

Zoomcast with Kira Braham, Indu Ohri, and Bre Simpson

Speakers: Kira Braham, Indu Ohri, and Bre Simpson (guests), Adrian S. Wisnicki (host)

Date: May 12, 2021

Length: 39:48

Zoomcast Series: Collaboration

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Citation: “Zoomcast with Kira Braham, Indu Ohri, and Bre Simpson.” Hosted by Adrian S. Wisnicki. *Undisciplining the Victorian Classroom*, 2021, <https://undiscipliningvc.org/html/zoomcasts/braham-ohri-simpson.html>.

- I'm Adrian Wisnicki, and I'm one of the co-founders and organizers of the Undisciplining the Victorian Classroom project. I'm really pleased to welcome you to the Zoomcast. As one of the different forms of content that we're generating for this site, these Zoomcasts are meant to be a mechanism that will allow us to stage conversations where we can think together about our classroom practices and our processes of learning and unlearning as teachers. It's a space where we can hope that we can think about how we can grow together as a community of scholars and learn from one another, especially as we're all undertaking the work of undisciplining and moving beyond the boundaries of our fields and our training. Today, I'm joined by three individuals, Kira Braham, who recently completed her PhD in English at Vanderbilt University, and will join the faculty of the Louisiana School for Math, Science, and the Arts this coming fall, Indu Ohri, who is a preceptor and the current Echols Fellow in the University of Virginia's English Department, and Bre Simpson, who is a doctoral candidate and teaching assistant in the English Department at York University in Toronto. Together, today, we'll be discussing the processes and objectives by which we developed the lesson plan cluster on Mary Seacole and the Caribbean published by the Undisciplining the Victorian Classroom project. Our discussion will serve two purposes. It will ultimately become one of the Zoomcasts presented on our project site and it will also serve as our round table discussion for the Victorian Popular Fiction Association 2021 Conference. Okay, so I'd like to begin by just saying thank you to Indu, Kira, and Bre for joining us today for this discussion and really begin with a simple question that focuses on your initial interest in the Undisciplining the Victorian Classroom project and how you, each of you, became involved in this project. So, is there anyone that would like to begin with an answer to this question?

- I can.

- Okay, Kira, go ahead.

- Yeah, thank you, and thanks for the introduction. I appreciate it. Yeah, so, I came to this project, to Undisciplining the Victorian Classroom, at a time where I was really thinking about the questions at the heart of the project, myself as a teacher, and so I'm getting ready, I'm just coming out of grad school, and in grad school, I was teaching kind of writing intensive Intro to Lit classes. I wasn't teaching British literature. So, I'm going to start in the fall for the first time teaching a British literature survey, and so, I'm asking myself the exact same questions that this project is asking, which is, how can I foreground anti-racist pedagogy in my classrooms? How can I exercise a truly transimperial approach to British literature? So, all these questions that were in my head are the same questions that we've been going over together as a group. So, it's been really wonderful.

- Oh, well, that's excellent to hear. Thank you very much for sharing that. Is there anyone that would like to follow on from Kira?

- Sure, hello, so thank you, Adrian, for your introduction, and thank you, Kira. So, I became interested in Undisciplining the Victorian Classroom after reading the article "Undisciplining Victorian Studies" last summer. So, I have taught Mary Prince and Mary Seacole before in my British literature classes, and I have taught global anglophone classes of the long 19th century, but most of those syllabi were still focused on white canonical Victorian authors, and I was really intrigued by this idea of changing the way that we teach Victorian studies to focus on authors of color, and I really wanted to be part of this initiative. So, when I saw the call for scholars to join Undisciplining the Victorian Classroom, I signed up and I said that I had read both of these authors, and a few months later, Adrian contacted me and asked if I'd like to join the Caribbean subgroup, and I said yes, because I'm just really excited at all of our work in foregrounding authors of color, like Prince and Seacole from this region.

- Okay, excellent, well, thank you for sharing that as well. I mean, it's really interesting to hear this in some ways, because, you know, we've been working together for, I guess, maybe, eight, nine months, quite a bit, amount of time, and I'm starting to kind of, like ... as time has passed, it's kind of interesting to kind of remember some of the early discussions we had in this project, about why you all were interested. Okay, Bre, so you're the only one we haven't heard from yet. Would you like to say a little bit about how you became interested in the Undisciplining the

Victorian Classroom project? What drew you to the project and so forth?

- Thank you, Adrian and thank you, Indu and Kira. Yes, so, as a graduate student who's very interested in pedagogy, both in my department and in other areas, one thing that drew me to this project was the opportunity to specifically engage with how do we undertake the process of anti-racist pedagogy? How do we go about the process of talking about empire and talking about colonialism in the fields that we're engaging with? For example, my background comes from both first studying Classics and Humanities and then eventually English with my PhD, but in both of those fields, particularly my research, but also in my work as a teaching assistant, the focus being very much on the traditional and classical canon or the traditional white male author texts in the Victorian Period and starting to bring in other voices and other texts, but them very much being a sort of tacked on extra at the end of the unit or at the end of the course and having conversations in my tutorials with my students about the other ways to engage with some of the texts and the other ways to bring in the different voices that are sometimes present within the texts we were reading but weren't being foregrounded or focused on by the discussions that we're having. So, and I've been a teaching assistant for seven years now. So, those conversations are ones that I've been having since I first started back in 2014, but they are just conversations that are starting to filter into the workshops and things on how to introduce these discussions into tutorials in the past year or two. So, being able to be part of a project that engages directly with those questions, particularly from a pedagogical perspective, rather than focusing particularly on introducing those ideas through scholarship, was something I was very excited about being part of and it's been a really wonderful opportunity and experience to work with all of you.

- Okay, excellent, well, that's really great to hear, and I obviously can't complain with you enjoying the experience. The one thing I should mention is there's one colleague on the project, Heidi Kaufman, who's an associate professor of English at the University of Oregon, who's not joining us. Heidi has chosen to, instead of being part of the Zoomcast with us, to provide a written statement. So, that will be shared alongside of the video, but it's also worth noting in this context, you know, listening to all of your answers that our project really focuses on teaching and pedagogy. All of us, like many in the field of Victorian Studies, were really inspired by the "Undisciplining Victorian Studies" article, but one thing that I think really kind of sets this project apart, the Undisciplining the Victorian Classroom project, is our focus on pedagogy. A lot of initiatives that were inspired by that groundbreaking article are really focused on research, but I've really felt like, and you know, and I think you've all shared this feeling, and the co-founders of the project have shared this feeling with me as well. Like, we really like thinking about how our teaching and pedagogy should be changed because it's so foundational to the kind of work we do, to the way we kind of nurture and develop our students, and really to the kind of ideas we give to them that they take forth into the world and, you know, apply to all kinds of different contexts, all kinds of different literatures, all kinds of different historical periods. So, obviously, a major outcome of the work that the five of us have been doing over the last, you know, I guess eight, nine, ten months is we developed a set of four lesson plans focused on Mary Seacole and

the Caribbean and these lesson plans became one of the stars of the show of our recent launch of the first edition of the Undisciplining The Victorian Classroom project site. So, I thought it might be really useful, as part of our talk, for each of you to say just a little bit about what your lesson plan is focused on. Is there somebody that would like to go first and, you know, start off this part of our discussion?

- Sure, I can go first.

- All right, thank you.

- Thank you, Adrian, for raising that point. So, my lesson plan focused on Mary Seacole's role and work as a medical professional and focused on questions of de-centering and how to decolonize medical knowledge and particularly how medical knowledge is taught within the field. Both looking at how this knowledge is so often framed through both a Euro-centric and a colonial and a masculine lens, and thinking about Mary Seacole's positioning in both the history of nursing, but also the practice of nursing, how she was received, her work as a nurse at the time, and how the legacy of her work has been received, both in the general public knowledge today, but also how she's been taught within the nursing pedagogy, but also within wider pedagogy, in medical schools, for example, and the differences that there are in those contexts. And also thinking about the different ways, how Seacole as a figure can cast a light on the different inequalities in both medical knowledge and medical practice and how that continues to influence who is able to access medical care.

- Mhm, okay, that's really interesting to hear, and, you know, one thing that your answer is really highlighting, and this is true for all of our lesson plans, is both kind of the really interdisciplinary nature of the lesson plans that you all have created, and the way that these lesson plans cut across time, different kinds of materials, different kinds of critical perspectives. Would one of the other two people, either Indu or Kira, like to tell us a little bit about their lesson plan? Maybe we can just go in reverse order and Indu could go, followed by Kira.

- Sure, so my lesson plan is called "Re-centering Nursing in Wartime," and it focuses on the emergence, development, and modernization of female nursing in mid-19th-century military conflicts, specifically the Crimean War and the American Civil War. So, I chose to focus on this topic because I wanted to take this so-called rivalry between Seacole and Nightingale that has emerged in recent scholarship and look at the bigger picture of female nursing. So, I thought that examining the broader historical context of women's roles in wartime nursing that students could get a more accurate picture of Seacole and Nightingale and their relation to this professional field. So, I knew I wanted to take a transatlantic look at nursing because I knew that it had developed in England and America during the 19th century, and one of the scholars I read

early on when I was doing research thought it was funny that we focus so much on the American Civil War and not the Crimean War, when they're both really similar in some ways, and they take place in the mid-19th century. So, I ended up finding out that the development of female nursing was actually transnational in scope. It's not just transatlantic, because you get women from all these diverse backgrounds, from Ireland, England, Jamaica, France, Russia, Sardinia, were all serving as nurses during the Crimean War. So, this is truly a transnational conflict that Seacole and Nightingale were involved in. And I also wanted to compare Seacole's work as a black female nurse with other nurses who face similar class, racial, and gender discrimination, and I figured they must have served during the American Civil War, and I found that African-American women, like Harriet Tubman and Susie Taylor King, who has written an absolutely wonderful autobiography, worked as nurses for the Union Army. So, I think they are very complimentary to Seacole in the classroom. And, finally, I was also really interested in this idea of heroism, because Seacole says she wants to be a Crimean heroine. A lot of people referred to Nightingale and other nurses, like Clara Barton, as angels or heroes, and there's a gender reversal, because women emerge as heroes of these conflicts and male soldiers are very vulnerable and wounded and victimized. So, I was also interested in the affective dimensions of these relationships as well.

- No, I mean, it's very interesting to kind of hear about, you know, your lesson plan, especially, kind of from this more abstract way, 'cause obviously, for a lot of the collaboration, we were all really in the weeds and kind of looking at different elements of it, and one thing that really strikes me is the kind of, you know, well, the comparative dimension, right? Thinking about Seacole in relation to Florence Nightingale, but also in terms of history, right? That's the American Civil War, the Crimean War. So, anyway, it's just very interesting to hear about that. Kira, I think that you're the only one we haven't heard yet, from whom we haven't yet heard about your lesson plan. Would you like to tell us a little bit about it?

- Sure, yeah, thank you. So, my lesson plan is called "De-centering Britishness," and it begins with the assumption that, any time we teach British literature, we have to discuss with our students what the term British means, and I think that's part of kind of what Undisciplining the Victorian Classroom is doing, sort of, at large, and so I sort of took this and focused it in on Seacole, who's an amazing figure in terms of just her liminality as a woman of color, as a Jamaican. She offers these great opportunities to challenge the idea that there's anything like a stable identity category known as British, and so that's really what I wanted to focus on in my pathway, and so part of that is thinking a little bit about how she's represented in the 19th century, how she self-represents, but then also thinking about the ways in which she is represented now and her legacy, and so, you know, she's become a very celebrated, maybe one of the most celebrated Black Britons, and so a lot of what my pathway does is it thinks about, what does it mean to call Seacole a Black Briton, as a woman of color, as a woman who was Jamaican-born, right? What does it mean to give her that category? And one of the questions, so there's a speech that I include by a Caribbean historian, Verene Shepherd, and she's challenging Seacole's sort of definition as Black British, and she asks, "So what makes

Seacole British rather than Jamaican?" And she says, if the classification is just that one was born in pre-independence Jamaica, then does that make Tacky a Black Briton, right? Does that make Sam Sharpe a Black Briton, right? They don't get called that. So, the whole pathway is sort of about thinking Seacole in her own time and thinking Seacole now.

- Well, I think what's interesting here is, so obviously, your focus is on Seacole, but some of the questions you raise really have a much wider resonance, you know, especially in relation to identity. The other thing that's worth noting and that your answer really brought out is there is a very strong contemporary focus to our lesson plans, and one of the ways that, in fact, that kind of contemporary dimension is accentuated is that all of the lesson plans have an actual subsection that lists out some contemporary themes, which might be taught alongside the critical and primary materials that are featured in each lesson plan. On this topic, too, it might be worth just saying a few things about, you know, so when we present these lesson plans, as we are in this video, they seem, well, they are, but they come across as these fully developed entities that kind of just sprung out of our minds, right? But the reality is we went through a very complex process in developing these lesson plans. It was a very iterative process. It was a very collaborative process. It was a process that really involved thinking together to develop the overall structure of the lesson plans, and so I wonder if we might just say a few things about, you know, the overall process of how we did this, right? Were there particular elements or are there particular elements of the process that you all feel are worth emphasizing, either just to kind of illuminate how we arrived at these lesson plans, or even as a way of kind of sharing with others who might be interested in developing their own lesson plans, how we kind of, you know, week to week in collaboration, created these plans?

- If it's all right with everyone, I'd like to start with this question. So, I think there were three parts of the collaboration that I recall. So, we worked together on the format of the lesson plans. Like, what would they actually look like? And that developed organically throughout the process as we were gathering resources together and trying to figure out where they would go. There was also the peer review of our work. So I think we received peer review from two other members throughout this process, and there was also the design of the website itself. So we worked together to choose the pictures and the format and the design, and I would just like to focus on the peer review of my lesson plan. I think that was my favorite part of the entire collaboration was the peer review, because I got to hear two different perspectives on my lesson plan, and that really helped me to shape it. So it was peer reviewed by Heidi, who is not here, and Heidi's perspective was very valuable because she had an outsider's perspective on my lesson plan. She didn't know anything about the development of nursing during the 19th century. So she was able to comment on my lesson plan like someone who might be visiting the Undisciplining the Victorian Classroom website, and if they're just coming to this material fresh, what would they think? And then my lesson plan was also peer reviewed by Bre, and both of us were working on similar topics of Seacole and nursing. So I found Bre's advice really helpful, because she could give me the perspective of someone who was doing research in a similar field, and that was more tailored to my research. So I found both perspectives integral to shaping the final product,

and I just really loved getting such in-depth and careful comments on my lesson plan. So, without a doubt, that was my favorite part.

- Mhm, that's fantastic to hear, and, you know, as kind of one of the founding developers of the project, this element, the peer review, is something that I think we're all really proud of, in that we're really interested in breaking down various kinds of hierarchies, breaking down various kinds of boundaries that exist in the academy, and often these kinds of boundaries and hierarchies really kind of work against scholars, especially early career scholars, like all of you are, in a disadvantageous way, and so our project is really interested in kind of championing the work of early career scholars, of junior scholars, of graduate students, of independent scholars, of contingent faculty, and one of the ways that we've really done that is through the peer review process. We have an open peer review process and the process really focuses on, one, kind of making people responsible for the feedback that they provide, and that obviously, through an open process, everyone knows, you know, the people involved in any given set of kind of them being peer reviewed. Everyone knows who they are, and so there's a kind of a responsibility that that generates to provide constructive feedback, to provide feedback that's supportive, and I think, in our process, that really came out. So, the way obviously this worked is each of you would kind of draft an iteration of your lesson plan once we got going, and then we had a series of kind of weeks where you were working individually with another member of the group to develop your lesson plan, and then ultimately after that, there was still kind of layers of what might be called the lighter peer review, where everyone else in the group that hadn't kind of, you know, officially peer reviewed your piece was also looking at it, providing feedback and so forth. Are there any kind of, so, you know, Indu said the peer review process. Are there any other components of the process that either Bre or Kira, you feel like are particularly worth emphasizing as unique to this project or particularly useful or helpful?

- I'll just say briefly first that the part, both the peer review, but also just the collaborative element of the project overall, particularly the Zoom meetings, you know, we met every two weeks pretty consistently for the last six or eight months as Adrian was mentioning, and having that consistent meetings at a set time, but also with the same group of people and being able to just both get to know each other, but also grow the project as we were getting to know each other and our process, and how we work best together and being able to work with different members of the group individually, and then come back to the group together. That isn't a collaborative process that I had participated in before, and I found it probably one of the most rewarding aspects of the project was to see how that affected both my own ideas developing. For example, to echo what Indu was saying about the peer review process, I found our discussions... Just the two of us when we were working on that part of the peer review process in terms of developing the clarity of our lesson plans and also developing the specific ways that these are the different ways you can approach it. You know, looking at Seacole as a nurse but in different contexts, but also within that, each of our lessons plans as individual ones. Sort of these are different approaches that you could take to apply to a syllabus or teaching the course. So, developing all of that, and particularly because we were approaching this all well, first, as

teachers who are interested in pedagogy, but also as scholars. So it very much felt like a research project. At some point, you know, when I was working on it myself, it was very much the same way I would approach researching a chapter in my dissertation or a conference presentation. I was starting looking for resources and then thinking about the ideas. So, having that collaborative element, even though we weren't specifically presenting it. You know, we didn't do a case study of it in any of our classes, for example, or present it specifically to students to get that kind of feedback, but having that collaboration where we were able to see different perspectives on it and have different discussions about the elements and also the number of times that enabled us to revise and develop the project. I found that really helped to shift the focus, even just in my own thought process and my own orientation processes and research, that this is both a pedagogical project, as well as a... So I found that a very, very rewarding part of the project.

- Yeah, no, I think that's a great point to emphasize, right? Like, so in theory, we were producing lesson plans and engaging in pedagogical work, but there was a lot of research involved and, you know, one thing that I've kind of heard across your answers already, you know, in what we've been saying today, is how much you all are learning, right? And how, you know, not only kind of the way you are approaching a particular topic in the classroom is changing, but how intellectually, conceptually, you're re-conceiving the actual subject matter that you're teaching, and this is obviously going to kind of not only influence your teaching, but also your research. Kira, how about you? Were there elements of the process that you particularly found, I dunno, that you really enjoyed?

- I mean, I'll just say quickly, I think Bre kind of already alluded to this, but for me, one of the most productive parts was differentiating four unique pathways, because we kind of began, we had, you know, we each had sort of ideas, but we found that, I think like Heidi's and my pathway were a little bit too similar and maybe like Indu and Bre's pathways were maybe a little bit too close, and so we got together and we thought about like, okay, what do we really want to say? Like, we have the sense that these are two unique positions. These are two unique approaches. So, how do we articulate that? And that for me was really, really interesting and helpful work, and so when Heidi and I got together, she ended up doing, she was initially working on kind of intersectionality and identity, and so she ended up actually doing this amazing pathway on Victorian autobiography, and so, you know, it was just really great, and that came out of our conversation that we had together just in an attempt to create these kind of unique approaches, and that, for me, was really exciting and fun.

- No, absolutely. I mean, you know, at the end of the process, I feel like we've come out with four very distinct and important lesson plans, right? But yeah, when we began, it was like, well, we're going to work on Seacole, right? And, you know, that's a huge topic and it can also feel like a small topic at the same time, and, you know, on this topic, and so the way I originally kind of approached you all is each of you, and we had originally put out a call kind of before the

collaboration of the five of us began, looking for scholars who are interested in being part of the Undisciplining the Victorian Classroom project, and in particular, who are interested in developing lesson plans. Each of you came forward and each of you identified both Mary Prince and Mary Seacole as potential areas of interest, and that was one of the things that kind of made me reach out to each of you, is that, you know, I wasn't sure which direction we would go, but the particular interest you had identified gave me at least two options, but we ended up focusing on Mary Seacole. So, a good question that we might address, even if only briefly, is why focus on Seacole, right? Why not Mary Prince, or for that matter, any other writer from the Caribbean from the Victorian era?

- I think we decided early on, maybe from the first or second meeting, that we wanted to focus on Seacole first for several reasons. I mean, for me, Seacole has a very multifaceted personality. I mean, whenever I've been re-reading her memoir, several times as I've been working on this lesson plan, and I'm so impressed that she was such a go-getter who worked very hard to fulfill her ambition. She didn't quit no matter how hard it got, and I remember I was reading I think Carol Helmstadter's book on the women who were involved with the Crimean War, and it turned out that there were three black women who applied to be nurses in Nightingale's party, and all three of them were rejected, and it looks as though it probably was for racial reasons, because they were very... They had a lot of experience in nursing. So, even when she was rejected and everyone told her no, she still went to the Crimea herself. So she's just a very impressive person, and she also had this very adventurous life. I mean, she traveled around the world. She served in the Crimean War, and as Kira mentioned, she became a celebrity in England, and she also wrote this autobiography of her experiences that fits into so many different contexts. I mean, you can read it as the story of a Black Briton, as Kira mentioned, or a story about nursing history, as Bre looks at, or a woman's autobiography as Kira mentioned, or even a wartime memoir, like my lesson plan touches on. I mean, it's just such a rich and deep text.

- Mhm, no, no, absolutely. I mean, so, for you, you know, the answer, the question why Seacole, really leads to an answer that involves Seacole, but also involves her texts. So, there's one, you know, we're running out of time, but there is one point that I wanted to kind of come back to and underscore, and this also goes to something you said earlier, Bre, which was the collegiality of our process, right? Like, I think it would be fair to say that all of us really found the process of collaborating to be highly enriching, highly pleasant, highly rewarding, you know, choose your adjective. In my particular case, I found that we would often have very long meetings as we were discussing our lesson plans, and I wouldn't even notice, because I was so caught up in the conversation, you know, and I was learning a lot from working with you all, but it was just such a pleasant experience as well to be collaborating with you all, and so, you know, speaking from the kind of perspective of the Undisciplining the Victorian Classroom project, one thing we'd obviously like to do, whether it's, you know, in the work that you all will subsequently be doing for the project or in other collaborations, is foster similar kind of collegiality and collaborative spirit, and so in closing, I was wondering, you know, if each of you could maybe just say a few

things about advice you might have based on our collaboration for others, things you've learned from working in our collaboration that you think could be especially well transported into other collaborative contexts, and would make those contexts as successful as ours has been. So, yeah, so if you could just say a little bit about that, you know, lessons learned, advice, especially with a kind of focus about thinking about, like the elements that made our collaboration successful.

- I can start just really briefly. I think one of the things, and all of our answers and discussion have touched on this, but starting the project off, like, at the first meeting or the first session, from a place of openness, from a place of curiosity, but also from a place where all of the voices, all of the people in the group are able to both contribute but also determine what direction that particular project the group will work on will be going. So, even when we're talking about, we started out with, these are the two, Mary Prince, or we might look at Mary Seacole. Even just in what aspects, you know, deciding to each look at one pathway, rather than just focusing on one aspect of that particular person, or even the fact that we decided to start with a figure, a person, rather than starting with an area like we discussed briefly. Also looking more broadly at things like that. So having all of those discussions, and over the course of, I think it was two or three meetings, one or two meetings, to come up with all of those ideas. I think those were where both sort of the collaboration and the collegiality, the spirit of friendliness, and that's where all that, as we got to know each other, that's where all that began, and that continued on once we'd set that precedent. I think that helped encourage the friendliness and the openness, but I think also that those first couple meetings were essential parts of determining what our pathway and what our lesson plans ended up looking like, and those were some of, at least I found for myself, some of the notes I took from those meetings, and the things I noted down to look up were things I noted down as, were things that I ended up expanding on or using or being invaluable to the later stages of the project. So, starting with those Zoom meetings, but also starting with that from a place where we can all share. I think that was one of the most rewarding aspects.

- Wow, I mean, that's fascinating. I must admit, I didn't know, quite, I wouldn't have kind of guessed that point in that way, especially kind of having to do with the foundational element at the start, right? But, you know, a couple of things that you were obviously emphasizing, were the kind of openness, right? And, you know, if we had to kind of apply jargon to this, the kind of co-design, right? In the way we developed these lesson plans, right? Like, you know, speaking from my perspective, you know, as someone, you know, I kind of deliberately chose to kind of work with you all, because I don't have an expertise in the Caribbean. So, you know, on one hand, I was kind of interested to learn more about one or more Caribbean writers, but on the other hand, I was also interested in kind of working more as a facilitator of our discussions in our kind of endeavor to create these lesson plans rather than someone that was kind of telling you what to do or something along those lines, and so, you know, going in, I was definitely kind of coming from a position of, you know, what do you all want to do? How are we going to organize this? And so it's really kind of rewarding to kind of hear you echo that from the other side. In that

regard too, it's worth emphasizing that we did try to kind of moderate the amount of work that we were doing, you know, every two weeks, so that it was manageable. You know, I often found myself, after our meetings, kind of, you know, listing out the things we had done and trying to kind of stress what was really essential. You know, there were often like two or three things that we wanted to get done, and then, you know, what might be called desiderata, right? Things that would be great to do, but it's okay if we kind of table them, don't quite get to them, and table them 'til the next meeting here. Kira, how about you? Are there any particular lessons that you want to share or kind of just insights from being part of our collaboration that you think are worth other people knowing as they kind of go into similar kinds of collaborations?

- Yeah, sure. Yeah, so firstly, 'cause I think I haven't said this yet, I did really find the collaborative aspect of this project super rewarding, and I think, you know, we all know that a lot of what we do is solitary. So, it was really, really, particularly this year, it was such a welcome thing to do. I think, so, what helped, I think, for us, what made our collaboration really successful, I think, is that, Adrian, you did a really great job of this, and I think we all worked together to do this. We all established our goals early and we were on the same page about like some really key things. So, one of the, you know, primary figures for establishing a sort of conceptual vocabulary for us has been Christina Sharpe, and one of the phrases that Christina Sharpe uses frequently is, she always discusses this. She talks about "a past which is not past," and we all came to this project, like, understanding that our commitment was in approaching 19th century British literature as something that was not history, that was not past, and I think that, because we started with that goal, all the kinds of different logistics and all the kind of, you know, working out we did, we never strayed from that shared goal, and I think that, if I were to give like one piece of advice, if you're going to start a collaboration like this, is just to make sure that you really clearly, like, set out, you know, your really big goals. Like, what is the thing that you really want to do? And I thought, you know, I thought everybody did a really fantastic job meeting the goal that we set for ourselves.

- No, that's great, and you know, and in some ways, what you're saying really echoes the point that Bre made to start us off, in that, you know, those, yeah, and again, this is something that never really occurred to me 'til I'm kind of hearing you all say it now, is how foundational those early meetings were in establishing various kinds of elements that then kind of played out through the collaboration, whether it was the goals or the kind of openness or the kind of emphasis on co-design and, you know, to kind of put that another way, like you know, one thing that I'm kind of taking away from this is it's really important to plan before you execute, right? Like, we spent a fair amount of time just discussing what we were going to do, working that out, making sure, you know, we were all on the same page, and, you know, as Indu mentioned, this took some amount of compromise, right? Because, as scholars, we often work on our own, right? We make our own choices and that's it, right? We don't have to be kind of accountable, to use a word one of you used, to anyone, but this was a very different kind of process, and that worked really well. So I think that's pretty much it for our discussion. Is there anything anyone else wants to add before we close? Okay, well, excellent. Well, you know, this has been a

fantastic discussion. I mean, I've really kind of enjoyed this recapitulation of our collaboration, you know, as I've kind of cited a few times, and I've learned some things I've never realized despite working so intensely with you all for so many weeks and months, and hopefully you all have come away with a similar kind of feeling, but other than that, you know, thank you very much for sharing your thoughts today and for being part of this collaboration. You know, from my perspective, it's been an absolute pleasure, beginning to end, and, you know, I look forward to working with you all on something else in the future. So, take care, bye.

- Thank you.

- Bye.

- Bye-bye.