

Brenna Clarke Gray:

Hello, and welcome to You Got This! A podcast about teaching and learning and sustaining community for everyone at Thompson Rivers University. I'm your host, Brenna Clarke Gray, Coordinator of Educational Technologies, and this podcast is a project of your friends over at Learning Technology & Innovation. We're housed within Open Learning, but we support the whole campus community. I record this podcast into Tk'emlups te Secwepemc within the unceded, traditional lands of Secwepemcú'ecw, where I hope to learn and grow in community with all of you. And today I'm thinking about student writing and why it makes us so mad. Let's get into it.

Brenna Clarke Gray:

So in this series of opening essays that I call mining my other podcast for content, I've been editing a podcast episode for the SSHRC funded peer-reviewed podcast, which is an interview with John Warner. Now you may be familiar with John Warner. He writes regular columns on teaching and learning, higher education issues. And he is extremely experienced as a composition instructor. And he has a series of books, *Why They Can't Write*, *The Writer's Practice*, these books that deal with the idea of writing instruction and why it's so hard to achieve composition competency for our students. Now, he also writes and critiques higher ed in general, and he's got lots of good stuff out on that. I'll link to some of his books in the show notes.

Brenna Clarke Gray:

All this to say I was editing up that conversation with him, and thinking about some of the things he talks about in relation to composition classes being primarily about teaching students how to simulate academic writing rather than how to write. Huh. What's the line there? What are we teasing apart? The idea that Warner gets at is that instead of really sort of nailing down what it is that are the fundamental skills of writing, like we want students to be able to articulate an argument, we want students to be able to support that argument factually. Rather than starting with the skills and maybe approaching those skills from areas where students already have expertise and competency, instead we focus on the form, right? I need you to write a research essay with a minimum of five peer-reviewed sources.

Brenna Clarke Gray:

The gap between those things is quite cavernous actually. What students end up doing is trying to replicate a structure rather than mastering a skillset. This is something that obviously I saw a lot in my nine years as a composition instructor, like a lot, a lot. It's why students tend to kind of write in that voice that doesn't sound like them, that sounds like their understanding of what academic writing should sound like.

Brenna Clarke Gray:

Warner has a bunch of solutions for this and his book, *The Writer's Practice*, is really like more of a hands-on guide to achieving the outcome that you're actually looking for. But one of the things he gives as an example is having students argue about something that they actually have an opinion about. Rather than identifying some ethereal research question based on a topic assigned to you by an instructor in your composition class, what if you had to build an argument about something you actually care about? And the example he gives is asking students whether a hot dog is a sandwich. That's actually something that you are probably an expert in. You've probably seen both a hot dog and a sandwich, and you can make an argument about, right? There are arguments that a bun and some contents in a bun is automatically a sandwich. Thus, a hot dog is a sandwich. But maybe the fact that it's open on the top

with the bun on either side and the toppings kind of overwhelming the bun, maybe that makes it not a sandwich, right?

Brenna Clarke Gray:

The question obviously is frivolous. But the goal is to give students something to grab onto that is worth their time to argue about, something in a way that some open ended question like make an argument about environmental regulation. Maybe that's not something that they have enough background knowledge in to build an argument. Warner's point is that as writers, as adults writing in our discipline, we know that we write better when we care for the thing we're writing about. And we have some expertise in it. We feel comfortable articulating a perspective. And yet all the time, particularly in composition classes, we ask students to go into a topic effectively without any of the grounding they need to feel confident in asserting an argument.

Brenna Clarke Gray:

I never really thought about it in those terms, but I certainly always had students saying, "Well, I don't want to make an argument. I don't know enough." I think what they were also saying to me was, "I don't care about this," but they were usually too gentle and kind to articulate it that way.

Brenna Clarke Gray:

This is a problem in composition courses, but it's an issue across the curriculum, right? We require students to do an awful lot of writing and we spend an awfully small amount of time talking to them about what those expectations are and what that writing should look like. I think that the research paper is an important skill, particularly for those students who are going to pursue graduate school, for example.

Brenna Clarke Gray:

But I also think that a research paper is not always the best way to show knowledge or understanding of a topic. Like that's not a controversial point, right? There are lots of times when it might make more sense for students to do a creative project to summarize their points in a video, to interview someone about their topic, things that we don't think of as sort of traditionally academic assignments, and yet might be much more indicative of a student's knowledge and knowing.

Brenna Clarke Gray:

We've talked about universal design for learning in this context a few times, the idea of giving students multiple ways to represent their understanding. It's an important piece of the inclusion piece, to make sure that students have multiple ways to express themselves. But sometimes it's also worth noting that if you're not going to spend any time teaching the research essay, the research essay itself isn't a learning outcome and there's no obvious connection between how your subject is articulated in a student's life and the research essay. Then maybe having to structure understanding in the form of a research essay is actually ultimately just getting in the way of students expressing their understanding. I also think we really need to watch out how much we "mark" or evaluate the research essay as a structure, if outside of a composition classroom we're not super interested in spending the time to teach the form. Because that's just not fair. Right?

Brenna Clarke Gray:

Anyway, all this to say, I think that how students write and how to get better at it is a super fascinating conversation. And I think it gets at a lot of the boundaries and barriers in education at large in that the first step is really to think about the why. Why am I assigning this research paper? What is the skillset I'm hoping to achieve? And is this the best, even most logical format to ask for this information in? Sometimes the answer to that is no. John Warner uses this phrase in my interview with him where he says, "You need to learn to question the folklore." So just because everyone has always done a research paper at the end of your course, doesn't mean that's necessarily the best way to evaluate student learning.

Brenna Clarke Gray:

Anyway, both CELT and LT&I have great resources on alternative kinds of assessments. And I'll share some in the show notes. Don't hesitate to get in touch if you want to explore these ideas further. But more to the point, I think just that act of self-consciously asking yourself why you ask for a research paper and how you're structuring the support so that students can do it well, I think that's an important piece too.

Brenna Clarke Gray:

Speaking of research, I'm super excited to introduce you to Evelyn Asiedu, if you haven't met her yet. She's a postdoc here at TRU and particularly our postdoc in EDI, equity, diversity, and inclusion. Her work at culturally mapping this institution is something that I find absolutely fascinating. So I've invited her here to tell you more about it.

Brenna Clarke Gray:

So I am here today with Evelyn Asiedu, who is a postdoc at Thompson Rivers University. Evelyn, I was hoping you could start by introducing yourself to the community. Maybe tell us what you were up to before you came to TRU and where folks can find you on campus if they were looking?

Evelyn Asiedu:

Sure. Yeah. So I'm currently doing my postdoc, but before that I was working for Environment Canada, my first postdoc. So my background is actually in chemistry. I did my PhD in environmental analytical toxicology and I defended in October of 2020 at the University of Alberta. And so throughout my graduate studies and even undergrad, I'd always been doing community work, student advocacy, a lot of work around elevating voices, like those of women and people of colour in science. One community project was related to the city of Edmonton. They pulled together what they called the Community Wellbeing and Safety Task Force. And I was selected as a community member with the goal of coming up with recommendations for the city to better interact with people of colour, namely police and community interactions, trying to improve those. So through that community work, I was connected to somebody who pitched this postdoc across my desk. And I thought it was very different than what I usually do, given that it was related strictly to equity, diversity, inclusion and not to science at all. But I did apply and here I am. Yeah. So I started, yeah, July of last year and it's almost been a year now.

Brenna Clarke Gray:

Oh, fantastic. So I wonder, I think in general, the postdoc program at TRU is not particularly well understood because I don't think many folks interact with the postdocs or have the opportunity to work with people who are in postdoctoral fellowships. So I wondered if you could tell me a little bit about the

role itself, the EDI postdoc position that you're in, and maybe just about how postdocs work at TRU as far as you understand it from your role?

Evelyn Asiedu:

Maybe I'll answer the second question first about postdocs more generally, because I'm not sure how it works for other people, but I know for myself here at TRU I have a two-year contract as a postdoc doctoral fellow. So that's essentially somebody who has finished their PhD and is getting extended training under a faculty member or department or someone who has their PhD or greater to help them get that extra training. So as I said, I had one postdoc with environment Canada. And the second one is an academic postdoc with Thompson Rivers University. And I'm working out of the Research Office with my supervisor being Will Garrett-Petts.

Evelyn Asiedu:

The role itself was proposed as part of the NSERC capacity building grant. And so in March of 2021, TRU was awarded this grant and in the proposal was a team of people including what was called a EDI or equity, diversity, inclusion specialist, an EDI coordinator, and an EDI data analyst. And that was a postdoc. So that's my role. So specifically the goal is to help institution create a data collection system with the final goal of ensuring that we know who's on campus. Demographic data collection is essentially what it should be. And the final role for that was pitched was an EDI director. So the grant imagined a team of people to help build capacity within TRU, like I said, towards the goal of creating a more inclusive, well-connected place and ensuring that people who are on campus know where resources are and really do feel like they belong.

Brenna Clarke Gray:

Right. And it's I think really interesting. You and I had a chat a couple weeks ago and I was sort of blown away by the scope of the role and the amount of work that there is to do in this space. And we have space to talk about any component of it that you like, but I specifically was hoping to hear more about, well, I guess it's a component of this data collection piece, but this cultural mapping project that you're working on at this stage of the postdoc. I wonder if you could maybe give us a capsule summary of what cultural mapping is as a concept first, and then we can dig into what cultural mapping looks like in this space here at TRU.

Evelyn Asiedu:

So cultural mapping has been used for a while. And when I say a while, I mean that in the late '60s it was kind of seen in its first form in more Western academic environments. But it has historical uses as well, specifically with Indigenous communities. It was used as a tool to outline where trap lines, territory lines, land ownership essentially was. And I'm learning more about it. And to my knowledge, it was used in some circumstances to take away land or to disenfranchise, if you can say that, Indigenous peoples. But now it's a UNESCO recognized methodology with grounding in Indigenous knowledge, but really is kind of a tool which is meant to make the intangible more tangible or to make invisible assets more visible. So it's grounded in raising voices of people within a community who don't necessarily typically have power. So it's, or bottom up methodology versus top down, and really just helping to use people's stories to create a larger picture of what or how a community views a specific piece of their culture.

Evelyn Asiedu:

The cultural mapping work that I'm doing, or that I'm leading at TRU asks the question, can you depict your experiences of equity, diversity, inclusion, either positive or negative here at TRU? The exercise is not necessarily just based in asking where have you experienced it, like a physical building or space, but really allowing participants to respond in whatever ways that they feel are necessary. So it can be a memory, it can be aspirational, it can be depiction of areas or buildings where things have happened, where they've experienced certain issues of exclusion or experiences of belonging that we try not to constrain the participant in any sort of way. So, yeah, the target audience was really, I tried to open it up to anyone who was willing. We've had senior administrators, faculty members, staff members, and students, and we were able to have over 120 participants, so.

Brenna Clarke Gray:

That's really great.

Evelyn Asiedu:

Thank you. I think so too.

Brenna Clarke Gray:

I mean, we're not a huge campus, so that's a really, that's a great rate of participation. I'm mindful in my questions. I don't want to ask you to share something confidential or unformed yet, but I guess, that's a lot of interviewing. That's a lot of hearing people's stories. That's a lot of potentially difficult or troubling stories, or I guess I wonder if there's any observations of the process of gathering that information that have stuck out for you or that you would want to share with the community at this stage?

Evelyn Asiedu:

For me, the most challenging part was just getting the word out because I initially had planned to start this work in the new year, so the beginning of January, but had to await ethics approval. And by the time that happened, it was the end of February. And of course that's a very busy time in the academic year. And so that was somewhat challenging. But the first couple sessions I did were during PD week. So the professional development week for staff and faculty at TRU. And was lucky enough to have a few participants join as workshops. I don't know that they necessarily knew what they were participating in, but by the end, all of them were thankful and said they were glad that they would partake in the sessions.

Evelyn Asiedu:

What happens is I usually take my participants to a room that's, in my opinion, somewhat neutral, somewhere that people don't necessarily have strong feelings about either way, positive or negative. And I set it up with examples of cultural match, with a different research question, as well as coffees, snacks, tea, and their mapping materials. And so that includes watercolour pencil crayons, pencil crayons, pens, pencils, and high quality watercolour paper, and introduce them to the theme and walk them through the process.

Evelyn Asiedu:

And essentially it takes between just depending on the person. People usually draw for about 30 minutes to an hour, and then it's followed by an interview. And that interview can be anywhere for a

minute, if someone isn't feeling chatty, to over an hour. So that process is really, I find, different than a focus group or different than a survey, because it makes people reflect in a different way. Putting pencil crayons in the hand of someone who hasn't used such tools in many, many years kind of opens up different parts of your brain. And yeah, I do think that it does allow for deeper, more vulnerable conversations.

Brenna Clarke Gray:

So my background is in comic studies before I moved into faculty support. And I often found that when, yeah, super great. I'm no practitioner. Just a reader. But I always found when I tried to do hands-on workshops or getting people to kind of play with their capacity for expression through art, well, people are scared of drawing.

Evelyn Asiedu:

Yes.

Brenna Clarke Gray:

Drawing feels really scary. I wonder if you experienced that with participants and what that part of it is like?

Evelyn Asiedu:

Yeah, no, that's a great question because that was actually a question that was brought up in the ethics approval and-

Brenna Clarke Gray:

Oh, really?

Evelyn Asiedu:

Yeah. There is a fear of art. People are traumatized by art. They were maybe from a young age, thought that they were bad, or feel that they can't put to paper what's in their head. And I'm lucky enough to have a team who's helping me with this research.

Evelyn Asiedu:

So I have two undergrad students and one graduate students for the summer, but I also have a learning strategist. Her name is Kate Fagervik and her background is in fine art. And so she has facilitated many, many of these sessions. And her energy and actual professional background, both as an artist and as a teacher, it's really helpful in just encouraging people to let go of their inhibitions and let them know that whatever they produce is beautiful and it is important and it doesn't have to be some epic work of da Vinci or something like that.

Evelyn Asiedu:

And I always let people know that I'm a chemist. Like I am not trained in art. And so I don't expect that anyone create something that is aesthetically pleasing to the general publics. It's more about asking them what they've been through than it is to ask them to create a piece of art, if that makes sense.

Brenna Clarke Gray:

Yeah, totally makes sense. And I really appreciated what you said about the power of that to unlock something, to be invited to express yourself in a different kind of way can often make you think about scenarios in different kind of way than you had before.

Evelyn Asiedu:

It's interesting because typically by the end of the mapping sessions, people say like, "This really has been really great, and I've never been through something like this before. And thank you so much." And that makes me feel good, especially when they come in a little bit inhibited at the beginning. My greatest worry is putting them through something that's triggering or uncomfortable. It's about working through that discomfort. And I think that most people do.

Brenna Clarke Gray:

I'm imagining this just wealth of material and story that you've collected. And I know you're at the, I guess, analyzing and processing kind of phase of this. I wonder what you see as kind of the next steps for this work here at TRU?

Evelyn Asiedu:

I'm in the analysis phase. So data collection, I kind of wrapped up mid to end of May. So about a month ago. And now it's about applying qualitative analysis schema or method in a way that brings out the themes that community members have talked about and themes that will help us get closer to that question of, is this a place of belonging?

Evelyn Asiedu:

I am a quantitative researcher, but I'm currently learning how to do qualitative research, and having Will as a supervisor has been helpful with that. But in the next couple months, we'll be using this schema, it's Lynch method, which generally is a method that was developed by a geographer in the '60s to analyze people's depictions of where they live in cities. And so essentially taking that as a starting point and tweaking it in a way that makes sense for more kind of heady work, which talks about belonging and not necessarily just geographical place.

Evelyn Asiedu:

So my students and I are cleaning up transcripts and organizing the maps, and we'll apply this schema to do a deductive type of analysis, but also inductively, just listening without schema or methodology, pulling out things that people have said, that people are saying that are, I think, powerful and will be important for not just for TRU, but for perhaps for other universities who might be doing this work across Canada.

Evelyn Asiedu:

So lots of work to do, but it's really, in my short time here, I feel like it's quite rewarding work. And it's hard work really. It's hard work. It's hard work. I feel privileged to be able to do it.

Brenna Clarke Gray:

I can imagine that the act of absorbing a story, like, that it's emotionally taxing I would imagine.

Evelyn Asiedu:

No, it is. It definitely is. And admittedly, it took me a few weeks to be able to get into the analysis side of the work because I'm not a trained psychologist. I am an extrovert and I do think that I'm a good listener and an empath. But I don't have the training to know how to dispel those emotions after meeting with somebody who's told me something quite emotional and deep. So it took me a few weeks to kind of get myself in the right frame of mind and frame of heart to then go back to listen to some of these interviews and also teach my students as to how we're going to approach this work.

Evelyn Asiedu:

So yeah, very emotional work, but it's necessary. When you're talking about belonging and equity and of course the opposite of those things, exclusion and unfairness and all the ugliness that people sometimes experience in their lives, it is emotional. But if we're looking to get to a place where we as a community, bring people up so that they are their best selves, then this is one of the ways that we get there, I think.

Brenna Clarke Gray:

I'm hearing this thread emerging as we've been chatting about the role of mentorship in the work that you're doing. So you've talked both about having Will as a mentor through this sort of journey into qualitative research. But also, you're clearly acting as a mentor in helping the students you're working with through this work as well. And I wonder if you want to say anything about that experience with the experience of kind of maybe being mentored and mentoring in the same role.

Evelyn Asiedu:

Yeah, it's an interesting question. Having Will as a mentor has been wonderful. He is a large part of the reason why I decided to take this role. He did a few of my interviews. And after thinking and reflecting with previous mentors, I felt that having someone like him who seemed open to discussing things and open to the fact that I came from a totally different background was a good thing. And so that mentorship piece is helpful.

Evelyn Asiedu:

Will of course as of July 1st will be the VP Research until the ...

Brenna Clarke Gray:

Yay!

Evelyn Asiedu:

New VP research. Yeah, exactly until the new VP research is recruited and found and so. He's quite busy, but he does his best to make time for me whenever I need him. And I'm really thankful for that. Really he's helped me to kind of ease into the role of a qualitative researcher and answer questions that I have when they come up and also is really respectful in the boundaries that I set. Because of course with this cultural mapping work, people are revealing their thoughts about a variety of things, including senior administration. So it was important to me that I reassured the participants that I was the keeper of the data and that it would not put them in a compromising situation. And so Will being in his role as AVP, soon to be VP of Research, he is in a higher executive role and he has accepted and respects the boundary of allowing me to be the PI in its entirety and bringing him in in the ways that I need. And I think that that's pretty cool because I imagine that it might be difficult for him as the expert to take a

step back, especially with me as somebody who's really, really new to this research. So I think he, in many ways, has been a great mentor.

Evelyn Asiedu:

In terms of my mentees, my undergrad students, I'm really so thankful to have them. Interestingly enough, two of my students started with me in their practicum of social work. They're both third year bachelors of social work students. And they interviewed with me to do a summer research position. And because they started with me in the winter, they were already somewhat familiar with the work and for that and other reasons were ideal candidates to continue on with me in the summer. They're just really great because I ... And yes, I'm mentoring them, but a lot of the time, I let them know that we're working through this stuff together. I'm learning with them as much as mentoring them, I would say. And that I think makes for a great learning environment, both for them and myself. So I have those two undergraduate students, but also one graduate student that joined me this summer. And she is amazing. She is doing a master's in education and has taken special interest in Indigenous ways of learning and Indigenous ways of knowing. And she brings that into everything that she does. And she's brought that into the perspective of this cultural mapping work as well. And I think that's important. None of us are Indigenous people, and we're all trying to ensure that we, if we are integrating that way of looking at things, not trying to appropriate and making sure that we consult and ask for support from those who are more knowledgeable. TRU considers itself to be the first choice for Indigenous learners and going through an indigenization process and all those things. And I think that this student lives that, and has been a good model for me and into thinking about how this work can be used to get us closer to active reconciliation and indigenization in a number of ways? My students are wonderful and yeah, I'm really glad to have them.

Brenna Clarke Gray:

It sounds like just a fantastic project and environment. Really, really rewarding work for all that I know that that kind of emotional work is difficult on everybody who undertakes it. Mostly I'm just grateful to know that this work is being undertaken by someone who clearly cares about the process and its impact. So really glad to chat with you the other week and delighted to have you on this show today. And I guess I'll ask you a final question that you don't have to answer. I would've hated this question if I was in your stage, and yet I'm going to ask it anyway, which is to say, you've made this really significant and really fascinating pivot from your background and not just your PhD, but what you've worked in before to this role. And then you've got a year left in your time with us here at TRU, at least in this contract. And so I guess I'm wondering, and it's an open-ended question, so you can take it any way you want, but what do you think is next for you after this role?

Evelyn Asiedu:

Yeah, I hear why you're like, I would not like this question because of course it's like that dreading what's next, that question. But no, I don't mind. Quite honestly, I don't know what's next. And after my PhD, it's taken me this long, almost two years to kind of calm down and unwind and decompress and things usually work out. I'll take a step back and say that my first contract with Environment in Canada was from January to June of 2021. And initially we had expected, we being myself, my supervisor, and a group of us who'd applied for a grant, we were hoping and expecting that my contract could be extended because I was working on a project that was often funded by the government. But for whatever reason, this time around the grant was not funded. So I was suddenly in mid-May wondering, "Okay. What's next for me? This was my main plan." And within weeks of that, this job opportunity came across my desk. And I really, really fumbled and ... Not fumbled. I would say I really struggled at

first to think about, could I do this work, and what would that mean for me in my past as a scientist? Luckily I had some great and I do have great mentors and supporters in my corner who said, "You can do whatever you want to, and so why not go for it?" So I applied on the last date and here I am. So contract ended with Environment Canada June of 2021. And then, I started with TRU in July of 2021. It was almost seamless. And I had never imagined that I would live here in Kamloops or be doing this work when I started my year in 2021.

Evelyn Asiedu:

That's all to say that I think equity, diversity, inclusion is a growing field, especially in higher education. I have a personal stake and personal values would like to see this work being done in universities in a consistent way, in a way that is helping people live better lives and have access to education in a way that is not so painful as it can be. So I hope that my next thing allows me to do that, really allows me to continue to do that. This research is really cool. If I could do a job where I could do this research and make this happen, then that'd be great. But I don't know what my next steps are. So I'm kind of open. I'm not ... I have a year, so I have a few months to not stress about what's next yet. But people ask me in another six months and I'll have a completely different, more stressed out response to the question. We'll see.

Brenna Clarke Gray:

Well, as I say, I'm really thankful that you're here doing this work right now, and that your path found its way to TRU. I think that experience of waking up one morning, living in Kamloops is not uncommon.

Evelyn Asiedu:

Yeah. Right, right.

Brenna Clarke Gray:

I remember saying to my husband, "I think I might apply for this job in Kamloops." And he's like, "I'm sorry, where?"

Evelyn Asiedu:

Yeah, exactly. What? Who? Yeah.

Brenna Clarke Gray:

What are we doing?

Evelyn Asiedu:

Yeah. Exactly.

Brenna Clarke Gray:

But I think that, as I said, the work you're doing is urgent and it's important and you're clearly undertaking it in a good way. And just, yeah, I think it's going to be really exciting to see what comes out of it and what action comes out of it and hopefully make this place the best it can be.

Brenna Clarke Gray:

I'm really grateful for your time today, Evelyn. Thank you so much for chatting and I hope I get to talk to you soon.

Evelyn Asiedu:

Ah, thank you so much for this opportunity. It was so lovely chatting with you and we will talk soon.

Brenna Clarke Gray:

So that is it for season two, episode 31 of You Got This! As always, if you want to write to us, you can email me. I'm bgray@tru.ca. And I'm also on Twitter, [@brennacgray](https://twitter.com/brennacgray). And in both cases, that's gray with an a. All of our show notes and transcripts are posted at yougotthis.trubox.ca. And of course you can always comment on individual episodes there.

Brenna Clarke Gray:

I'm going to leave you today with a Tiny Teaching Tip, a little bit of a throwback to the intro today, and a throwback to my conversation with John Warner. As some of us are wrapping up maybe a Midsummer course or maybe were thinking about putting our books away and heading into the back country for two months and hiding from our email, before you do that, or maybe while you're doing that, can you take John Warner's advice and go off and question the folklore? What's been taught to you about how to teach your discipline that doesn't really make sense or doesn't fit with the way you practice or you just don't think is working for you?

Brenna Clarke Gray:

Questioning the folklore can be hard, particularly if your department is fairly conservative or fairly rigid, or you don't feel like you have a lot of control over your course content. I get that. Not everyone can do it. But I think at least taking the time to think about the why and thinking about where you don't see a why for the things you're doing with your students, that can be really, really valuable. For me, it was things like having an attendance policy or not allowing rewrites. Those were two practices in the department where I had my first full-time job. And neither one of them made sense for the way I taught or the way I approached my work. But it took me a long time to throw them away, like five years. So don't be like me. Don't take five years. Take some time now to question the folklore. The other good lesson of that is that even if you've been doing this a while, there's probably some folklore you've absorbed, there's probably some stuff there for you to let go of. So I encourage you to take a minute to do that work and take care of yourselves and each other. Final episode of the season next week. So until then, take care. Bye-bye.