

Teaching About Asia in a Time of Pandemic

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0:00:12 Hilary Finchum-Sung

Hello, welcome to everyone who is here to attend our AAS Digital Dialogue this afternoon. My name is Hilary Finchum-Sung, and I'm the Executive Director for the Association for Asian Studies. Before we begin, I'd like to thank the Henry Luce Foundation for supporting this Digital Dialogue series. As many of you know, we began this Digital Dialogue series in response to the pandemic, in the middle of this year, sometime in June. And it's been quite an adventure. And we're grateful to many of you who've attended our many roundtables and webinars, this being one of them. This is a very exciting Digital Dialogue today, because this marks our second book launch for the Digital Dialogues, uh, series for an AAS publications title. So the first one, some of you might have been there was for *Making Hong Kong China* by Michael C. Davis. So that one happened a few a couple weeks ago. And you can see that one online. On our publications sorry, on our Digital Dialogues page. We have three books series Asia Past and Present, Asia Shorts, and Key Issues in Asian Studies, each with their own particular focus, and links. This year, thanks to the support of the Luce Foundation, we were able to put together open access publications in response to the pandemic. And its effect on academia and education, and in particular in the field of Asian Studies. So, this particular volume that we're going to be talking about today has come about thanks to the steadfast and very fast work. Publications manager Jon Wilson, editorial board chair and series editor, Bill Tsutsui, volume editor, David Kenley. Apologies. And the contributing authors, some of whom are with us today for this Digital Dialogue. The volume is titled, *Teaching in a Time of Pandemic* and it was put together in record time and we're very proud of this open access volume available now on our publications page, and I'll put up the link here in just a moment. We're really excited to offer this book and its companion volume, *The Pandemic: Perspectives on Asia* which is edited by Vinayak Chaturvedie they are both free for download again on our website. *Teaching About Asia in a Time of Pandemic* is edited by David Kenley. It's a collaborative work between Asia Shorts and the AAS pedagogical journal *Education About Asia* which is edited by Lucien Ellington. It presents many lessons learned by educators during the COVID-19 outbreak. The volume consists of two sections, section one includes chapters and, sorry, the chapters discuss how to teach Asian history, politics, culture, and society using examples and case studies emerging from the pandemic. Section two focuses on the pedagogical tools and methods that teachers can employ to teach Asian topics or Asian Studies beyond the traditional face to face classroom, which many of us have spent many times trying to get our students engaged in the classroom. And now we've been faced with ways to do this differently. Both sections are designed for undergraduate instructors, as well as high school teachers, but also graduate instructors using prose that is easily accessible for non specialists. I'm going to share a slide really quickly here. On my screen, we were just discussing the mechanics of how to do this and

here I am trying to make this work. And hold on please, really quickly. Apologies. Yes. Yeah.
[clicking sounds]

0:04:30

I'm going to have to show this, I think, towards the end, but I will show you at least the location on our website where the book can be found. So you can see there's a description of the book here if you go to publications, and each of the chapters are available one by one for download. So you can see that the book is quite extensive, and the many topics that it covers and quite diverse in the areas that are covered in terms of education, teaching pedagogy, but also the topics themselves. So again, I will put this in the chat room and also show you the covers for both volumes a little bit later. So I would like to introduce the panelists very briefly. Our editor, the editor of the volume, David Kenley is here. David Kenley is a Dean of the College of Arts and Sciences at Dakota State University. And we have with us as well, Gareth Barkin. Gareth Barkin is the chair and professor of anthropology at the University of Puget Sound. Adam Frank, is a Professor of Anthropology and Performance Studies in the Norbert O. Schedler Honors College at the University of Central Arkansas. Nabaparna Ghosh is an assistant professor of Global Studies at Babson College. And last but not least, we have Susan Spencer, who has taught the World Literature survey at the University of Central Oklahoma since 1996. And she's also served as the Director of Global Initiatives for Central Oklahoma's College of Liberal Arts from 2008 to 2020, among other among other heavy responsibilities and positions at that university. So thank you all for being here today. David Kenley will moderate, the way that we're going to do Q&A is you will not have access to chat, but you'll be able to put questions and comments in the Q&A box on the screen. So David, would you like to take over?

0:6:36 David Kenley

Of course. Thank you very much, Hilary, appreciate your wonderful introduction. I was going to introduce the book a little bit, but I honestly don't think I could do a better job than you've already done. So our panelists will give us a few more insights. When I was approached earlier this spring to edit this volume, you might I can't remember if it was April or May. But it was at that time when a lot of things were kind of shutting down. And we were trying to figure out how to transition into the new reality. And Bill Tsutsui and Lucian Ellington approached me and asked me if I'd be interested in doing this volume at a very accelerated pace. And I was very excited. I felt like we were all kind of grasping for how to handle this new reality. And I was eager to play a role, as you may remember too, Asia was at the top of the news cycle in the earliest stages of the pandemic. Where there's the super spreader events in Korea, there was obviously the Wuhan quarantine that was going on. Donald Trump was using phrases like the 'China virus', so I knew that this volume was needed and I was excited to be a part of it. I just want to again second what Hilary said thank you to all those who have made this volume possible. The Henry Luce Foundation, Education about Asia, the National Consortium for Teaching about Asia, Jon Wilson, Maura Elizabeth Cunningham, Jenna Yoshikawa, Hilary Finchum-Sung. Michael Johnson, who was our copy editor. And then of course, Columbia University Press for their help with distribution. So let's not talk too much more about the book. Let's jump into the specifics of it. As Hilary pointed out, we're going to go in this order. We're going to hear first from Gareth, and then Adam, Nabaparna. And we'll conclude with Susan and then start into some questions

and answers. I should point out, though, I'm the editor of the volume, Gareth has taken a large role in organizing the panelists today. So thank you very much, Gareth, for serving as the organizer. And I'll turn it over to you.

0:08:57 Gareth Barkin

Absolutely. Thanks for the introduction. I'm going to try to share my PowerPoint. Can everyone see that? Yes. Can you see it? Alright. Great. Thanks very much to Hilary and Maura, and everyone at AAS for facilitating the dialogue here. And also, of course, for their role in the book. But also, particularly thanks to David Kenley for all his hard work editing this volume and dealing with all of us on such an accelerated timeline and schedule and giving us feedback and advice on how to improve our chapters. I think it certainly helped me. So I'm just going to get we're just going to talk for about five minutes each briefly introducing our chapters and some of the topics that we discussed in them. And then we'll, David will present some questions and we'll also open it up for the Q&A from the audience. So my chapter was "Zooming to Indonesia, Cultural Exchange without Study Abroad". I've just got one slide here. I'm going to try and go through this fairly quickly. So just as an overview, the chapter presents the narrative of my canceled study abroad program for this past summer, and how I sort of mid semester pivoted towards an online collaboration. And some of the implications of that, so it does double duty. The first two thirds or so of it are focused on the pedagogy and the principles behind it. And I guess some of the kind of logic and thought process. And then there's also the last, I would say, a third or so is a reflection on some of the lessons learned about short term study abroad from this experience and the implications it might have. So we'll try and touch on those all pretty briefly. So for the past, I think 13-14 years or so, I've been doing short term study abroad, I've also done long term, but mostly sort of summer programs. And I've developed a format whereby students take a semester long course, in the spring. In my case, it's a sort of an anthropology of Indonesia course, that is then sort of linked in, and dovetailed with the time spent abroad. And then there's a in the fall, a reflection component, a symposium in which they present and discuss with members of the campus community and others, their experiences and the research they did, and that sort of work. So it's sort of an embedded model. And over the past, I guess, six or seven trips, I've moved toward a more collaborative approach with Indonesian partners, a more sort of experiential, ethnographic. I think like many folks who do short term study abroad, I was initially drawn into it by the institution where I was working, my previous job. And they kind of pushed toward a more kind of tour, you know, sort of itinerant, something built around what we might consider to be more cultural tourism. And I've shifted away from that pretty starkly, and now try to work with Indonesian partners and have equal numbers of students from my university, and Indonesian students who participate in the abroad portion of the program together, and increasingly during this semester, as well through sort of online exchange and collaboration. But then when we're actually in Indonesia, they're all living together. And they're doing sort of ethnographic work in pairs or teams, as a group, and that's proved to be a really productive approach. So when the program was cancelled, I'd already spent a lot of time with partners in Indonesia, sort of finding Indonesian students to participate from all over the country who were going to fly out to participate in this program for three and a half weeks uh, during the summer. And so we'd already identified them, and they'd already started working with my students in the US coming up with sort of topics of mutual interest for research projects. And so

because of that, when the program was cancelled, I started thinking about well, what am I, what am I really hoping that students are getting from this? Obviously, something that we think about anyway, but how much of that could potentially be gained without the actual study abroad portion? And given that these days, even in Indonesia, you can do video conferencing video chatting like this most folks can. So which maybe even five years ago wasn't the case for most folks. So I wound up coming up with a program that was built around Zoom conversations in small teams, so teams of four, two students from my class and two of the Indonesian students built around cultural themes that the class was already sort of focused on themes like gender, religion, imperialism. And I built it around these principles that there be sort of a shared workload. You know, the same for everyone that this sort of built on a kind of horizontal camaraderie between Indonesian and American students. Collaborative assignment goals, meaning that the goals, you know that they're all sort of producing something together, and they are incentivized to work together and to sort of draw one another out, and then also agency. So if you read the chapter, you can see the details of this but the students are able to, they're assigning readings to one another assigning podcast media, that sort of thing around academic themes within sort of certain academic constraints based on topics that we've read about during the the semester, but that they are sort of exploiting their own interest within those. And then also sort of autoethnographic reflection because they couldn't go out and actually be in Indonesia, they were instead tasked with reflecting on their own lives, the their families, their upbringing, to be able to sort of tell stories to one another, in the absence of sort of, you know, lived cultural experience to explore in Indonesia. And so I realize I've probably already gone over. But in the last third, I tried to sort of disambiguate some of the outcomes. It was quite a successful program, I would say, and that was one of the reasons I was motivated to write this chapter. A lot of student reflections, you know, show that they really made a lot of interesting connections, many of them did a lot more than the assignment required them to do in terms of spending time, you know, having conversations going into personal interests, and also exploring the themes of the course. So I'll just leave you with one quote from the chapter itself that kind of introduces some of the questions I explore towards the end. I write, "crafting interventions like these compels us to think through what learning outcomes mean, in the context of short term study abroad. How much of what we're doing as international educators is fixed in the exoticism and novelty of touring, and the commodified culture that it's so readily affords, reflecting on the diverse and layered social contexts we encounter traveling abroad. How well are our students equipped to genuinely engage and apprehend them? Are students consistently given the background needed to draw sophisticated insights from time spent in culturally novel settings? And if not, how much of our collective project is instead about demystifying faraway places or lighting a spark that may lead students toward a more fulsome engagement in the future? And if that's the central goal, to what extent are we in these programs consciously or not, leveraging the very orientalist dogmas we otherwise seek to deconstruct and the project of nudging students toward an imagined global citizenship? These are the questions I've struggled with in reimagining what study abroad might look like, without actually going abroad." So with that, I will turn it over to our next contributor, who is Adam Frank from the University of Central Arkansas. And I'm gonna stop sharing.

0:17:42 Adam Frank

All right, thank you. I know I'll be picking your brain, for sure, Gareth. So I do want to start out just by saying thank you also to David Kenley for helping us get this volume together. It's a pretty amazing collection, even without a pandemic, wonderful ideas. And also, thank you to Gareth for organizing the panel and getting things going there. And thanks all the staff at AAS, who are always wonderful. I'm gonna share my screen in a moment. But um, I want to just start out with my topic was semantic approaches to online teaching about Asia using a course called Tai Chi for actors as a kind of case study. And I did want to differentiate between somatics or somatic modes of learning and experiential learning. I guess you could say somatic modes of learning are a subset of experiential learning. But what I'm really specifically talking about is taking a definition from the philosopher Thomas Hanna that really discusses somatics, as focused on first person experience of the body. Okay. And for me, the somatic pedagogy then means that we're attending to that, either through writing or discussion. Or other, you know, creative means that we're conscious and explicitly talking about those first person experiences was experiential learning, we might be having those experiences, but we're not necessarily focusing on them as bodily experiences. So if I'm playing music in a class, for example, we might talk about the context of the music, but not about the somatic. So that's where I'm coming from, in terms of definitions, and then you know, just to give you a little background, the these kind of somatic pedagogies really got going in the mid 80s, mostly in performing arts and dance performance in particular, really pioneered that, that world, but more and more we've seen somatic approaches in theater, and also quite a bit in Visual Arts. And then recently, we're seeing a lot more use of this term. And this approach as a specific pedagogy in humanities, and social sciences. And I want to call attention in particular to Richard Shusterman's work. He talked coined the term of somaesthetics, and really talks about the importance of attending to the body as an essential and valuable dimension of our humanity. It should be recognized as a crucial topic for humanistic study and experiential learning. So that's kind of the background on the course itself. So why am I teaching Tai Chi for actors? I'm an anthropologist. Well, I'm also an actor. And I was an actor before I was an anthropologist, and I was a Tai Chi practitioner from the age of 17. So I've been doing Tai Chi for T'ai chi ch'üan, which is a martial art that emphasizes health, meditation and self defense. I've been doing that for more than 40 years now. And so it's very much been part of my own personal training as an actor, that the movement principles I learned, became part of what I did as a performer. But the last several years, I've been working with colleagues in the theatre department here on various productions and, and so we talked about how to incorporate this into their program. But I first taught the course in the spring of 2020. And I had for four or five students in that version of the course. And when we switched out online, online only in late March. So the course itself, I've divided it for this fall version into four basic units. And this is a big change from what I was doing in the spring, which was really just teaching Tai Chi to the actors and, and focusing on how they can apply it to performance I wasn't concerned with, with them learning much about Asian Studies. So in this version of the course, I really have three basic areas I'm concerned with. For each unit. I have a movement and learning objective, movement, learning objective, and have an Asian Studies learning objective. And then I have a little discussion about online obstacles and solutions. For just the fact that we're doing this online. The four units I dealt with, in deal with in detail in the chapter called somatic toolkits, ancient and modern, that have a unit of poetry and

painting in motion. One called kung fu philosophy, which deals with both Asian philosophy and kind of the historiography of Daoist and Buddhist studies. In the 19th century, give me some context to why we see Tai Ji chu'an as Daoist. And then the final section is a traditional Chinese medicine and the energy body. And the idea, the idea for this, as I was planning it for the fall was what will get, you know, I'll be the Tai Chi expert, but then I'll get I'll get other people with expertise in calligraphy, for example, I know some TCM people, a traditional Chinese medicine folks, I can have them come in and do some guest lectures. And, and we'll be able to get folks talking about this, but the anchor is always the Tai Chi. So for each of these units, I'll give you just a for instance, on the first unit, what we actually do in the movement learning objective. So that very first week, students were tasked with acquiring a habit of attention regarding where their body is located in space. And we focused on standing meditation, or Zhan Zhuang, a particular type of practice. And I'll just show you a very brief image of that as we end in a moment. The students are asked to practice several times a week, and to to briefly document in journal a journal entry following a journal prompt. And then attend specifically to this somatic experience, what are they actually feeling in their bodies as they're, as they're doing it? And remember, these, in theory are actors who are going to be applying this to the stage. Now I'm going to share the screen and just show you the PowerPoint that actually, for one of the lessons, but while I'm doing that, I will point out that as it turned out, I had a whopping one student sign up for the class. So part of what we talked about here is what we theorized in the summer as we're putting together the volume and what actually happened. And so, my student Jerry Bruno is a non traditional student is a film director, and also interested in acquiring some tools for helping actors who are having trouble with movement. Alright, so he really helped me a lot in developing the course. But just to briefly show you what a typical lesson looked like, I only have six, six slides on here. I talked in this first unit about, you know, basic terminology that we use in both discussion of Daoism and the art itself of Tai Chi and, and Qigong. Now most of what we focused on were different kinds of Qigong or our chi development, energy development exercises as opposed to Tai Chi. So we talked about the orbits, the microcosmic orbit, and the points along that that microcosmic orbit in the body we talked about, I gave them additional reading, both popular stuff, there's actually pretty good Wikipedia article on that topic, and then refer them to scholarly material as well, both here and in their syllabus. And, you know, just show them various images. And then what they actually end up seeing in the video is a video actually includes narration. So I'm narrating the movement, recorded that over the video. And so just that we see a little bit of what's going on here, I do things from various angles that allow them to, to see what's going on, and they get lots of dog barking in their videos as well. All right. So that's the basic, that's the basic pedagogy there that I'm referring to. And the only thing I wanted to just conclude with is that again, because because I only had one student, I didn't get to try some of the things but we did try and engage in these discussions. And as it turned out, Jerry Bruno, the student was quite an accomplished meditator. So a lot of the concepts that we were talking about, he was familiar with. And it was also a former Tai Chi practitioner from many years earlier. So we had a little bit of overlap there. And we're able to touch on some of the things but didn't get the fully fleshed out version, I had hoped for. So I'm going to stop there, we deal with more in Q&A. And we will pass it on then to Nabaparna Ghosh.

0:27:33 Nabaparna Ghosh

Thank you, Adam, for that fascinating discussion of your chapter. And I'd also like to thank David Kenley and the staff at AAS for speedily publishing this excellent volume. As we all got a glimpse of it, the volume, and it's excellent. My contribution to the volume is titled "Blogging as Digital Citizens in an Online Course." And it looks into blogs as assignments for an online course. So I, of course, you know, like all of us, I was also kind of forced to pivot online when the pandemic broke out in March. And I was thinking a lot about assignments, because I felt that the traditional assignments might not work well. In a course, which was forced to pivot online. My chapter in this volume outlines the format and the pedagogical goals of two blogs that I designed when the course is moved online. The first blog, I call it, a think through character analysis blog, where students were supposed to pick one character from the text that they were reading. So the text that that they were reading, at the time was *I am Malala*. So what I asked the students to do is to take one character from the text, and then introduce that character in their blog, and then share two news articles and one image that would be of interest to that character. And in addition, I also asked them to pick a tweet from this portal called South Asia Atlantic Council, which has a lot of tweets, discussing the political, economic and cultural breaking news in South Asia. And I also asked the students to think about a retweet tweet that the character from the book would make. So this was the first blog, which the students were to do. And the second blog was, as I called it, a courage activism blog, where students was supposed to write their blogs on an incident of social injustice in South Asia, and shape an action plan of how to counter that social injustice. For this short remark, I'm not going to go deep into the format of these two blogs, because I feel like we can take it up later in the Q&A. But I'd like to reflect a bit on the reasons why I assign these blogs instead of a traditional midterm paper. Now one of the main reasons of course was that I never taught online. And given this chance or a sudden chance of teaching the course online, I wanted to integrate the medium, of course delivery that is the internet, the virtual world into the course objective. And I thought that a blog assisted in serving this purpose in two ways. So the first way in which the blog served this purpose was that when the course that I moved, that I was teaching at a time moved online, one of the main worries which I had was that I would not be able to facilitate community learning in the classroom, because my courses tend to be a lot heavier on discussions. And I feel it students learn a lot from each other when they discuss and they can learn from each other rather than just simply learning from me. And I was extremely worried that this is not going to happen if we don't have this physical classroom environment. And with a lot of students traveling, students in different time zones, students being placed in environments from where they cannot participate in classroom discussions, the community learning aspect of the course would weaken. The blog helped me to solve a bit of this problem, although not the whole of it, because I realized, of course, the online forum could not replace the vibrant in class atmosphere, it was also lacking in the human contact at a typical, in person classroom can facilitate. But even with these challenges, I felt that the blog work was inviting students across time zones, to participate in digital communication. At their time, whenever it was convenient to them. And commenting on each other's blog, the students could keep the conversation going, and this could facilitate community learning. So one of the main goals of assigning the blog was any playing and facilitating community learning, which I felt that it was able to do, given the fact that students could comment at their own time and whenever they found it convenient. Uh,

second given the massive influence on social media on Gen Z learners, I also felt that integrating the medium of course delivery, which is the virtual medium, of course delivery could appeal to the real life situations of students, where you're kind of flooded with the information from social media. And what I found fascinating about the blogs is that it was not only teaching students ways of critical thinking so as to cull their information in logical and responsibilities. It was also training them how to respond to these kind of conversations which happen online. Uh, so students will no longer learn getting the training of getting retrieving information from multiple sources in responsible ways. We're also learning how to participate in those dialogues as active participants in responsible ways, because I was asking them to retweet as well as find important tweets. So students were producing and sharing information as active participants and not passive recipients of information. So finally, of the the biggest challenge, of course, of having blogs as assignment, which I felt was creating the blog, because blog is a certain style of writing, which requires personal reflections. And I found myself grappling with the problem. So how to create the writing which was heavy with subjective biases and personal thoughts. Often when I was reading the blogs, I felt I had to evaluate personal opinions and subjective experiences that conflicted with the objective goals of grading that I wanted to maintain. However, I felt that the blogs initiated excellent forms of asynchronous dialogue, introduced useful ways to engage in online conversations, and also explored the creative potentials of students in addition to their acting skills. So that's all that I wanted to share in this reflection, and I hope to discuss more about the blogs in the Q&A. So I'm going to turn it over to Susan Spencer.

0:34:37 Susan Spencer

Thanks, and thank you to all of you for coming to this meeting. This is really exciting. For my chapter I talked about teaching my world literature class, and I called it "A Literature of Loss." I've been teaching world literature for over 20 years, and I've been teaching online for over 20 years, but I've never taught World Literature online. It just didn't seem to lend itself to that. It's the online learning for me and the English department tends to work better with things that are a little bit more familiar a little bit more in the Western tradition, maybe things students will know a little bit better, so that I don't have to do as much lecture. So when the pandemic hit, and there we were in World Literature just about to hit the medieval period, and we were doing the Japanese Monogatari, which are these long vernacular narratives that became popular in the 11th and 12th centuries in Japan. And I was thinking, wow, how am I going to make that familiar for my students without standing up and lecturing, I don't really want to just sort of turn them loose on a discussion board. So one thing I did was I made my my usual journal questions, I turned those into group discussion. But as for the lectures, I was a little bit stuck with technology issues. We have a lot of our students are from financially disadvantaged backgrounds, they're usually blue collar, a lot of them went home, and were doing shelter in place. And a lot of times in place would be the family home, which was way out in rural Oklahoma, or sometimes it was a very crowded apartment in an Oklahoma City where there were a lot of other people may be other learning going on at the same time. Some of them were having to access on their phones. So I needed to have very, very limited bandwidth, I didn't want to go over their cell providers allowance. So I finally decided to go very, very low tech, and I just wound up with doing text and pictures. So I just had straight HTML with easy to load illustrations. Well, this is an English class

as a junior level English class. And the I was thinking this is already text heavy, they've got reading assignments. And then on top of this, I'm going to add more stuff that I've written. So I decided what I'm going to do is skinny it down a little bit, I'm going to try to find a way to focus it instead of talking about the entire Monogatari, which are these very long narratives. I'm going to find one thing and what's at the center of both of these, *The Tale of Genji*, which is an 11th century Heian very courtly epic about the shining Prince, who's sort of a perfect individual. That's a courtly novel. It's all about love stories, *The Tale of the Heike*, which is about the Genpei Wars that occurred in the 1180s is a war epic, and said that what do they have in common and I finally came upon the idea of loss and isolation and that sense of exile. And I decided to concentrate it geographically on an area that is near modern day Kobe scenario that was called Suma. And so I did only stuff on the coast of Suma, I have Genji, there's this one episode where Genji is exiled to Suma. And that became a trope that went through all of classical Japanese literature, and you still see it, even in modern literature today that Suma tends to be associated with exile, with loneliness. And then one of the main key battles and the *Heike* epic happened Ichinotani, and that one also sort of created another layer of loss on top of it. And when we were looking at the battles, particularly with Ichinotani, we concentrated on the story of Atsumori, who was a young warrior, he's 16 years old, like he's trapped on the beach, on the coast of Suma by a general who doesn't want to kill him, realizes that he reminds him of his son, and then realizes that the people are advancing the armies coming, all he can do is offer him a reasonable death, but and so he, he does kill the young man. But he's so moved by it, he becomes a monk. And I looked at, instead of looking only at the broad epic, and all of the incidents that happen in it, I narrowed it down. And I said, well, let's look at this Atsumori episode primarily and how things built upon that. So I brought in first a haiku by the 17th century poet, Bashō, who has just a little Haiku about the sense of loss and his own unhappiness when he is visiting this same site. And then I also brought in a Noh drama, there's Zeami Motokiyo, who was the greatest of the early Noh authors. He had written a play called "Atsumori" that dealt with this episode and took it a little bit further and examined the various ramifications of it, particularly the Buddhist strain that was going on in there. This sense of loss I thought was kind of a real reflection on what all of our students were going through. They felt like they were kind of lost. They were feeling like they were grappling with the world that is sort of tenuous and transitory. We'd already discussed, for instance, the Buddhist fire sermon, which says that everything is on fire, everything is transitory, and I don't think they really quite got that until the pandemic hit. And we started looking at these ideas about loss and transitory-ness. And a case of Genji, losing his role at court, in the case of *Tale of the Heike*, losing the battle, and then eventually the war and becoming refugees. The-the I did include a couple of links to short videos, I had a video of the Atsumori Noh play and performance, for instance, but I had to really be careful about the bandwidth. So I had to think about how I could make that optional. And so it could sort of be an enrichment, sort of a thing. But I was very interested in Nabaparna's ideas about the blogs because she was addressing the exact same problem that I was addressing with my discussion board is how do I get these students connecting with one another in the same way that they would in class discussion. And so I think this is a good time to hand over to Q&A, because maybe we can address some of these questions.

0:41:32 David Kenley

Thank you, Susan. Thank you to all four of our participating panelists today. I really like Susan's is kind of a nice conclusion of the four panelists, we're trying to find ways to teach things about Asia, that really build on the unique pandemic experience that we're facing today. So loss, exile, those are the kinds of things that I'm sure appeal to your students and help the current realities inform the lessons in their classes. So we got a couple of submitted questions, and I would encourage everyone in the audience to submit them using the Q&A function at the bottom of your screen. I'm going to start with Gareth if that's okay. Gareth, many well intentioned or well informed academics have questioned the value of study abroad, at least as it currently exists with many programs, you say that one of your students reported accomplishing more of what study abroad is really about through your online exchange than when she actually studied abroad in Europe the previous year? Certainly no one is suggesting we eliminate all study abroad, but what recommendations do you have for study abroad leaders? And how will your next study abroad program function differently, having participated in a virtual version of it?

0:43:02 Gareth Barkin

Thanks, David. Yeah, that's a thought provoking question. I, you know, I understand why people question study abroad, I do research now on study abroad, separate from my own kind of pedagogical stuff about the kind of increasing Neo liberalism in short term study abroad in the US. And it's sobering, to see the ways that touring agencies and sort of for profit providers have wound up really shaping short term study abroad in particular around but also long term in some cases around kind of a touristic agenda, superficial agenda, avoiding challenge giving people what they want. So I can understand why people would question the necessity of study abroad. But I think if it's done well, then it can be a great opportunity. I think most of us are area studies folks, we've spent time traveling around the world. And we've achieved, we've had insights and moments of kind of intercultural dialogue that have really informed our perspectives in our careers and maybe motivated us to enter academia. So I think if you put a lot of thought into it, and you're very intentional about your study abroad design, and don't sort of think of it as sort of a travel opportunity or don't put the travel aspect of it first. And I think you can have a very productive experience, it just has to be intentional. It has to be I think scaffolded, students have to be brought to a place where they can have more productive engagements, they have to have background, they have to be given a degree of agency exploring their own interests. So my advice would be don't be afraid to disappoint students who are looking for a vacation or looking for a tour. I very quickly get rid of all the touring for my program. It's not itinerant at all. And there's I got rid of all the sort of touristic engagements that that initially had been sort of foisted upon me, from the provider agency that was I was set up with the first place I, I worked where I did this sort of program. And I allow students to, I realized many students may not get to Indonesia, again in their lives. And so I do allow space for them to travel themselves if they want to do that kind of thing. But my program is focused on its higher education. And in this case, the focus is on a cultural exchange. So I wind up trying to find ways to bring love, you know, Indonesian people into the program, not just to sort of, you know, in an extractive model, but I turned to sort of the kind of turn in my discipline towards collaborative study abroad, or collaborative ethnography, rather, and try to sort of interpret that through the lens of what I'm hoping my students will do, so that the goal is more about the encounter. And for Indonesian,

Indonesian students, other folks involved in the program to be getting as much out of it, as my own students are. And I should say, also, I know a lot of people have been thanking the Henry Luce Foundation. But this program is also made possible by a grant to my university from the Henry Luce Foundation, who will allow us to do the kind of thing, like bringing students from all over Indonesia, into the program, so that we have an interesting sort of diversity, you know, participating in those programs. So sorry, I'm going on and on. But so I would say, think through the way that you can actually focus on the outcomes that you want. Not everyone is an anthropologist, not everyone has similar outcomes that they're looking for that I do. But I think a lot of folks, especially doing short term programs are hoping that their students will come away with some sort of intercultural competence or increased kind of sophistication, reduced ethnocentrism. And that doesn't happen just by going abroad, you have to think about the interventions, you have to think about providing opportunities, not just expecting students to go off, but find ways to structurally set them up with opportunities, to have productive encounters that are interesting, ethical, and I think a collaborative approach is a great way to do that. And so just to wrap up, for my program, I think I've always focused on the sort of ethics and trying to find ways for the programs to serve everyone that are involved in the programs, I find that the history, you know, and I write this in separate work, but the history of study abroad is a very kind of Imperial extractive model. And so I'm trying to find ways to have everyone be who participates in the program, be it at the same level, it's difficult because of language issues, it is difficult because of economic issues. But I'm always looking for new ways to do that. And I think this particular program has also pointed me towards getting students to think about not just cultural difference or cultural similarity, but how cultural differences constructed itself, right, so a lot of the students wound up talking as much about their expectations about what one another would be like, and also about how Indonesian or American culture is constructed and represented internationally. And so rather than just sort of a kind of an uncritical perspective on what is, you know, national culture like or my own background, I think that sort of reflection about how did we come to learn about not just, you know, one another's kind of broad cultural backgrounds might be from our engagements with media, popular culture, education, but even our own right, how do we learn about what it means to be American in this case, and how that winds up being represented and sharing those kinds of ideas with one another?

0:49:16 David Kenley

Thank you, Gareth. I'm going to turn the next one to Nabaparna and maybe combine two questions here that have been submitted. The first person asks "what framework guided students in developing advocacy about South Asia?" And then a second questioner asks "I would like to hear Nabaparna discuss the way blog making by two Asian students, and two US students could be a form of study abroad?" She's actually this this questioner is actually posing this both Nabaparna and Gareth. But I'm going to see if Nabaparna wants to take a stab at it. Do you need me repeat those?

0:49:56 Nabaparna Ghosh

Um, I can see it on the Q&A.

0:49:59 David Kenley

Good.

0:50:50 Nabaparna Ghosh

Yeah. So the framework, which I provided the students with, when they were starting to make these blogs was so that the people also reading a bit about Orientalism, and I try to use news reporting as a way to make students understand what Orientalism means today and how this can feed into the knowledge base, which we are exposed to. So I encourage students to use news websites to find causes, which really make them take out that cause for advocacy. And at the same time, what I ask them to do is to think about, like how these news websites, whether it be an American news agency, or British or an Indian news agency can be producing a certain form of knowledge. So how news produces knowledge is part of the way in which I frame the groundwork for the students. And besides that, since I teach at Babson College, where students are really interested in entrepreneurship, I directed them to a lot of these non governmental organizations, which are doing great work in South Asia, be it about helping people at the lower caste, or the marginalized because of religion, and how entrepreneurship can bring them to the forefront. So the students looked into a lot of these entrepreneurial non governmental advocacy groups to see causes which might interest them. But in class, the way in which the advocacy blog worked was I first divided the students into breakout groups, where they had a discussion amongst themselves because I wanted students to produce the content for the course, as much as I was doing. So they discussed with each other causes which they felt really moved them and cause they would want to take up. And I found that in general, a lot of students were interested in caste violence in India, because there were parallels with the way in which race works in the US. So a lot of them took up casteism how the way in which wage entrepreneurship works can help people of the lower caste to rise up the ranks. And then once they would be had discussed these causes amongst themselves in a breakout group, they submitted a small proposal where I prepare, I just ran through their topics for the advocacy groups. And then they prepared this advocacy blog, uh, other than news agencies two other websites, which I directed them to was the South Asia Center of the Atlantic Council because it what the South Asia Center does is that it tweets, a lot of these news articles rather than people are tweeting their personal biases. So these are basically the South Asia Council is basically a repository of news pertaining to South Asia. And there's also a great website of Human Rights Watch, which talks about causes which need attention in South Asia, but that is specific to mostly to India and Bangladesh. So yeah, so these are the different websites that I guided to and this was the framework that I provided the students with. The second question, so I have not really taught a course abroad. But just let me look at the question once more. David, can you repeat the question for me?

0:53:49 David Kenley

I think the question was, can you provide oppur- Gareth has provided opportunities for his students to interact with Indonesian students. Do you see possibilities and potentials for having your American students interact with perhaps South Asian students via the blogs?

0:54:05 Nabaparna Ghosh

Yeah, that is a fascinating idea. Because the BRIC program which Babson runs has this collaboration with a very good university in India, the Jawaharlal Nehru University and students. And there are time set aside for students to interact. So I think, if this can be made into an assignment, where they actually make a blog out of these interactions, rather than keeping these interactions as social interactions and learning experiences, if they can translate it into an assignment, I think I think that's going to be a fascinating idea.

0:54:40 David Kenley

Thank you. I want to pose the next question to Professor Frank. I don't know about the rest of you, but I find myself getting a sore neck and a sore back because I sit in the very same seat for hours on end. And yet you're talking about somatic learning. How do you do this somatic learning when we're doing it oftentimes via Zoom? This specific question was, Can you further explain how you interact with your students? Do you talk to him directly online and teach him certain Tai Chi movements? Or you simply request him to watch videos and practice by himself? How do you do somatic learning? In this type of format?

0:55:24 Adam Frank

Yeah, that's a great question. And, and I will say that a big reason to do it at all is the reason you just pointed out and I'm sure many of us have seen the same thing this semester levels of depression are rising with our students. Just general stress levels, rising, Zoom fatigue, you know, we know ourselves, but our students are certainly experiencing it. And so anything that gets them up out of their chair and moving as part of the class, I think, is a good thing. Specifically, what I came up with in this course, is that the videos are themselves are limited to about 20 minutes. So I was trying to think, Well, how do you do an hour course? You know, this was a one credit course in this case, how do you do that and make it make it effective, and, and allow for that fatigue factor that's happening in all the other courses that students are taking. So the videos themselves are about 20 minutes, I asked the student to watch the video. It's asynchronous in this case, watch the video, and and give it a try. And then we actually have one on ones. Okay, so we have 20 minute to half hour one on ones. Now, I was worried if I had 15 or 20 students in the class how that was going to play out. But I didn't. So it ended up being very productive for my my one student, and we would spend a good half hour, 45 minutes. And the way we would work it is I would run through the material that I already recorded, and he had already practiced. And then I would watch him run in and we would do corrections on the spot. Now what I realized about halfway through was a better way in a way that other people who teach movement online often do is to actually have them record their practice and share that before we meet. And then I can be doing the corrections and can have the corrections ready to go. In other words, it also gave us an opportunity to talk directly about that somatic element, those experiential elements, even things like injuries or pain that the student is experiencing as they were practicing. And that's the main concern with teaching of movement art, online, you can't see you can't you can't be there and really see in detail what's happening. And there's concern that that the student will get injured. In this case, my student did get injured, it wasn't for when I was teaching him though. So that slowed us down a little bit. Yeah, that's it. And I think that kind of tied into another question that was on there, about how we talk about the lineage,

and the family, forms versus the academic and, and having that one on one was really key to touching on the Asian Studies elements as well. And being able to contextualize it within issues of Orientalism. And, and, and the history how the history of the art is embedded in, in, you know, the larger Imaginarium that we received through film and other means. And so I would say the one on ones are important for both the somatic element and the Asian Studies element.

0:58:59 David Kenley

Thank you Adam. Here's a question for Professor Spencer. The questioner says as someone who has taught *Atsumori* a couple of times, I'm curious about specific reactions of your students to the story. And I'm going to add in a little bit more here, if you don't mind, Professor Spencer. I love how you emphasize the literature of loss of exile. I'm curious if you could share any examples of how your students reflected on their own experiences in light of these, this medieval Japanese literature? Professor Spencer, yeah,

0:59:38 Susan Spencer

Sorry about that that I was still muted. [laughing] Yeah, one thing that I found particularly interesting about the literature of loss thing was one of the reviewers of my essay when we had the blind review, and this reviewer suggested "many students are facing death in their families or for themselves, thanks to their role as essential workers." I had mentioned that a number of my students being from that blue collar state a lot of them had jobs as essential workers, so their jobs got crazy. And that's why the asynchronous format was so important. But he said they're facing death in their families or for themselves, thanks to their role as essential workers. And the reviewer asked me if I'd considered incorporating this fact into the lesson plans, particularly the selections from *Tales of the Heike*, and also *Atsumori's* premature death. And this was something that really struck me because the reader review was submitted in September. And the events that I was writing about had occurred in March. And it struck me as being such a difference in point of view, when death was not on our minds, we weren't thinking about that. We were thinking about the transitory nature of things, and loss. But we all were thinking in terms of temporary loss. And they weren't really relating to *Atsumori* because they themselves were concerned about death. And but I'm thinking this is something that I might want to return to in a future class, I wish that I had been able to get some responses from the students on that, but we just weren't there yet. So it's something that I've been thinking about later. But they were more concerned to the question, or here, they were really more concerned with the pathos of the thing than they were about imagining themselves in his position. Frankly, they related more to the soldier who killed him, and later became a monk. And they saw themselves more as him. I'm wondering if in a future iteration of the class, they might see themselves more *Atsumori*? I'm not sure.

1:01:53 David Kenley

Thank you. Here's a question for Gareth. I'm going to combine a couple of them here. If you don't mind, Gareth. This person says, "I really like the approach of matching students, because I find that in my own study abroad experience, there's also a question of how students, particularly US students actually reach out to not only local students, but local individuals in general. How did you work out the matchmaking process?" And then another person asks, "how

did you deal with this with the time difference? And what things did you need to do to promote these kinds of cross cultural interactions in different time zones?"

1:02:31 Gareth Barkin

Those are two good questions asked together because they sort of connect in the sense that part of the reason that I chose these small teams was to overcome scheduling problems, right, even having four folks get together was difficult. At the end, we tried to have everyone come together at one time. And I think we got to like 75%. And it wasn't a huge group either. But the scheduling can be very difficult. And to add to that it was also the end of Ramadan, when we were doing this. So that added additional considerations, it also allowed for us to sort of spark conversations, especially in the religion group. But I think across all the different teams. The way I did it was, I had already had these five sort of cultural themes that the course was focused on. And I already had hoped that during the abroad portion of the course, students would do work around them, so that my students could sort of have that background, all the reading materials were made available to the Indonesian students as well. But during the semester, they had their own work. So I don't know to what extent they were reading them. But the I had self-select, so I have the five themes established. And then I asked them sort of a rank choice vote, I was able to implement rank choice voting in my class. And so not everyone got their first choice, but most did. And they self selected into these small groups. And that also allowed them to my students to sort of bring their own interests, the Indonesian students as well. But my students could also they were doing separate research papers for the class. And they were able to sort of find connections between the sort of broad thematic discussions of religion, for example, and maybe a particular research interest that they had that they were writing on. Does that kind of answer those?

1:04:31 David Kenley

I think so. Very good. Thank you, Gareth. This was a kind of a broad one, and I'm going to pose it all four of you, and then let each of you think about it for a couple seconds, then I'll pick one of you on at random to answer. You have all addressed how your instruction topics or outcomes have changed. How has this new pandemic model of teaching change the way in which you assess student learning? In other words, what are you doing differently when it comes to grading and evaluating your students progress towards learning outcomes? We haven't heard from Adam or Nabaparna for a minute, which of the two of you want to tackle that one? Excellent, Adam, thank you.

1:05:20 Adam Frank

Oh, I was pointing but I'll go. Yeah, that's a hard one to answer for this particular course this semester, because I only had one student, but also because it was an acting course, ultimately, it's part of a theater program. So I would say based off what I did with him in the spring, where I did have four students, the assessment was partly based on that they achieved a certain aptitude with the skill set itself, right, which they could do through practicing on their own. And it was important that they understood the skill set. So I did actually do a little informal final exam of watching them perform some Tai Chi last spring. For this, this version of the course that I taught in the fall, I think as an assessment would involve a discussion, there's actually a lot of

discussion built into each unit. Originally, I had a discussion period once every two weeks where we would meet synchronously and, and have a conversation about that. And I teach in an honors program where everything's pretty much touchy feely anyway. So I think I'd be more comfortable with that. And it's not a big transition to do that kind of assessment. For either courses that I'm doing, I think we've all probably had to demonstrate considerable flexibility about what we think of as assessment, and factoring in stress and inability to keep track of time, etc.

1:07:03 David Kenley

Nabaparna, anything you want to add to that, and if not, maybe I'll ask a follow up question. How, how do you grade these blogging essays relative to just grading a traditional essay? How, what kind of rubric do you use? And what does it look? How does it look different?

1:07:21 Nabaparna Ghosh

I think the first thing, which is very different in a blog, in which, or what some sort of a challenge, when I started grading, it was a very different style of writing, which is very, very different from the traditional papers that we assign, where we have this idea of that there's going to be a central thesis supported by evidence. But in a blog, the writing style is completely personal, there is a lot of subjective opinions and experiences. But as Adam mentioned earlier, we I think we are all kind of practicing a lot, a lot of flexibility. And given the way in which the pandemic has kind of affected all of us at a very personal level, I kind of embraced this personal style of writing and encouraged students to practice more of it rather than the way in which I advise students to write the traditional paper. So I welcome to these personal reflections, the way in which they were connecting their, their in class experiences with what was happening back home, or some of them were already at home. So what they were experiencing everyday, some of them had relatives who were unwell. And that kind of came into their writing at some level. So these kind of accommodations I was really happy to make. But I think there is something which I learned in a more long term view about the blogs is that it helps students who are creative, but at the not- not, at the same time, great writers, to explore new modes of expressing themselves. So they will still practicing critical thinking reading the text closely, by the way in which they were now able to express themselves was through non writing modes, maybe through a video, maybe through an image. So I so I think that the aspect of visual literacy. So the way in which individuals make meaning of images and pictures are also factored in, in the way in which I graded the blogs. And I saw that some students who were not excellent writers were doing very well with the use of images and videos and the way in which they put all these, uh, fragments of writing text and image together and making meaning out of it. So ultimately, I was able to achieve the pedagogic goal, which I wanted to from the course which was making students think creatively, develop their analytical skill bring together diverse range of materials, but they were not doing it through writing, but through creative modes, which was also a part of the grading rubric.

1:10:10 David Kenley

Thank you. I think we have time for maybe two more questions. If you have questions, please put them in the Q&A. I'm going to pose one now to Professor Spencer. Is- you can, as was told

earlier, this volume has two sections. One is kind of focused on methods and tools to teaching during a pandemic. But the other one is using the other section is how do we use the pandemic to teach Asia topics? And Susan, I think that's what yours is really exemplifying here. How do we teach what we've always taught, but using pandemic examples to bring it home. So you talk about you used the theme of literature and loss or loss and exile that your students could relate to, because of the pandemic. Were there any other pandemic influenced themes that you've considered either for this class or for maybe another class that you're teaching?

1:10:55 Susan Spencer

Uh, not necessarily pandemic. But with regard to the exile and this sort of isolation thing, I kind of thought about gender as being a possible theme of because you see this so often, in things like the *Genji Monogatari*, where these women are isolated behind screens, and Genji goes to all these great lengths to try to see them. And I thought, well, I wonder if that's kind of like the masks and such. So I was kind of playing with some of these ideas. But I hadn't really thought about other pandemic, which I did include a couple of examples in my chapter, there was a work by Kenko, where he was talking about reactions to some of these events that had happened to him during the Genpei Wars, and how that affected him. And he looked at it from a Buddhist standpoint. And that's something that could be included, I didn't because it wasn't already on the syllabus, and that thing was already so text heavy, but that's something that I would definitely want to include in the future. I think also, one might try to kind of go backwards in time a little bit. I of course, started with the medieval Japanese period, because that's when the pandemic hit. But what a couple of the things that Adam talked about with regard to the literature that he included, he said that he had included poems by Li Bi and Du Fu, who are the great Tang Dynasty poets. One being Du Fu is considered like the greatest Confucian poet Li Bi is considered the greatest Daoist poet of the Tang Dynasty. And they both deal with this idea of loss. And Du Fu talks a lot about his experience as a refugee. And he does talk about disease, famine, these things. And we'd already covered that section in class. So even though they're Chinese, that Chinese education system and literary system were very much a part of the Japanese culture at the time. So that could be something that I would then build on and use it as scaffolding. So that's something that I might do in the future as well.

1:13:09 David Kenley

Excellent. I think we'll pose our final question to Gareth, if he's ready. Could you expand on how the necessity of auto ethnography changed students engagement with questions of reflexivity and positionality? Are there lessons here that could be incorporated into future on the ground study abroad? And I'm going to expand that to say, or virtual, but study abroad?

1:13:37 Gareth Barkin

Yeah, this is a great question. I saw it just now. So thanks for that. It's interesting, what the original reason for doing this more sort of autoethnographic turn was that in the, you know, the actual study abroad trips, I had students often in pairs or teams, they would move around, you know, getting to know one another, go off and do sort of ethnographic exercises, we'd read some sort of article together, and then we would, you know, go out and explore it, I find, you know, you have to sort of find creative ways to make it accessible. But students would go off in

teams with American and Indonesian students and explore this and then come back and they would be hopefully finding something out, collecting some data, doing some participant observation, observation at least. And but the real lessons I think, came from them talking with one another right in that process. So they're out there trying to figure out something about like Hijab or culture right? You know, sort of younger women fashion Hijab. And, but at the same time, they're having conversations about that with one another. And that's where I think some of the real kind of intercultural dialogue wound up happening. So in many ways, it isn't that different. What I was doing is like I was forced to eliminate the actual kind of context going out and seeing lived examples, which of course, means you're introducing many fewer variables. And you're kind of reducing agency in some ways in terms of decision making, that students can exercise when they're out there in the world. And that force this kind of autoethnographic turn, where I'm, I'm thinking, how can students discuss their own lives and also depersonalized, a lot of these issues are very sensitive and close. And I, and especially, I think for some Indonesian students, there was, I had to do a lot of discussion about, you know, issues to avoid, or how to sort of create a space for people that feel comfortable talking about these, I also had them, you know, self select for issues that they didn't mind discussing in relationship to their personal experience. But I did wind up learning a lot, I think that I hadn't created specific situations abroad in which students would reflect you know, where they were, the goal was what we did in these conversations, to just talk about your background a little bit where you came from, in relation to some of the issues we've discussed, you know, how did you grow up? You know, thinking about these particular sort of gender issues that maybe we've read something about? How does it relate to, you know, personal experiences, what you grew up with watching on TV, what you learned in the educational system, those kinds of things. Those were kind of incidental, previously. So I think now, and honestly, I hadn't really thought about it until this question in this moment, but I think I will find ways to actually incorporate more of a space for autoethnographic reflection, even when we are abroad, even when we can be doing sort of ethnographic work out there. Because students did find it so productive in this case.

1:16:55 David Kenley

Thank you very much, Gareth. There is actually one last question that I'm going to answer one of our participants that said, What happened behind the scenes? How do you get a volume like this published so quickly? And out there in such a short amount of time? What recommendations do we have for junior faculty who are interested in similar publications? And I wish I had an easy answer to, well, I do have an easy answer for you. The answer is surround yourself with excellent colleagues. I'm very grateful for the opportunity I've had to work with the AAS with the people at Columbia University Press. But most notably, the contributors to this volume, you can tell that they're passionate educators, that they are responding to a rapidly changing environment. And rather than pulling back with fear and trepidation, they've approached these challenges with great creativity and vigor and then share their expertise with us. And I'm grateful for the opportunity I've had to interact with our contributors. And with everyone else that's put the work into getting this volume out here. As you've seen, it's available already for download and for purchase either an online version or a hardcopy version, the hardcopy version very, very affordable, the download version is free. So please share these resources with any and all of your colleagues who may benefit from them. I firmly believe that

even after this vaccine comes out, you're going to find that the lessons contained within this volume, have lasting impact. The pandemic was the motive for putting this together. But the lessons learned are going to live for the months and years to come. So Hilary, do I turn it back over to you? Or do I simply dismiss and say thanks, everyone for being here?

1:18:55 Hilary Finchum-Sung

Well, you'll turn it back to me. But thank you very much. And I'll be brief. [laughs] So thank you all. Thank you to all of our panelists today for participating in this Digital Dialogues session. A very important launch for our publication and again, chat box, in case you missed it earlier, there is a link to this particular volume. Um, Teaching About Asia in a Time of Pandemic, and the companion volume or volume as well, it stands on its own, The Pandemic Perspectives on Asia. So, again, as David had mentioned, both of those are available on our website for download and of course, you can purchase a hard copy of via Columbia University Press, if you so wish. I do want to draw your attention. The question about publications came up and you know, we do accept proposals for publications for Asia Shorts and for Key Issues in Asian Studies. So please do check out our publications link on our website asianstudies.org if you're interested in learning more about our publications and the method for submitting a proposal for consideration in one of our books series. I also would like to point out on our website, the information about Digital Dialogues. If you go to jobs/professionalresources on our page, there's a menu at the top. If you click on that, you'll see Digital Dialogues. And so you can see recordings, including this one will be available soon, up of previous Digital Dialogues, you can also propose the Digital Dialogues if you're very interested in doing that. So we're very open to people who come to us with concrete ideas about potential Digital Dialog series. There's information on how to do this on that page. So thank you again for joining us today. A recording of the session will go up in a little over a week for future viewing. Thank you very much. And thank you all, all of our panelists again today for working so hard, very quickly in putting out this wonderful very, very timely volume and and to all the contributors as well. Thank you very much.

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