

STL Episode 7: Kristine Koyama

Tue, 7/28 5:19PM 40:22

SUMMARY KEYWORDS

students, class, semester, online, grading, assignments, turning, learning, instructors, creating, teaching, question, spelling, letter grade, understanding, writing, access, work, agreement, teacher

SPEAKERS

Kristine Koyama, Amanda Reavey



Amanda Reavey 00:02

Hello, my name is Amanda Reavey. Welcome to The Stereotype Life, where we talk about mental health, disability, and access in higher education. We release new episodes every other Wednesday at 12pm Central. So please subscribe on iTunes or wherever you get your podcasts, and visit www.stereotype.life for this episode's transcript and additional resources. Today I'm very glad to introduce Kristine Koyama. She is a doctoral student in the English Department at the University of Wisconsin-Milwaukee and received her MA at the University of Minnesota Duluth. Her research focuses on the environmental humanities, particularly the racialization of the climate crisis, and issues of transatlantic climate disruption. Additionally, Kristine has taught college writing courses for the past three years and is passionate about bringing issues of race and climate justice into her classroom. It is with this lense as she approaches multimodality in the classroom as an integral part of creating an equitable learning space. Hi, Kristine, thank you for being here today.



Kristine Koyama 01:08

Hi, thank you so much for inviting me onto your podcast!



Amanda Reavey 01:12

Of course. I'm really excited to talk about this topic. Especially with COVID-19, universities has had to quickly support instructors as we moved everything online and possibly reworked our syllabi. So, what are some of the challenges to this? What are some accessibility issues that you came across?

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Kristine Koyama 01:32

Yeah. So yeah, that is true. And, you know, we as instructors, I think really we're going through at UWS and then also nationally kind of this same thing all at the same time. And I think for my class specifically, we had a little bit of an advantage because we were going into spring break when the switch started. And so we had this spring break, and then the university gave us the extra week to prepare. So we had these sort of two weeks to think about our classes. And so, when I went in the day that I knew, "Okay, I think we're making the switch," like we're supposed to tell our students like we're going online, I was thinking about those challenges and what I was going to do to mitigate them with absolutely no idea what the challenges were going to be, or what I would do to fix them. So what I did is I went in there, and I kind of just sat in front of them for a second, asked them how they were doing. You know, they were all really stressed out. There was some nervous energy in the room. And, I started by just asking them how they were doing, you know, getting that sorted out and just talking a little bit and getting them feeling more relaxed. And then I asked them what they were worried about. I said, "What are some of the challenges that you're worried about?" Because of course, at that time, a lot of students were worried about, "Where am I going to live?" Like, you know, there were so many things going on that, once we aired that out, they were able to think like "What is going to be difficult about doing a writing class online?" Because that's what I teach. And so that was the first thing that I did, and we were able to start thinking about what multimodality would look like from there. Because a lot of students said things like, you know, they didn't want this writing class to just be a bunch of discussion board posts. A lot of my students were worried about staying motivated. A lot of students were worried about being able to manage class. And a lot of them were worried, you know, the biggest thing that I heard was a lot of them just didn't want the entire class to turn into writing and response. And so that's where the multimodality of the semester going forward from there really emerged. And we came up with a system for turning the class into a multimodal class based on what they were concerned about in terms of what they knew that they needed for learning. A lot of them are visual learners, a lot of them learn just by having conversations; all of this stuff is going to get lost. And so we brainstormed as a class like ways to, as best as we can imagine, kind of supplement the different ways that classes are already multimodal. Because you get face to face, you get, you know, PowerPoint, you get to talk to different people, maybe get to work with your hands. And then of course, there's always the digital element. And so we were trying to balance that as best as we could.



Amanda Reavey 04:33

I think that's really important what you're saying about actually involving the students in the learning and asking them, you know, what kind of things do you need? What are your learning styles, and how can we best help you and support you on your learning style? Especially like students who don't actually want to learn online but have to. And then you also said something else, and maybe you can address both of what I'm saying here is, you mentioned multimodality. Can you explain a little bit what that means?



Kristine Koyama 05:13

Yeah. So for me, the way that I think about multimodality is a – this is almost kind of breaking the word down a little bit, but – multiple modes of access for particular content. And so what I mean specifically by that is if we think of a mode of access, as something that we do with our senses. So we can see things, we can hear things, we can touch things, we can feel things in different ways, like emotionally or, you know, like, maybe physically feel them. And everybody has different versions of how they do or don't do those things and also different versions of what those senses, those modes of access, best benefit them when they're learning. Right? And so, a lot of times what you'll see is content, say you know, a segment on genre or learning how to use the library database in my class, those would be two examples. There are a lot of students that are not going to be able to say "work the database" as a way to learn how to use it, because that mode of accessing just right up front doesn't work. They need to hear somebody explain it first. Other students are not going to be able to sit and listen to somebody explain how to use a database, they need to be able to work with it, and that's going to be a different mode of access. Other students might not be able to just sit and listen, they might need to read something. And these are just a few, right? Like there are so many different modes, ways, to access information. And so what I try to do is, first of all, begin with asking my students like how do you learn best? What's your favorite thing to do in class? What do you hate? You know, sometimes you have to – maybe they're not going to be like, "This is how I learned best." You know, some students don't really have the language to talk about that. But they know what they don't like, and they know what they do like. And then you as the teacher can kind of be like, "Cool, okay." So like, for example, I have one student this past semester, who was a rock star, and maybe sometimes she was, you know, not turning in her work online. But this student, I found out later, was handwriting all of her assignments. And I took all of that because she was literally doing everything, she was just handwriting it and not realizing that that was a mode that was totally acceptable for turning in work. And that would just be like another example of different ways of accessing and then showing information that you've been able to process.



Amanda Reavey 07:37

In thinking about senses in disability, and even learning styles, and then trying to make the classroom work online in their limitations to an online environment – so what would you say some of the tenants are in creating an accessible online classroom?



Kristine Koyama 07:59

Absolutely. Good question. I think the number one thing is always starting with the students and finding out what they need. I can't tell you how different my class would have looked if I hadn't asked them, "What do you need?" I mean, they gave me ideas that I just would not have had. And so, understanding that every online course, no matter what subject you're teaching, even if you've taught it for 20 years, every time you teach it online – I mean, every time you teach it, it should be a little different – but especially every time you teach it online, it might look a little different. Because you're gonna have a different group of people who have different technological access needs, right? And I think for – so just to give you some specifics for what my class looked like. Since it was a writing class, by the time we had like – where we were in the semester, they weren't reading as much. Like they had, I think, maybe like a week or two worth of reading left by the time the switch happened. So for us, it was a lot of, at that point, them doing their own independent research and then writing things. And so, what I did was in order to sort of give them work that scaffolded towards their larger assignments and never give them busy work, and then also supplement that face to face time, I would create PowerPoints through a platform called Loom, where I would make a PowerPoint and I would explain it by – it would do a screen grab and then also show my face so that they could see me explaining it. But the way I would start that process was by writing myself a script for that particular, you know, piece of information that they need, that content for that week. Maybe we're going to talk about, I'll say, use the library example again. One of the weeks we talked about, you know, this is the library database. And so I've made that Loom video, and then what I would do is I would post it online with the script, and then I would also make sure that there were closed captions for the PowerPoint. And then that way, there were as many modes of accessing the information as possible. I would provide the text both on Canvas and then as a downloadable file as well, so that they could either read it online, they could download it and read it, they could watch the video, they could follow along with the PowerPoint because I uploaded those, too. And then they could mix and match any way that they wanted to access that information. And then at the end of that, all they had to do was pick one of the, like, six or seven different modes of turning in information that we came up with as a group. Pick one and respond just to show me that they were kind of understanding. And then that also gave them a space to ask questions and stuff like that.



Amanda Reavey 10:50

I've never heard of Loom. Can you describe what that is? Is it free?



Kristine Koyama 10:56

So, Loom is a really interesting platform. It's great. So, what happened is, it is a platform online. It's very simple. It is for instructors, it is designed for you to be able to do what I just described, like make a screen grab of say, like a PowerPoint, or, you know, if you want to show your students something while also recording your face so that they can see you, like you know, face-to-face explaining it to them. And then what it does is it just automatically uploads it online, and then you can download it or share a link. So it's super easy to, you know, get it into your students' hands. And then it is not normally free. So there's normally a subscription for it, but when COVID-19 happened and all these universities and schools had to go online, they gave instructors free subscriptions. So I was able to get a free subscription. I don't know if they're still doing that, but that was the way that I was able to come about it.



Amanda Reavey 11:48

That's cool. I'm gonna have to check that out, and I'll link to it in the resources section for listeners. So can you describe a little bit how multimodality fits with creating an equitable learning space? And actually, I'm kind of interested in how it relates to your teaching philosophy and some of the work that you're already doing with issues of race and climate justice, especially because that's so at the forefront of what we should be talking about now.



Kristine Koyama 12:23

Yeah. So thinking about, you know, the ways that multimodality creates an accessible environment and the ways that that connects to my specific teaching philosophy. I believe that expressions of learning and ways of learning are unique among all people, and that there are a lot of Western colonial standards for learning that just are embedded in our institutions in our educational systems that are not authentic representations of how most people are able to, you know, internalize information and then express it. And a lot of students, of course, don't even necessarily think about that, because we all go through the same educational system that kind of tells us like, "This is what learning looks like," and how you can know if you've learned. So what I believe is creating an environment where I sort of try my best to undo some of that and let students know that this is a space for expression and not penalizing them for not doing it right. So especially with writing. When

you're teaching writing or anything that is literally expression, I don't believe that it is an equitable thing to do to qualify what correct and good looks like. And so I grade, first of all, on a complete/incomplete basis. And if you get an incomplete on assignment, you get a chance to make it complete as many times as you want. Grades at the end of the semester, since I still have to assign like a letter grade, it corresponds to just how much complete work you did and how much incomplete work you have, and you have all semester to get that done. And so that way, students feel that they have the ability to write and express themselves. And I also have a kind of a broad definition of "write," but I'm just – I'll say "compose." And if they compose and express themselves in a way that is following what they intuitively want to do. And then I can give them feedback and be like, "So as a reader or as an audience member, this is kind of how I got this," like, "What are you trying to do?" and then we can kind of work with them. I learned a lot of my teaching techniques from my work in a writing center, which I also do, and that's a lot of the work that we do with writers there. And then thinking about the way that this creates, you know, an equitable environment and thinking about racism, I just going to use the example of spelling. One thing that I would say is like spelling is racist. And then people often like [sic] that, but it's actually true. Spelling is something that is part of that Western colonial standardized system. If you go back to the 19th century, spelling was not, you know, standardized, and that was okay. Most spelling was done phonetically up to that point. But then, you know, around, like I want to say the turn of the century, early 20th century, you know, these curriculums started coming out that said, you know, "This is what spelling, literacy, blah blah blah, looks like." And those were, you know – think about the way that schooling and education is a discriminatory system, you know, the white schools and the rich schools, were going to be receiving this certain, you know, kind of literacy curriculum. And then people who are left out of that system, predominantly poor and people of color, are not going to be learning those ways. It's not that these groups are any smarter or better. It's just that the dominant structure of our educational system upholds this one way of creating words over, maybe, other ways. And that's a very recent thing. So you know what I do? I don't grade my students on spelling and grammar. At all. And I tell them that, and they like don't believe me at first and then like, I don't do it. And I tell them, one of the things I do is I asked them at the beginning of the semester what kind of feedback they want. So you know, if one of my students is like, "I really want to work on like my spelling and my grammar." I usually start with a conversation of like, "What do you mean by that?" You know? And what kind of goals do you have? Because grammar and spelling are just one of those many things that are rhetorical, and I want my students to feel like they have control over how they express themselves and not have to fit into a specific box.



Amanda Reavey 16:30

What are some of the – you’ve described a lot of things that you do in the classroom. Are there other things that you do to kind of overhaul the system, undo these ideas that we have about learning and teaching?

 Kristine Koyama 16:45

Yeah, I think – thinking about multimodality, so a lot of this stuff is like, like you said, it’s like kind of an overhaul. So one of the big, most important tenants that I have is transparency. You have to kind of tell your students what you’re doing. You cannot trick them into undoing something that they’ve learned, you kind of have to tell them that they’re unlearning something. And so, one of the things that I’m passionate about is making sure my students know where we’re going and why. Oftentimes, it’ll start with questions. So my educational background is that I was homeschooled my entire life until I came to college. And so, I didn’t have a traditional like K-12 public education. And so a lot of times – and, you know, even if I had, every year I get older, and every year my students stay the same. So, you know, that means that, even if I had, things are changing. And so I start by asking them what kinds of things have they learned? What do they expect from a writing class? What experiences have they had? And as the semester progresses, me asking them about what they know and how they know it is one great way for me to then be like, “Cool, so you know, what do you do and don’t like? What do you like and don’t you like about that? What has hasn’t worked for you about that? What’s confusing or not confusing about that?” And then once they get into the, sort of, habit of self-assessing their own ideas and work, then those conversations can expand into, you know, “Cool, let’s now go apply this to like a project that you’re passionate about.”



Amanda Reavey 18:19

I like that, too. Like putting some of the, how we – let’s see, I’m not phrasing this very well. But really asking the students and trusting the students about what they need in how they learn, and – but doing it also, not saying like, “This is the way you do it,” but they’re coming up with how they – how to do it, and what works for them. And it gives them agency. That’s the word.

 Kristine Koyama 18:48
Absolutely.



Amanda Reavey 18:50

There was something you mentioned a little bit ago about grading through a complete and incomplete system. Which, you know, because I'm in the same program as you, I know is related to labor-based or contract-based grading. So, could you explain a little bit about what that is? And then, if instructors are interested in implementing that complete/incomplete way of grading, where could they go? What resources are out there?

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Kristine Koyama 19:25

Yeah, that's a great question. I have to remember the name of the scholar who effectively invented the grading contract. Asao Inoue, Asao Inoue, is definitely somebody whose work you should look into if you're interested in grading. He refers to them as grading contracts. I refer to mine as a grading agreement. It's literally rhetorical. I think a contract sounds legal, that's all. So you can call it whatever you want. Labor-based grading is another one. And there are other people as well that I'm not going to be able to remember off the top of my head, but you should definitely start with Asao Inoue anyway. And so what this looks like is it's a way of allowing students to take agency over the work that they do. And I think that these kinds of grading methods could really be implemented in any class. I know that they can be implemented in any kind of humanities class for sure, and I could see them working in STEM classes, and other kinds of – in any kind of field, because the way that it works – I'll just explain the way that it works in my class. And I think that'll be the easiest way for me to provide a picture of it. So in my class, there is a certain amount of work that you have to do, just as there is in any class, right? So that's a combination of say, it's not going to be an online class, you know, a combination of coming to class. You know, maybe reading work, and then producing work are the three typical type/kinds of categories you might have for class. If it's online class, then maybe instead of coming to class it's some other supplemental thing. But it's some sort of, you know, labor that you can divide into these three categories, and then you can say, you know, call that engagement and participation, something like that, and then work that you actually produce. And so then, what I do is at the beginning of the semester, I create a chart. And it literally is every, all the work that you could possibly do in this class, like literally everything. So for me, that looks like you know, about nine small writing assignments, you know, the number of reading assignments, three major assignments, a couple of peer reviews, and a couple of meetings with me. And then it just says on the contract or on the agreement, it lists all of this out so that they can kind of keep track of where they're going, you know, as they do something, they can check these things off. You know, all the days they came to class and stuff. And on the back of the agreement, it says, you know, you will – to get an A, you need to have this much work completed, to get a B, you need to have this much work completed, to get a C, and so forth and so on. And then the way that – actually turning that work in – what that looks like? For assignments, I give them a rubric that gives them, you know, a sense of what a complete assignment looks

like. You know, it needs to have this, this, this, and this. And that's like one of the core things: needing to have something, as opposed to like achieving it the way that I imagined it. So having something is different than meeting my particular bar. To get a complete, you just need to have these certain things. And then my feedback is going to be based on what that writer's goals are, you know, for their class, for their career. What kinds of feedback they told me they wanted at the beginning of the semester. And so even if you know they might have put all this work in, did, a really, you know, put a lot, a lot of work in, and had everything there, but maybe it just doesn't quite meet where it needs to be, that can still be complete, you're still going to get my feedback. And you're going to be able to learn from that. You can even revise it if you want to, without feeling afraid that, "Oh, I have to write it a particular way. Because if I don't, I'm not going to get, you know, the letter grade that I want and it will hurt my GPA, etc, etc."



Amanda Reavey 23:18

I'm gonna put you on the spot a little bit. I had an interview with Meredith Williams, who is a master's student, PhD student – sorry – in public health. And she talked about how sometimes labor-based grading is hard for her because she had this chronic illness. And so, how do we also include students where labor-based grading, in terms of meaning to have a specific or certain amount of work, how can we work with the students where that might not work as well?



Kristine Koyama 23:57

That is a great question. So, just so I'm understanding the subject position correctly, is she saying that sometimes that can be challenging for her as a student or as a teacher?



Amanda Reavey 24:09

As a student, it can be challenging to come up with all that work, simply because of the illness. Like sometimes they're just tired.



Kristine Koyama 24:21

Yeah



Amanda Reavey 24:22

Or medications are changing, or whatever it is. And getting it done is difficult.



Kristine Koyama 24:30

Yeah, absolutely. So this is one of the reasons why I actually prefer labor-based contracts, because – or agreements or whatever you want to call them. Because one of the tenants of grading on a labor-based system is having an alternative agreement if you need one. So, because I asked my students at the beginning of the semester and kind of check in with them throughout as well, you know, what do you need? What is something – one of the questions I always ask on my access surveys is, "Does the amount of work in this class seem realistic for you in the semester going forward?" And then something about, you know, "Is there anything that you perceive being a particular challenge that might make, you know, this work overwhelming?" or something along those lines? And then, because it's early in the semester, students don't often immediately tell me things like that, which is totally fair. I mean, they don't know who I am. But as I consistently demonstrate that I really genuinely am there to help them and not give them stress, a lot of times I have had students, you know, confide in me things like you've just said, you know, that I have these differences, or you know, I have a sickness or I have whatever that's going to make this particular thing hard. And then I'm like, "Great, what's hard about it?" And then, you know, what's going to be the challenge? And then, what do you imagine as the best-case scenario for getting this work done? Or being able to learn whatever concept I'm trying to teach you? And you can show me that. Because I've done things from completely changing assignments, to a completely different mode for that student. Because it was just a way that they knew how to make a project that was much less stressful. So that was taking a paper and letting them do like this really detailed like Prezi presentation, they were happy with that. It could be like I said, my student who was just much more comfortable writing by hand than turning things in on you know, digital. She wrote an entire essay by hand. I mean, obviously I'm taking that. You know what I mean? Like with the indents and everything. And then, that can also be something as sort of different as – or like do you know to quote/unquote, like "change the original agreement" as getting rid of due dates. That's something I've done for a lot of students, and when we went online last year, that was the first thing I did. I was like, "Things are no longer late." You cannot – I gave them like a you know, you have to have everything turned in by this final day, just because, you know, we have grades that we have to turn in. But in terms of affecting their grade, I gave them days that things were due for students who like to have that structure and feel kind of panic if I just say, "There's no due dates. Turn things in whenever you want." So I would give them, you know, general days that things should be due by, but I never penalized anybody for having anything in past those days. And for students who have a concern that all of the work together might be too much, what I do is I sit down with them, and I try to have, as best as we can, a conversation about where they're at with their writing, what concepts they best understand right now, and which ones they

want to work with. And we'll pick out assignments that they can do and say, "Okay, so for like, say these five things, you don't have to worry about doing those. Concentrate on this stuff." So it really can help you mix and match in a way that is really – it might sound like it's stressful for the teacher, like, "How do you keep track of all that stuff?" But without going on and on, the easiest way that I can say is, like I said, at the beginning of the semester, I make that chart of what all the work is. And so I just have one for each of my students. And so if somebody has say, a different workload, I just make a little note that says, you know, like, x student isn't going to do these five assignments, and then that's just not part of their contract, and then it's super easy.



Amanda Reavey 28:16

Wow. So seems a part of making a grading agreement work is by establishing rapport with the students, especially because they need to trust you. We need to trust the students, but they also need to trust us as instructors. What are some of the things that we can do to establish that rapport in order to make things like the grading agreement work?



Kristine Koyama 28:40

Yeah, very good question. This is gonna sound silly, but it's absolutely true: learn your students names. They will be like, "Oh my gosh, my teacher knows my name," and not in a bad way. I can't tell you how much that really helps students feel comfortable with you if when they walk into class. You can be like, "Hi," you know, and then say their name. Listen to them and ask them genuine questions. For writing specifically, writing is a very – it's a stressful thing to do for anybody. Even if you like it, you know, it's asking something of you in a way that some other things don't. And so rather than leaving feedback that tries to change what they did, I try as best as I can when I'm reading their work to understand what they're saying, and make my feedback targeted towards times when I wasn't getting what they were trying to get at. So I start by, you know, reading it, and if something becomes confusing, I just ask a question. Like, "I'm really interested in what you're saying here, but I'm a little off. Can you talk about this? Can you tell me more about that?" And then, that way when we're looking at that feedback together, or you know if they're going over it with a peer, and look at those things, it's feedback that helps them or me with them start conversations as opposed to feeling like, "Oh, I did it wrong." They can just be like, "Oh, well, what I was trying to say was that –" you know, something like that.



Amanda Reavey 30:11

That sound good. Do you have any advice for instructors who maybe aren't comfortable with trying to create – or they want to, but, I mean, that's also a change of perception that an instructor needs to make. So it might be intimidating for them to suddenly overhaul their classroom and use a grading agreement.

K

Kristine Koyama 30:39

Yeah. So my advice would be to ask yourself as an instructor, as a teacher, to really know what it is that you want your students to learn. Like, what is it that you want them to come away being able to do? What is it? A skill? Is it an intellectual mark? Is it a combination of things? Is it being able to produce a particular formula or understand, you know, a certain kind of equation or write a particular, or feel as if they can produce a particular kind of document? And once you have a sense for, "Okay, I want them to know these concepts, I want them to be able to understand how they can do these things, and produce this kind of work," then what you can do is you can step back and look at your class and say, "So what are some of the key ways that they can do that?" So for a particular class, it might be adding some things, it might be taking away some things, but really asking yourself as a teacher, like, what is it that they need to do? And then the next thing that you need to be able to do is be as flexible as humanly possible with that work. Because on day one, and two, and three, and all the way through the rest of semester, you should be asking your students, "What do you need? Are you understanding this? Are you not understanding this? Like, am I explaining it correctly when I talk? Are you just like, 'What's going on?'" You know, you need to like really ask them questions about where they are in that learning process, because it might require you to skip, slow down, turn around, go back. And so having sort of a strong understanding of what you want and being flexible on how you get there based on what your students tell you that they need. And then what you can do is you can, for creating the contract specifically, you know, if you have a particular amount of workload that you know, that needs to get completed, then you just, you know, connect that to the grade. A lot of times what will happen is that, you can kind of tell the students – going back to that transparency thing – you know what you're doing. They're never going to have heard of a grading contract before, and if they have, they may or may not have had a good experience with it. And so, you know, as a teacher, you need to be as upfront with them as possible, including, "This is the first time I've done this," or you know, "This is the second time I've done this," or you know, for some I've done it with this class or whatever. And then tell them what it's for. Give them an understanding of why you're doing it. My grading agreements all have a section on it that says, "Why a grading agreement?" with some maybe like FAQ-type questions, you know, "What is it? What does it do? Why are we doing it? How does it benefit the student?" And then always be willing to ask them, like, "Does the amount of work that I've associated with an A seem reasonable?" and so forth, and so on for the other letter grades. And just really be willing to listen to

them and be flexible for what they need, because I genuinely believe, you know, there are always students that are there that are just like, I'm just here to get through this class. And there's nothing you can do as an instructor to change that. So you should really be there to be servicing the students that, you know, want to learn from you. And, in a way, you're still servicing the students that just want to be there to get through the class, because you can help them do that. And it won't result in a failure and then them having to retake the class. You know what I mean?



Amanda Reavey 34:07

Yeah. And then, finally, my kind of last, I think, my last question, I don't know. I might ask a follow up question. But, I recently learned that we're going to be online again in the fall. So do you have any advice for instructors who aren't comfortable teaching online? And also advice for students who, you know, they didn't sign up to learn online, but now we're required to. So they might have anxiety about learning online. Do you have any advice for them?



Kristine Koyama 34:36

So for instructors, specifically, my advice would be to understand – you know, going back to that thing about like, what is it that you want to get out [sic] you want your students to get out of this class? Ask yourself, what are the most genuine ways that you can help your students engage with that content. And always question if the answer is "more homework." A lot of my students are really stressed out this past semester because their homework increased so much as soon as the online happened because their professors supplemented face-to-face time with homework. But if you think pedagogically what face-to-face time is for, it's for teaching a thing. And then homework is for expressing that they understand or where they are with understanding that thing. And so you can't just replace one with the other because they have two different rhetorical functions. And so, my advice would be to explore as many different multimodal options for the kind of thing that you teach as available. That stuff is all over the internet, especially now. People are talking about these things, go check out Loom, go check out different kinds of platforms and resources for being able to share things. And then my other advice would be to trust your students. If your students don't want to learn from you, there's no amount of homework that you can throw at them to get them to learn from you. And so, you know, have their best interests at heart by trusting that, you know, they might not want to be in this scenario. And really genuinely, as you said, establish a rapport as best you can. I realize some professors have like 100 students, and so they're not going to be able to like FaceTime with every single one of them. Certainly, if you have under 20 students, as best you can, do that. And just understand the different technological needs that students

have. There are 40 million Americans that cannot afford or do not have access to internet. And so, especially with there being limited access to public spaces, just being understanding that turning homework in at a certain time might simply not be available to certain students. As for students, my best advice that I can give to students – as a student myself, you know that, we’re both students too. Sucks a little bit. It’s kind of a little bit of sucky advice, but I still think it’s good advice is self-advocate. If you know that you have something that’s just going to make this online semester a nightmare for you, let your teachers know. I’m not promising that they’ll empathize with you, but self advocate the best that you can. If it’s an accessibility issue, I would say, you know, find as much accessibility information as you can. Talk to a teacher you like, or an advisor that you like. Someone who’s been in school longer than you that you like that might know about the accessibility at your school and see what resources they have. I’m sure, you know, all the schools, UW included, that are going online will have some heightened, you know, access things. And just be sure that your professors know you as best as they possibly can.



Amanda Reavey 37:52

That’s – thank you. That’s really good advice. One thing I didn’t think about was, yeah, there is a lack of public spaces where you would normally go to use the internet so that you could turn in assignments. And then also, self-advocacy is really important. Knowing what you need, like being very reflective on, like, “What do you need?” And what you need to get there, I guess.



Kristine Koyama 38:20

Yeah. Yeah. Being able to self-assess is a skill that I try to teach, because, going forward, you know, nobody knows what kinds of situations they’re going to find themselves in. Re: all of this. Right? And, you know, last year when we were starting in our program, we did not think like, “We’re probably going to be teaching online forever,” right? So just with that in mind, it’s a skill to be able to sit and think like, “What is it that I specifically need” and “What is it that – what are the challenges that I have as a student?” And if you’re able to take time and do that and articulate that – you know, like I said, I’m not promising that your teachers will empathize with you. But the ones that do will be the ones that help you get through the semester. And it’s worth doing.



Amanda Reavey 39:08

Cool. Thank you, Kristine. I really appreciated talking with you today. It’s very relevant. I think with, you know, things – we’re online and now they’re online again and we get

another chance, which is really nice.



Kristine Koyama 39:22

Yeah.



Amanda Reavey 39:23

So, thank you so much for joining me on Stereotype Life. And I'll see you soon, I hope.



Kristine Koyama 39:31

Thank you so much for having me. See you soon, I hope.



Amanda Reavey 39:37

Thank you for listening to this week's episode of Stereotype Life. If you enjoyed this episode, please leave a review on iTunes and consider supporting us at www.stereotype.life/donate. Lastly, this episode's transcript was created by Frankie Martinez and the music titled "Fresh Fallen Snow" was created by Chris Hogan. We always looking for more team members, so if you're interested, please contact us via our website. Until next time, have a good one. Bye!