reflection and taking of a photograph to represent that reflection. And then the second part of the assignment is to create a narrative that describes what they were trying to capture with the image and why. So it's a relatively straightforward assignment that most students can do easily, especially with the smartphones that we have nowadays, and was an excellent opportunity for students to get out from behind the screen to get out into the world and to really spend some time reflecting on what do these things we're studying in class really mean for the work that I'm doing, for the things I'm studying, for the world around me.

Kim: This process the students engaged in is actually a research methodology that Professor Smith used in her work in Bosnia and Herzegovina and in Indonesia. So it provides not only a creative and reflective experience, but also the opportunity to apply research methods and generate insights.

Another professor, Chandra Manning, also focused on honing research skills and methods while getting out into the community. For her class, it was all about how the physical attributes of neighborhoods can be connected to history and provide historical records.

Chandra: I'm Chandra Manning. I teach in the history department here at Georgetown. And this semester, I'm teaching a class called Hometown History. My favorite thing that I do to encourage them to work offscreen is every so often, I will say, all right, everybody, tie your shoes, put on a coat. And if you're not feeling well or if it's bad weather, you can use Google Earth. But if neither of those two things applies, coat, shoes, mittens, bring your phone with you, and we're headed outside. And I want you to walk for 15 minutes.

And in those 15 minutes, I want you to look around and notice things that you've probably walked by a hundred times before and never thought about. And so I'll send students out, and then I will bring them back in. And they'll share photographs of what they saw and what they looked at. And then we'll work together to peer in at details and look for patterns. And we use those cues from the visual environment right where they are as jumping off points to talk about how to analyze the past all around us.

My inspiration there is we're in this strange world. We're not all together in the way we usually are. So what can we do specifically because we're dispersed that we could not do if we were all sitting together in the Car Barn or in Walsh or something like that. And one of the things that we can do is really engage students with exactly where they are.

Joe: Exploring the outdoors is relevant to a range of disciplines. Chandra Manning's students examined patterns outdoors and developed methodology in her history course. And some of Yuki Kato's students



spent time cleaning and planting in community gardens. Meanwhile, two ecology professors, Ed Barrows and Martha Weiss, tied science material to the experience of exploring nature. All of these had the benefit of developing a sense of place and purpose for their students. Additionally, in each of their courses, they help students experience the passage of time by connecting them to the natural environment around them. Here's Professor Ed Barrows.

Ed: I'm Ed Barrows. I'm a professor in the department of biology at Georgetown. The course I'm teaching this semester is a science for all course, which is called G-cology or G-cology, which means Georgetown ecology. It's a course about the ecology of our campus.

One of the things that we do in the class is to study phenology of woody plants. Each student has a angiosperm, which is a flowering plant, and a gymnosperm, which is a cone-bearing plant. And then if things are happening quickly with their plants, such as flowers opening, I suggest that they take data daily, because some of these events occur very quickly.

I've been growing plants and watching plants most of my life, and I realize most people don't do that. But there's so much to learn from them about science and your own life. You can be very healthy when you work with them and so forth. Then, of course, we have discussions in class on how to look at the plants better.

Joe: And here's another ecology professor, Martha Weiss.

Martha: My name is Martha Weiss, and I am in the biology department. And the course that we're talking about today is called Urban Foraging and Ecology, which I taught for the first time last fall. I wanted them really to learn to look at plants and to see the green background that many of us take for granted without really paying attention to. And another thing that's nice about a plant-based course is that, well, first of all, it gives you a sense of place. You understand where you are.

But also, it really marks the passage of time in a way that I found really useful for myself during the pandemic because life looks pretty much the same on a screen from day to day throughout the year. And if you're outside looking at plants, they're getting leaves. They're coming into bloom. They're flowering. They lose their petals. They're setting their fruit. The fruit is ripe. The fruit falls off. The leaves fall off. And you can really see that things are changing even though the inside world isn't. And so I wanted them to have a sense of where they were, what plants were out there, and that time was passing.

Kim: Isabel McHenry, an undergraduate student in Professor Barrow's biology course, appreciated the sense of place and marking of time that came with paying close attention to the gradual changes that are occurring in two trees over the course of the semester.

Isabel: I'm very much excited for spring just to see the trees in different seasons and then coming back in the fall, like, oh, this is what it looks like in August. Fun. So I think that's definitely exciting. I was in the process of finding out which trees I was supposed to be looking for on campus. It really did wake me up to



how many different species we have and the rates at which they grow. And so I think it just sort of opened my eyes to, oh, these are the different parts of campus where all of these different things are growing.

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Joe: But teaching online with intentionality and expanding the boundaries of the classroom doesn't have to involve large community projects or large assignments. There are smaller ways faculty are combating Zoom fatigue and teaching with compassion that are easy to implement at any point throughout the semester. Next, you'll hear how writing Professor David Ebenbach gets students off of Zoom and into some private writing space and how anthropology professor Sylvie Durmelat encourages students to turn off the screen and write in a reflection journal, while literature professor Libbie Rifkin invites students to turn their cameras off and, quote, "be present with a poem."

David: For students to grow as writers, they have to practice writing a lot, which means not just during homework but also during class time. And I've always used class time to give folks a chance to practice, particularly because it means that they have a really short time window, which pushes them to get words down without being perfectionists. And it also allows them to get some quick support and feedback from the classroom community.

I encourage them to get off Zoom, to turn off their cameras, to use pencil and paper, even hold up pencil and paper, ancient artifacts, and make a joke about that. And they go off and they do it. And I then-- I tell them how long it's going to be. And I ping them when it's time to come back.

Students have always enjoyed the writing exercises. But in this new format, they really seem to welcome the opportunity to turn their cameras off as they work to not be scrutinized. And doing it this way allows me to give the students solitude and privacy. And I don't at the same time have to lose the speed or the productive messiness of the in-class experience.

Joe: Professor Sylvie Durmelat in the French and Franco Studies Department reflects on that same freedom that comes with turning away from the screen, this time in a reflection journal that students used throughout her course.

Sylvie: So for the first time I did a journal, which I hadn't done before, as a way to create a low stake activity but also an activity where they could definitely be more involved and where they could actually start to process some of the texts that we read, the fact that it was graded for completion I think really helped because they could feel free to explore at their own pace, and it was low stress. And for me, it was really a way to get to know them in ways that I wouldn't have been able to-- I wouldn't have been able to access that part of them. And they could share as they pleased also. They didn't have to open up. They decided what they wanted to share with me.

For many, there's been anxiety around how to get students to keep their Zoom cameras on so we know that they're present and engaged. But Professors Ebenbach and Durmelat and others are approaching



this differently. They're asking, how can we harness the ability to turn the camera on and off so that it actually benefits learning in strategic ways? Professor Libbie Rifkin is thinking about similar questions.

Libbie: I teach a decent amount of poetry. My original field was modern and contemporary American poetry, and I don't get to do it quite as much. But I've really enjoyed lately the opportunity to offer students a moment to turn off their cameras and to just sit with a stanza of a poem and write for a minute to two minutes on their affective response to the stanza.

After two minutes, we come back. And I try not to say, OK, everybody, report back on what you wrote, because kind of the point is to just be with themselves and not be anticipating the need to sound smart or write well enough to say the thing aloud or to perform this, but to actually have that moment to be with themselves and the poem. But of course, I do want to know what they said. So I try to let the conversation emerge organically at that point. I think students get to feel more confident in themselves and their voices if they can just have a moment to collect.

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Joe: Many of the project and assignment examples we just went through have some key things in common. Several focus on community and building connections. We also found they allowed students greater agency and instilled a sense of purpose not always felt in traditional assignments. And they often got students out into the world, away from their computer screens and moving.

So first, let's focus on what's working about building community and a sense of connection. Maya Silardi, a student who graduates this coming May, discusses the difference in an assignment that, while still on screen, provided relief from the usual class format and helped her feel connected to people in the community beyond Georgetown. This was for the urban gardening project that Professor Yuki Kato described earlier, and it involved conducting interviews with organizational leaders of urban gardens.

Maya: I didn't feel Zoom fatigue in the same way talking to people than I did-- because sometimes even in the lecture, if it's live, it kind of starts to feel like someone's talking at you, and you could just like watch a video or something. But engaging with them and having a conversation is still having a conversation. And looking at a computer is not the ideal way to do that. But it definitely felt much more like normal, for lack of a better word. So I didn't feel as much fatigue doing the interviews especially as I did with other school projects.

Kim: As we noted earlier, in addition to connecting with people outside of the Georgetown community, many projects helped students connect to their own community in the sense of place. Here's Professor Martha Weiss on that topic as it relates to her ecology course.

Martha: One student wrote and said, "who knew that there was a black walnut tree by the baseball field by my elementary school that I have walked by my entire life? I can't wait for next fall when I can go get some walnuts." And so it help them to get to know their hometowns a little bit better as well.



Somebody said, "I was always nervous when doing our weekly assignments that I wouldn't be able to find the types of plants I needed. But getting outside to look at plants or draw usually ended up being the best part of my week in what has been a very stressful semester. I feel a lot more in tune with the changing of the seasons and with the local ecology of DC in general."

Kim: And as you heard previously, Professor Jessica Smith made a similar impact by prompting students to observe and document their community through a photo project. Remember they were looking for connections between complex theoretical concepts covered in the class and scenes they could observe in their nearby surroundings.

Joe: It's very different to articulate a written definition of, say, intersectionality and to go out into the world and try to see how that shows up in your own life. And then to take an image that would represent what that means, that concept means for you or how you see it applying to your own experience or to your work is just a really engaging process that I think creates a deeper level of understanding for students and really allows them to draw connections between the classroom and life and work and their own experiences. So I think it can be really powerful.

Kim: A second year graduate student in the class, Aiyanna Maciel, felt deeply inspired by the interactive nature of Smith's assignment.

Aiyanna: I actually ended up stumbling upon what I responded with because I needed something at CVS. And I had been walking around downtown DC with a relatively empty backpack, and I walked right into CVS with my backpack, and no one cared. And I've actually had friends of color stopped for even bringing in smaller bags to other places.

And I felt that my ability to walk in as a white woman and just not even be stopped for this giant backpack that was on my back that was carrying like my water bottle was an immense manifestation of privilege. And so I took a picture of myself in the reflection of the CVS window to sort of prove that I was there and to show my backpack in the reflection. And then I tried to reflect on what that moment felt like because I didn't know that that's what I was going to take a picture of going into this.

Joe: For her redesign of her history assignment in which she asked students to explore their local neighborhoods, Chandra Manning found that not only were students connected to their own environments, but also that of their classmates.

Chandra: I feel like students are getting deeply immersed in their own locations. But also thanks to our classmate, who is in Jeju, Korea, he and they are getting introduced to each other's places in a more intimate way, too, because they're meeting in the smaller group and taking out the phone and showing each other where they are and walking and talking through where they are. So mostly, I think that the class will heighten people's engagement with their own location. But I think a nice side effect, which I hadn't thought about in advance, was this smaller satellite class is also giving them a chance to engage in somebody else's place, too.

Kim: So faculty facilitated community in the broad sense in connection to place wherever their students were. And at the same time, it was important to facilitate community within the classroom as well. Professor David Ebenbach reflected on the challenges of creating community in the context of writing workshops, and having to rethink this process in a Zoom environment helped him break out of some earlier molds. Here, he is talking about what it feels like when students turn the cameras back on after completing a writing assignment synchronously but by hand and away from their Zoom screen.

David: And then as they slowly pop back in, I start with the question, so was that easy to do or hard to do, and why? And people start filling up the chat with all kinds of thoughts about what that experience was like for them. And then we hit a point where we've talked about that a little bit, and a student or two will share their work. So they share their thoughts with the student. And they do that out loud and in the chat.

So there's a lot of stuff coming in the chat, and people will make little ooh noises in typing when they love something as it goes by or put little hearts in the chat or as their reaction on the screen. So I love that. And it's comparable to what happens in the classroom where people are also making noises and sounding their appreciation out in various ways. And then we bring it to a close once it feels like a few really important things have been said and the person feels like they've gotten something from that.

Kim: This community building prepares students for the more extensive feedback that comes later in the semester when students are workshopping work developed and revised over time. During an in-person semester, sitting and listening while everyone talks about your work for half a class session can feel very awkward.

But on Zoom, I say, actually, if you want, you can turn your camera off. I say to the writer. Every single one did. They really seem to love being able to not be visible as they were getting the feedback. I think if they got feedback they didn't love, they could have a big facial reaction to that. And if they were feeling just overwhelmed, they didn't have to feel like they were also being observed. So that was a nice discovery, too.

Joe: Professor Min-Ah Cho uses music and meditation in her theology courses to cultivate a sense of being in community with others.

Min-Ah: I open the virtual classroom about 10 minutes earlier and then play a piece of music. So the students have a sort of a sense that they enter a different space, even though they are still stuck in the room. The music is usually accompanied with images related to the day's topic for discussion. And then the class start on time, and I greet them and lead a short breathing exercise.

I like to see all those children just closing their eyes and sit straight in their chair. And I like to see this, and this is so beautiful. And they also enjoy just the feeling of we are together, even though we are all in separate rooms.

I believe the students need to cultivate a kind of receptivity with the mind and heart and practice attentive patience. And I think breathing exercise and meditation are enormously helpful for this. When they pause and remain silent even for a brief moment, they become able to see themselves as part of a learning community, not as a solitary individual. And they learn how to wait, and they learn the silent waiting and help them listen to the true needs of their mind and heart.

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Kim: Another powerful way to help students connect to the subject matter they're learning is to give them a sense of autonomy, to follow their own interests and develop ability to make critical decisions that guide the process and product of their work. Naturally, this approach leads to increased engagement on the part of the students. Professor Yuki Kato reflects on how this took place for her this semester.

Yuki: Every semester, I am very much impressed by how dedicated students are and how eager they are to not just add hours. Like, I don't really ever really get this sort of like, I just need those hours just so that I can fulfill the requirement. But how deeply they are trying to learn from these experiences. And I think that encourages me to open those spaces more to say, OK, what about if I give you a little more to do? Or what if I give you more autonomy to figure this out? What if I actually let the organization demand more of you? Is that a possibility?

I used to have students write an essay at the end to encapsulate all of the experiences for the semester in a very kind of traditional academic writing. And this semester, I decided not to do that. And I assigned this story map project, which was a new product by ArcGIS that does typically very elaborate mapping. But they created this platform that allows anybody to be able to tell a story using maps and geographical information, which turned out to be fairly easy interface.

And I just thought, OK, let's just do that instead of boring papers. And then I told the students to pick a topic, look into information about-- pick a place. Tell a story about environmental or food justice history or contemporary work in a place. And then find a community that may want to see this. So this is going to be a public knowledge enhancement. So again, this is coming back to it's not just about your learning, but it's about collective learning.

Joe: Professor Jessica Smith, with the photo project, again, talks about the personal decision making and reflection required.

Jessica: Students really have the opportunity to decide in which direction they want to take this assignment. So some students that maybe are less comfortable with a really deep level of personal reflection might have engaged with the assignment in a different way. And I think that that flexibility is really important in honoring where students are at and what they feel comfortable sharing and how personal they want to make an assignment. Or they can also make it very intellectual if they want to. But they can't get out of the creative piece, which I think is really important because it generates reflection, whether that's at a more analytical level or whether it's at a more personal level.



Kim: By engaging in discipline specific methodologies, Yuki and Jessica's students were free to make crucial decisions and guide their own work on an academic and personal level. Through her own reflection process, history professor Chandra Manning arrived at a point in her course design by which she jettisoned much of the traditional content and focused on student skills.

Chandra: This class has dispensed with almost everything else, except for skills that are going to help them research and write. So right now, what they are doing is going out and noticing and collecting interesting things. This week, they are going out and collecting things that make them go, hmm, in the built environment. As they walk around their town or their county or their apartment complex or wherever they are, what are the built structures or the cultural landscapes, the parks or the buildings in relation to each other, that raise questions for them?

So they will each come into class, and they will do a little mini presentation on some aspect of the built environment where they are that has raised questions for them. And then we'll work together to brainstorm the kinds of sources they might use to answer those questions. What sources might answer those questions? Pick one and analyze it. And then we'll move on to the next. And so we're going to do this four times. And at the end of those four, they're going to pick one of those topics, and that topic will become what they do their research.

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Joe: Whether honing research skills and methodology or developing confidence and planning and designing their work, students report higher levels of engagement with experiential or reflective or offscreen assignments. Another reason for that is the stronger sense of purpose that extends beyond the context of the classroom. Maya Silardi again, then Aiyanna Maciel.

Maya: I feel like the day-to-day issues of the pandemic and also just like-- all the heightened inequalities that existed well before the pandemic, but just like being acutely aware of them made it very hard to want to focus on anything other than something that felt like it had a purpose or like it was going to do something to help. But even something as mundane as like being at home in my family unit in a place I haven't lived basically for three years, that felt like a priority to me than doing readings. Or helping in the family was much more important to me than doing a reading or writing a discussion post if there wasn't some sort of sense of purpose. So I think I would imagine, at least for me, it was much easier to focus on something that felt tied to community and it felt like it could help people versus projects that were for me to learn instead of to help others.

Aiyanna: One thing that inspired most of my responses is that I felt like I was sitting in an apartment in the city of power because especially in a class where we're speaking so much about international relations and getting involved in programming overseas, et cetera, we're sitting in the hub of that. And I live near the National Building Museum, which is a beautiful building in itself.

ut the first image that I responded to was to the key word intersectionality, which Jessica had mentioned was thrown around a lot. But in front of the National Building Museum are like pop-up murals. They appeared in response to the Black Lives Matter movement and police brutality. And so I felt walking through that that what I was walking through was intersectionality. It was a manifestation of a bunch of different social justice movements and artists coming together in front of a really historic and powerful building.

Kim: As Maya and Aiyanna note, a key message in the experiential learning opportunities highlighted here is that the learning activities we design can incorporate motivations stemming from their non-academic lives and contribute to a deeper sense of purpose in their learning. As faculty, Professor Smith notes, the design of our assignments can help students reflect in ways that had meaning to the activities we assign them to do.

Jessica: I've also heard from students that it can be really challenging because-- and we can imagine this for ourselves. If we're thinking about a concept-- for example, power was one of the prompts that I posed to the class. And to reflect on, what does power mean? What does power mean to me? What does it mean in my work? And then the second step, well, how do I find an image that would represent that and be able to capture my experience of power, my perspective of power?

And then the third part of the assignment or the second piece, the writing up of that, I think, is also really important because it engages in a narrative reflection of meaning-making around the image. So I think something from a narrative perspective happens that's really interesting when we're trying to tell a story visually and then using that visual image or object to create a narrative of our experience, our perspective. So it's a sort of multilevel engagement in the process.

Kim: Helping students access the layers of meaning in learning activities correlates directly with increased engagement on the part of the students.

Maya: I was pleasantly surprised with how engaging this project and this class was and how much I talked about it at the dinner table and how much I kept wanting to do it. I felt like there was a sense of purpose in doing it. And so I appreciated feeling like I was going in and doing something that could actually help people.

Kim: And, of course, it's not just the students who feel a heightened appreciation for the value of these activities. Faculty respond in much the same way. Here's Professor Silvia Onder, a professor of anthropology and Turkish language and culture.

Silvia: I think at least these are activities of value, that I'm not just wasting people's time. So who knows what's going to stick? And sometimes it's not really the intentional activity. It might be something that happens alongside or in the process of something else that was planned. But that keeps us hopeful that some of what we're doing is not just about checking boxes, but is actually about learning how to do things and learning how to think about things.

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Joe: The assignments that required students to go outside made a big impact on students. Chandra Manning reflects here on the connections between emotion and emotion and learning.

Chandra: The walk around your town or walk around wherever you're located, that is a built-in recurring theme in this class, connected partly to my firm belief that motion changes emotion and that if we move around, our state of mind is better. But also connected to the desire to really want to train students or instill in students habits of noticing, habits of noticing the past all around them, habits of noticing history in the making and exactly where they live, not just in Independence Hall in Philadelphia in the 18th century. But exactly where they are, however mundane it might appear to them. It's history in the making. And so sending them out into that world and giving them things to look for. It gets them off their screen. But I hope it also instills attentive ways of being in the world that will outlast this pandemic. So far, I think students actually really appreciate the obligation to go outside and to get off their computer. It's almost like they're getting a permission slip to step away from Zoom for a little while.

Joe: One student felt that the required assignment to be outside was especially fulfilling. Here's Isabel McHenry again.

Isabel: I think especially being new to the Georgetown neighborhood, not having gotten the first semester on campus, it's been a really exciting excuse to go just see the community around me. I think there is sort of an idea that if I'm spending time outside, I have to be able to justify it. Oh, but it's for something. And there is a real justification because it's for an assignment. But it is exciting. I'll make a trip out of it with my roommate. It's like, these are my trees. I call them my trees. So it's cool to have that connection to campus that I would not have otherwise.

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Joe: It's clear what a positive impact these experiential assignments had on students and their engagement with their own learning. What's also exciting is that faculty find these assignments to be fulfilling as well. Ed Barrows told us--

Ed: I kind of entered this job as being a biologist and professor because I like discovery so much. That interests me more than just about anything else in my job-- learning new things and trying to put information together. And I like this phenology project because through the students, working with them and their questions, I'm discovering new things about these plants and how people relate to plants and I guess how they learn, how they observe.

Kim: As we just heard from Professor Barrows, faculty get a lot out of these experiences themselves. Perhaps most important, students not only learn a great deal from these assignments, but they enjoy them.



Yuki: But I do think that this is not something that we just go back to normal just because we would no longer are in virtual learning.

I find that a project like this makes them very active in the project. I mean, it's very hands on.

I have definitely heard them talk about the many, many things they never noticed before. And I've definitely heard them expressing curiosity and interest in aspects of their environment that had just totally escaped their attention before. I've heard my favorite-- my favorite thing to hear in teaching ever is, wow, I never thought of that before. And I'm hearing that sentence a lot this semester. And I'm also hearing I never noticed that before.

And each year, I am reminded that if I put a limitation, that's as far as students are able to go. And it's not so much of putting unrealistic expectation. But I think being able to provide that opportunity for them to be able to thrive and even surprise themselves in some cases, I think, is really rewarding process for me.

Designing or redesigning assignments can seem a daunting challenge, but one that isn't or shouldn't be confined to these unprecedented times.

I think for anybody who wanted to do this out of classroom type of-- whether it's capstone or community-based learning, is to be willing to go on a journey yourself.

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Joe: We hope hearing from these thoughtful faculty and students helps you reconsider how you might incorporate experiential learning in your courses this summer, fall, and beyond.

Kim: This has been episode three of the CNDLS podcast, What We Are Learning About Learning. In our next episode, we'll drill down on pedagogical practices that support racial justice. This episode was made possible by many people at CNDLS, including Molly Chehak, James Olsen, Eleri Synerson, Meghan Modafferi, Lee Skallerup Bessette, David Ebenbach, Isabel McHenry, and Pravin Gunasekera.

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For more information about our podcast series, check out our show notes where you will find links to previous episodes, our website and blog, sample assignments, and other resources. Again, I'm Kim Huisman Lubreski.

Joe: And I'm Joe King. Thanks for listening.

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