Teaching Approaches for Preschool Teachers Through Community Dance During Pandemic. An Art-Based Research

Eleni Tsompanaki[1] & Konstantinos Magos[2]

[1] University of Thessaly, Department of Early Childhood Education, 4 Nikomidias str, Kalamaria, 55132, Thessaloniki, Greece

[2] University of Thessaly, Department of Early Childhood Education, Greece

Correspondence: Eleni Tsompanaki, University of Thessaly, Department of Early Childhood Education, 4 Nikomidias str, Kalamaria, 55132, Thessaloniki, Greece

Abstract

This study is part of a postdoctoral research on creative teaching approaches using movement/dance didactic to potential preschool teachers, through distance learning. The aim was to associate the multiplicity of distance education with holistic learning of an experiential nature, during the pandemic and in a state of confinement. Methodologically, it was an Art Based Research (ABR), which utilized alternative forms of expression. The sample consisted of 88 students of a pedagogical department of preschool education, in Greece. The results showed that this research contributed positively to the rebirth of new teaching approaches, which illuminate the connection between art and education and enhance the holistic education of teachers.

Keywords: teacher education, community dance, creative dance, distance learning, creative teaching techniques

1. Introduction

This research is a study of creative teaching approaches of community dance and somatic expression in the field of education, during pandemic. Teaching techniques of community dance and its effectiveness to potential pre-school education teachers, remotely and online, were examined. The aim was to link the multiplicity of distance learning with holistic experiential learning, in the midst of a pandemic and in particular in a state of quarantine. Similar studies do not exist. The need to redefine educational processes with a view to a multi-prism learning approach has therefore arisen. Thus, it implied learners' holistic learning stimulation. The researcher is a professor, conducting the specific community dance module at a department of Early Childhood Education, in Greece.

The Act, a term used by Aristotle, is the energy and effort of an individual, who is in a critical and painful situation, with the aim of changing it for his own benefit (Blattner, 2007). In this situation, in an unprecedented case of a pandemic, which has radically changed attitudes, thoughts and values and among them basic functions of education, the Act seems essential and necessary (Kızıl, 2021).

On March 11, 2020, the World Health Organization declared COVID-19 a 'pandemic'. The basic quarantine measures provided the temporary closure of most businesses, the prohibition of group gatherings in all places and inevitably in universities (Snowden, 2020). Education was invited to explore multiple and alternative learning approaches, relating to the link between means of communication for distance learning, sociological and anthropological factors affecting the learning process (Baloran, 2020; Harari, 2020). Higher education institutions had to find passages and use teaching methods adapted to the new reality of the pandemic (Carrillo & Assunção Flores, 2020).

Online learning has been carried out for many years in various countries, with synchronous or asynchronous modes of transmission, but the conditions under which the educational community was called upon to act in this way, at this time, were new.

The COVID-19 pandemic, may be an invitation to tackle education holistically, to reflect on teachers' knowledge, teaching approaches and to give opportunities to students to transmit their personal stories (Adnan, 2018; Butchholz, et al., 2020; Harrison, 2020; Paesani, 2020; Zydney, et al., 2018). Research has shown that in order to make distance learning richer and more effective, participants should be encouraged to express themselves freely, engaged in a critical and reflective process of communication with the teacher, have group cohesion and create communities (Alqurashi, 2019; Baloran, 2020; Beardal, et al., 2005; Carey & Coutts, 2019; Dewey, 1933; Dreamson, 2020; Garrison, et al., 2010;

Jonassen 1994; Kaloo, et al, 2020; Kızıl, 2021; Merizow, 1991; Sajnani, et al, 2020; Zydney, et al., 2018). In other words, distance learning, when it is an expanded space of interaction and reciprocity, also favors the maturation of the learner in the way he perceives knowledge (Harrison, 2020; Simons, Leverett, & Beaumont, 2020).

Although the potential of technology, in terms of information and communication, is great, new requirements and challenges were identified as, limited knowledge of technology (Kaloo, et al., 2020; Lamaster & Knop, 2004), reduced active student participation (Barton, 2020; Littleton & Whitelock, 2005; Mason, 1995; Morris & Naughton, 1999; Sahu, 2020; Simons, Leverett, & Beaumont, 2020) and distance learning teaching approaches (Adnan, 2018; Alqurashi, 2019; Barton, 2020; Beardal, et al., 2016; Dreamson, 2020; Harrison, 2020; Jonassen 1994).

In addition to the operational issues arising in distance learning, the pandemic was added, being viewed as an anthropological-social-political phenomenon with pedagogical variables in localities and nationalities (Barton, 2020; Zydney, et al., 2018). Thus, there was a need for more emancipated support for the philosophy of education (Barton, 2020; Kaloo, et al., 2020).

2. Community Dance and Teachers' Training in a Period of Pandemic

It is visible that people in extreme situations need art. In times of great historical challenges, the arts give space to process one's emotions, to discharge, to have fun, to defuse and to be connected with other people (Heyang & Martin, 2020; Kızıl, 2021; Kourlas, 2020; Sajnani, et al., 2020).

The community dance course focused on how different forms of knowledge can be structured. It focused on the recruitment and understanding of the creative nature of teaching and learning through community dance and creative expression and on the perception of the body as a means of reflection and creation.

Community dance can be applied to individuals where they are bound to dance regardless of abilities, age, gender, religion and other beliefs (Amans, ed. 2017; Houston, 2005). The practice does not aim at the technical improvement of participants and this is because dance is used as a form of creative expression. This multi-important dimension of dance, as a creative tool, allows this art to penetrate and be applied in different fields (Anttila, 2015; Best, 2004; Kuppers & Robertson, ed., 2007; O'Neil, et al., 2019; Stinson, 1995).

It is generally believed that community dance helps the intrinsic values of art when applied to education. Thus, it opens up possibilities for self-awareness and development, as its aim is to develop the individual socially, psychologically, mentally, emotionally, cognitively through physical commitment (Amans, ed., 2017; Green, 2000; Houston, 2005; Kızıl, 2021; Kuppers, 2007; O'Neil, et al., 2019; Simons, Leverett, & Beaumont, 2020).

Teacher education through community dance focuses on a different understanding of how subjects are approached, presented and analyzed in education, giving an exploratory approach to the learning process (Kızıl, 2021; Tsouvala, & Magos, 2016). Teacher work multifacetedly, escape stereotypes and transform class into game (Augitidou, 2009; Harrison, 2020; Mezirow & Taylor, 2009).

There is a limitation in research concerning distance learning of arts, as experiential learning and an embodied process (Blanc, 2018; Heyang & Martin, 2020; LaGasse & Hickle, 2015; Pilgrim et al., 2020; Plevin & Yu Zhou, 2020; Sajnani et al., 2019; Sajnani, et al., 2020; Vega & Keith, 2012). When it comes to community dance-movement and distance learning, the limitations are even bigger. They mainly concern technical courses aiming at improving the skills and abilities of professional dancers or at educating artists in general (Anderson, 2012; Beardal et al., 1996; Berg, 2020; Clements, et al., 2018; Heyang & Martin, 2020; Garland & Naugle, 1997; Kourlas, 2020; Leijen, et al., 2008; Parrish, 2016). There are no researches on teachers' education through dance and movement and specifically during a pandemic.

3. Aims of the Community Dance Course for Teacher Training

The specific community dance course generally encouraged active participation. This experiential practice emphasised on the integral nature of knowledge, connecting art with pre-school curriculum in an interdisciplinary way. The aim was not participants to become professionals in the genre, but to realize that physical expression can be used as a tool. This experiential involvement enhanced preschool teacher's teaching repertoire. The course was mainly practical, with theoretical applications to strengthen and enrich practice.

Due to the pandemic, the structure of the course has encountered several difficulties concerning the remote way of teaching. A course based on embodied knowledge which by its nature focuses on personal and social factors, was impossible not to take into account the sociological and psychological impact that the pandemic had on the participants.

The classes coincided with the quarantine, where individuals were compulsorily confined to their residencies. As classes had to be set up again from scratch, it was an appropriate opportunity to research it as a topic that will certainly be of concern to the educational community while the pandemic is in the spotlight.

Essentially, the main feature was an internal need to make learning as qualitative rather than quantitative as possible,

without allowing the multiple constraints to drive teaching into a process of procedure.

Thus, a democratic and creative didactic approach was adopted that placed participants at the center (Dewey, 1933), allowing their 'voices' to be heard, giving them freedom of choice, working collaboratively, enabling participants to function in terms of what is relevant to their life during the specific period of quarantine.

The module framed by methods that promote students' personality edge, autonomy, interaction, learning maturity, responsibility, critical and analytical thinking, democracy, uncountability. It was the right time for the participants to realise that they are responsible for the acquaintance of the learning process and to decide how much to commit to and be involved in the learning process. Relevant researches (Alqurashi, 2019), emphasised on similar factors as significant contributors to perceived learning in online teaching settings. Similarly, Simons, Leverett, & Beaumont (2020) have set out to identify that when a course emphasises on developing students' confidence, it increases competence and therefore, enhances their intrinsic motivation.

Each lesson included movement improvisations, there was provision for discussion, theoretical support and power point presentations, video projections from the art world and group work that enhanced participants' didactic support. The topics of each course used connections to the subject matter in early childhood education but the way they were conducted was linked to art. It was an interdisciplinary teaching approach, where art and education interacted with the common goal of transferring knowledge in early childhood education.

The general objectives of the courses are summarised as follows:

- Encouragement of creativity
- Strengthening cooperation
- Enhancing participants' research skills
- Development of relationships between teacher and trainees
- Promotion of personal artistry
- Encouragement of critical thinking and reflection
- Supporting initiative
- Promoting lively critical discussions
- Strengthening responsibility
- Encouragement of collective empowerment and emancipation
- Enhancing the promotion of personal views
- Giving space for participants' 'voices' to be heard
- Teacher-student interaction
- Development of creative teaching techniques in distance education
- Solving problems arising from distance education
- application of theory to practice.

4. Structure of the Course

The structure of the course was built on four stages. In the first stage, focus group interviews were held, regarding the participants' state. The course could not be structured if everyone's experience was not made known. In the second stage, participants were asked about their expectations of this course through distance learning and their views on how they considered it to be functional. Based on this, the researcher began to build each of the nine (9) classes that have been conducted. At the end of each class, a research diary for reflection was kept by the researcher to assess the group dynamics (mood, participation, interest), the teaching approaches used and the learning outcomes. The outcomes informed the design of the next class.

In the third stage, there was the creation of a performance, which resulted from the analysis of the researcher's practices in relation to the group dynamics. The action was done online, with the researcher being a consultant rather than the 'director'. All participants had an equal role in the creation, from the initial idea to the composition. For this reason, participants responded to semi-structured interviews, which led to a face-to-face open-ended discussion with each individual throughout the week. Participants videorecorded their compositions and were then edited by a professional cinematographer.

In the fourth and final stage of this research, the participants evaluated the course as a whole, followed by a reflection by the researcher on the methods and their effectiveness. Participants also provided texts in the form of poems, drawings or

free-form texts where they stated their experience.

5. Methodology and Methods

Methodologically, this was an Art Based research. The sample consisted of 88 students (6th semester), from the 95 enrolled in this course, of an Early Childhood Education Department, in Greece. The course 'physical expression and play in education' was an elective course and attendance was not mandatory. The course lasted for one semester and more specifically in thirteen classes. The final, visualized performance, was composed by 51 students.

As an approach, art-based research enabled the use of methods that have an executive and creative character, based on a continuous comparative qualitative analysis of data (Gerber, 2012). Reflection was a metacognitive process as it fed the educational practice and guided the teacher's thoughts and actions afterwards.

The knowledge that arose from the different practical teaching approaches produced transformative learning beyond the traditional ways of knowledge, creating social change through creativity (Merizow, 2009; Tsouvala & Magos, 2016; Leavy, 2017). Art-based evaluation techniques aimed to describe and explore the subject from different perspectives, allowing participants to experience the action with all of their senses, making it more accessible and the experience more intense (Leavy, 2017). Avgitidou (2009) points out that such approaches even benefit the university itself. By constantly enhancing teachers' practical knowledge, it gives depth to the processes of supporting professional learning and ensuring the diffusion of knowledge. As follows, five (5) research questions emerged and were formulated as follows:

1. What are the predominant feelings of the participants about the situation they are experiencing, in the midst of a pandemic?

2. Can a community dance course be taught during pandemic?

3. What are the possibilities and limitations of distance learning in a community dance course?

4. What sub-elements of distance learning seem to motivate participants?

5. What are the participants' expectations from such an approach? Have they been achieved?

Concerning the methods, Art-based research (ABR) enables the analysis of data that have performative character to be in use. Accordingly, this research applied various research methods of critical-dialectical research example. For the purpose of this research article, observations, focus group interviews and a community dance performance will be examined.

The analysis and evaluation of the data was conducted in a qualitative way. Categorical, inductive approaches to qualitative data (Miles and Huberman, 1995; Denzin and Lincon, 2000), such as thematic and content analysis was used (Berelson, 1971). The coding of text units produces a large amount of material and therefore content analysis assisted in reducing the complexity of texts (Denzin and Lincoln, 2000). As soon as thematic categories were formed qualitative data analysis began so as to give meanings to the data. The answers from all participants were classified and were clustered in order to produce categories. Following that procedure, thematic categories and sub-categories were produced. It was possible then to detect the number of times each category occurred. As Bauer (in Bauer and Gaskell 2000) states "content analysis bridges statistical formalism and qualitative analysis of the material" (p.132). The use of multiple methods, established validity and reliability in this research (Thomas and Nelson, 1996).

6. Results

Observations

In memo format, the reflections favoured the selection of approaches and teaching methods that seemed to work. The following emerged from the reflections during observation (where italics, phrases from the reflection recorded):

Aiming to **encourage creativity** through movement improvisations, the *students broke their barriers, took risks and this gave them the power to participate more actively*. An important role was played by highlighting personal artistry because this gave value to each individual's diversity and individuality. Their personal space used also played an important role. Many felt more *comfortable in their space and more liberated due to the closed camera, improvising with more interiority* than in the face-to-face classes. There were several (10/88), however, that this *lack of immediacy* caused them to *lose interest in class*.

The **teaching approaches** involved kinetic improvisations, interdisciplinary games, mini homework tasks that fostered observation and creativity, film screenings and analysis, choreology, decoding of images, photographs and texts and composition. Also, the performance 'Between the borders,' was created, where it was structured entirely by student initiatives.

Another objective was to **develop relationships** between teacher and trainees. This was achieved by *encouraging collective empowerment and emancipation*, by *promoting lively critical discussions and reflection, supporting*

participants' initiative and personal views. In this way, *accountability was also enhanced* in terms of their active participation in the lessons and in the utilization of knowledge.

As **creative teaching methods in distance education** we noticed that the *combination of theory with practice* was functional. When the course was only theoretical, the attendance decreased and this was evident from the number of participants, which is clearly visible in the digital attendance register (from 80 to 35). Thus, methods were adopted that combined theory with practice through collaborative work, by placing them in parallel rooms to structure something. The aim thus was to determine whether students acquired research skills to become flexible and reflective practitioners.

Focus group interviews

The thematic analysis provided interesting insights into the students' experiences. The thematic categories are numbered, while categories and subcategories are presented in bold and italics respectively.

1. Participants' Status

The three stages of the interviews revealed the participants' **difficult psychological situation** in the midst of a pandemic. Statements such as 'I am suffocating', 'the restriction is too much, 'I don't feel free' were common at the beginning of the course. Also, very prevalent was the fear of the 'unknown', the fear of 'losing' their loved ones and the increased 'anxiety' they felt. In the second round of interviews, there was a huge emotional change. Twenty-five students (25/88) said that through movement they 'unravelled' and 'freed themselves', bringing out what was hidden. There were strong references to how the course helped them because it was a *'space to express themselves verbally and physically'*. However, there were ten (10/88) students who expressed that online education created more *'anxiety and sadness'* as they did not feel the same as the face-to-face training.

2. Develop a holistic approach to the teaching of movement expression

Interestingly, using the pandemic as a key focus of the module, provided an opportunity for participants to better understand how we **decode movement** and reproduce it with qualities and dynamics and other semiotic references. Ten participants (10/88) stated that they understood how, through movement, *'they can teach children various concepts'*, Ultimately, it was identified through participants' statements that they were able to *'develop kinesthetic awareness', 'cognitive development' and 'understand the basic principles of creative dance'*

3. Weak elements of the course

The weak elements of the course, concerned the **'change of the course from in-person to distance'**. Fourteen (14/88) students felt that the 'magic of the course was lost', as it could not become highly practical. Other limitations related to the **use of technology** with most complaints focusing on the fact that 'it was difficult to have eye contact', and 'the connection was not good. ' Moreover, statements included the lack of space at home, or external sounds (family, noises at home) and fatigue from watching many classes from the computer. An important finding here was that despite these difficulties, they tried to work around them with statements such as 'we will make it with what we have' or 'we will not let the constraints hinder our learning'.

4. Strengths of the course

Participants considered **teacher's attitude** (approachable, cheerful, animating, eagerness to learn, non-processive approach to teaching, willingness to understand the situation we are in) as strengths of the course. Also, the **performance** was one of the most important factors for activation and engagement with the learning process. Another category was created concerning the **communicative nature of the course,** with a concentration of 25 statements on the opportunity to 'speak their minds', 'to hear different positions from their own', 'to express themselves without fear of saying what the lecturer wants or needs to hear'.

In-between borders performance

The results showed that all participants enjoyed the process and the final result. All 51 students had negative emotions during the quarantine and therefore chose to show through the performance the negative situations they experienced. The results showed that feelings, truths and situations that were already present in everyone's life came to the surface, but the pandemic and the quarantine allowed them to swell. It was a *self-discovery experience*.

7. Discussion

The pandemic had a big impact on the emotional state of the participants. The module contributed positively to the improvement of their psychological state and affected the effectiveness of the intake of knowledge. As Heyang & Martin (2020) stated, art in higher education brings hope, and dance changes the way individuals experience a situation.

The embodied way of approaching knowledge, affected foremost their psychology and therefore their desire to attend the classes. Similarly, Sajnani, Mayor, and Tillberg-Webb (2020) have stated that it is imperative to apply arts so as to exploit

their therapeutic nature. By participating actively, the learners become the focus of the learning process, giving them the opportunity to become responsible and autonomous. In that way, self-sufficiency is cultivated (Magos & Tsouvala, 2016; Simons, Leverett, & Beaumont, 2020). It was apparent that the more the teacher showed empathy to participants, the more engaged they were.

Merizow (1991) argues that in adult education, individuals' personal experiences should be used. Experience and its role in the learning process has proved (by all data collection) to be an important factor in the recruitment of knowledge.

Free from critique, but with a critical mindfulness, each participant was allowed to become an observer of himself/herself in a unique way. That was an integrated and embodied approach to movement, body and consciousness, as Laban & Ullmann also support (2011). Art-based research allowed such approaches to evolve. This collectively acclaimed approach, intrigued participants more and inspired them to be more engaged with the course.

However, the limitations were multiple. Any exploration which makes collaboration and physical interaction imperative, was left out of lessons. No exercises could be performed on duets and groups with physical contact. Because this course is applied to future pre-school teachers, such exercises are very useful in the learning process in the field of a kindergarten.

In conclusion, this research has also contributed to the regeneration of new teaching approaches, which shed light on the link between art and education and enhanced teachers' holistic teaching techniques and approaches.

Conclusions/Researcher's reflections

The experience of this research was decisive in the way I observe myself. It assisted me in becoming more aware of my role as an educator and researcher, it allowed me to become more optimistic and to wish, through my own professional development, to improve the way I indulge my students.

I was able to acquire empathy for my students and 'listen' more substantially to their needs. In this process, I have tried to discard treating myself as an authority, giving solutions and moving forward with a democratisation of relationships. I wanted students to understand that they themselves are able to propose, test and criticise based on their own personality, temperament and beliefs.

The pandemic, made a strong contribution to the whole process. It placed us on a human level, giving us the opportunity to listen to each other. I never imagined how much power this would have.

The failures or errors of the teaching techniques used, did not place me in an analytical process where the mind judges, compares and rejects. I stopped being judgmental of myself and tried to understand the cause and effect. I once thought it takes a lot (financially, administratively, logistically) to build a course the way I envision it. Now I know it only needs awareness. Silent, lucid awareness, where the thinker and his thoughts become and are experienced as one, allowing the unification of all fields of consciousness.

References

Adnan, M. (2018). Professional development in the transition to online teaching: The voice of entrant online instructors. *ReCALL*, *31*, 88-11. https://doi.org/10.1017/S0958344017000106

Alqurashi, E. (2019). Predicting student satisfaction and perceived learning within online learning environments. *Distance Education*, *40*(1), 133-148. https://doi.org/10.1080/01587919.2018.1553562

Anderson, J. D. (2012). Dance, Technology and 'Neb Culture. *Journal of Dance Education, 12*, 21-24. https://doi.org/10.1080/15290824.2011.621375

Anttila, E. (2015). Dance as embodied dialogue: Insights from a school project in Finland Charlotte Svendler Nielsen, Stephanie Burridge (Eds.) In. *Dance Education around the world: Perspectives on dance, young people and change*. New York: Routledge, pp. 79-86. https://doi.org/10.4324/9781315813578-15

Avgitidou, S. (2009). Participation, roles and processes in a collaborative action research project: A reflexive account of the facilitator. *Educational Acion Research*, *17*(4), 585-600. https://doi.org/10.1080/09650790903309441

Baloran, E. T. (2020). Knowledge, attitudes, anxiety, and coping strategies of students during COVID-19. *Pandemic, Journal of Loss and Trauma*, *25*(8), 635-642. https://doi.org/10.1080/15325024.2020.1769300

Barton, D. C. (2020). Impacts of the COVID-19 pandemic on field instruction and remote teaching alternatives: Results from a survey of instructors. Ecol Evol. 00:1–9. https://doi.org/10.1002/ece3.6628.

Bauer, M. W. (2000). Classical content analysis: A review. In Bauer, M.W., & Gaskell, G. (eds). *Qualitative researching with text, image and sound. A practical handbook*. London: Sage Publications.

https://doi.org/10.4135/9781849209731

Beardall, N., Blanc, V., Cardillo, N.J., Karman, S., and Wiles, J. (1996). Creating the online body: Educating dance/movement therapists using a hybrid low-residency model. *American Journal of Dance Therapy*, *38*, 407–428. https://doi.org/10.1007/s10465-016-9228-y

Berelson B. (1971). *Content Analysis in Communication Research*. New York: Hafner.

Berg, T. (2020). Manifestations of surveillance in private sector dance education: the implicit challenges of integrating technology, *Research in Dance Education*, *21*(2), 135-152. https://doi.org/10.1080/14647893.2020.1798393

Blanc, V. (2018). The experience of embodied presence for the hybrid dance/movement therapy student: A qualitative pilot study. *The Internet and Higher Education, 38*. https://doi.org/10.1016/j.iheduc.2018.05.001

Blattner, W. (2007). Ontology, the a priori, and the primacy of practice: An aporia in Heidegger's early philosophy. *C. S. J., Transcendental Heidegger,* pp. 10-27. California: Stanford University Press. https://doi.org/10.1515/9780804768191-003

Buchholz, B. A., DeHart, J., & Moorman, G. (2020). Digital Citizenship During a Global Pandemic: Moving Beyond Digital Literacy. *Journal of Adolescent & Adult Literacy, 64*(1). https://doi.org/10.1002/jaal.1076

Carey, G. M., & Coutts, L. (2019). Preparing students for effective and autonomous learning through a transformative critical response process. In. *22nd International Seminar of the ISME Commission on the Education of the Professional Musician (CEPROM) THE MUSICIAN'S CAREER LIFESPAN*: Almaty: Kazakhstan.

Carrillo, C., & Assunção Flores, M. (2020). COVID-19 and teacher education: a literature review of online teaching and learning practices, *European Journal of Teacher Education*, *43*(4), 466-487. https://doi.org/10.1080/02619768.2020.1821184

Clements, L., Redding, E., Lefebvre Sell, N., May, J. (2018). Expertise in evaluating choreographic creativity: An online variation of the consensual assessment technique. *Frontiers in Psychology, 9*(1448). https://doi.org/10.3389/fpsyg.2018.01448

Denzin, N. K., & Lincoln, Y. S. (2000). *Handbook of qualitative research.* (2nd ed). London: Sage Publication.

Dewey, J. (1933). *How we think: a restatement of the relation of reflective thinking to the education process.* Boston: D.C. Heath.

Dreamson, N. (2020). Online Design Education: Meta-Connective Pedagogy. *The international journal of art &design education*, *39*(20), 483-497. https://doi.org/10.1111/jade.12314

Ferm, A. C., & Andersson, N. (2019). To offer dance as aesthetic experience and communication among elderly people: An art-based study. *International Journal of Education & the Arts,* 20(12).

Garland, I., & Naugle, L. (1997). *Dancing in cyberspace: Creating with the virtual body study guide* (p. 2). Burnaby, BC: Simon Fraser University, School for the Contemporary Arts and Centre for Distance Education, Continuing Studies.

Garrison, D. R., Anderson, T., & Archer, W. (2010). First decade of community of inquiry framework: A retrospective. *Internet and Higher Education*, *13*, 5–9. https://doi.org/10.1016/j.iheduc.2009.10.003

Gerber, R. (2012). Factors affecting the competence and performance in map language for children at the concrete level of map-reasoning. *Cartography*, *13*. https://doi.org/10.1080/00690805.1984.10438268

Giguere, M. (2015). Dance education action research: a twin study, *Research in Dance Education, 16*(1), 16-32. https://doi.org/10.1080/14647893.2014.971231

Goulao, M. F. (2009). Metacognition, learning styles and distance education. In Subhi- Yamin, T. (Ed.). *Excellence in education 2008: Future minds and creativity* (pp.224- 232). Ulm-Germany: Proceedings of the Annual Conference of the International Centre for Innovation in Education (pp.224 – 232). ICIE: Ulm-Germany Goulão, M F. & Cerezo, R. (2015). Learner autonomy and self-regulation in eLearning. *Procedia-Social and Behavioral Sciences, 174*, 1900 – 1907. https://doi.org/10.1016/j.sbspro.2015.01.853

Green, J. (2000). Power, service, and reflexivity in a community dance project, *Research in Dance Education*, *1*(1), 53-67. https://doi.org/10.1080/14647890050006587

Greenwood & Levin, (2007). Introduction to action research. 2nd edition, *Social research for social change*, p.61. https://doi.org/10.4135/9781412984614

Harari, Y. N. (2020). The world after coronavirus. *The Financial Times*. Retrieved from https://www.ft.com/conte

nt/19d90 308-6858-11ea-a3c9-1fe6f edcca75.

Harrison, T. (2020). How distance education students perceive the impact of teaching videos on their learning. *Open Learning: The Journal of Open, Distance and e-Learning, 35*(3), 260-276. https://doi.org/10.1080/02680513.2019.1702518

Heyang, T., & Martin, R. (2020). A reimagined world: international tertiary dance education in light of COVID-19, *Research in Dance Education*. https://doi.org/10.1080/14647893.2020.1780206

Houston, S. (2005). Participation in community dance: A road to empowerment and transformation? *New Theatre Quarterly*, *21*(2), 166-177. https://doi.org/10.1017/S0266464X05000072

Jonassen, D. H. (1994). Thinking technology: Toward a constructivist design model. *educational technology*, *34*(4), 34-37.

Kalloo, R. C., Mitchell, B., & Kamalodeen, V. J. (2020). Responding to the COVID-19 pandemic in Trinidad and Tobago: Challenges and opportunities for teacher education, *Journal of Education for Teaching*. https://doi.org/10.1080/02607476.2020.1800407

Kızıl, A. S. (2021). Predicting achievement in distance language learning: a structural equation model. *Open Learning: The Journal of Open, Distance and e-Learning, 36*(1), 88-104. https://doi.org/10.1080/02680513.2020.1787819

Kourlas, G. (2020). How we use our bodies to navigate a pandemic. *New York Times*, 31 March. Retrieved: https://www.nytimes.com/2020/03/31/arts/dance/choreographing-the-street-coronavirus.html?action=click&modul e=Editors%20Picks&pgtype=Homepage&fbclid=IwAR1Gu19lOHvLR2QU8-qmWkzLFPYbpn61kCUT1xMPNk ArxMnobVMxquk2Dz4.

Kuppers, P. (2007). *Community performance. An introduction*. Oxon: Routledge. https://doi.org/10.4324/9780203964002

Kuppers, P., & Robertson, G. ed. (2007). *The community performance reader*. Oxon; New York: Routledge.

Laban, R., & Ullmann, L. (2011). *The mastery of movement*. London: MacDonald & Evans.

LaGasse, & Hickle, (2015). Perception of community and learning in a distance and resident graduate course. *Music Therapy Perspectives*, *35*(1), 79-87. https://doi.org/10.1093/mtp/miv027

Lamaster, K., & Knop, N. L. (2004). Improving web-based instruction: Using action research to enhance distance learning instruction *Educational Action Research, 12*(3). https://doi.org/10.1080/09650790400200257

Leavy, P. (2017). *Research design: Quantitative, qualitative, mixed methods, arts- based, and community-based participatory research approaches*. New York, NY: The Guilford Press. ISBN 9781462514380.

Leijen, A., Wilfried A., Wildschut, L., & Simons, R. J. (2008). Students' perspectives on e-leaming and the use of a virtual learning environment in dance education. *Research in Dance Education, 9*(2), 147-162. https://doi.org/10.1080/14647890802087951

Littleton, K., & Whitelock, D. (2005). The negotiation and co-construction of meaning and understanding within a postgraduate online learning community. *Learning, Media and Technology*, *30*(2), 147–164. https://doi.org/10.1080/17439880500093612

Magos, K., & Tsouvala, M. (2011). Dancing with the 'other': An action research project in a children's social care institution. *Action Research in Education*, 2, 62-70.

Mason, R. (1995). Computer conferencing on A423: Philosophical problems of equality. *Open University, Centre for Information Technology in Education (CITE)*, Internal Report: 210.

Merizow, J. (1991). *Transformative dimensions of adult learning.* San Francisco, California: Jossey-Bass.

Mezirow, J., & Taylor, E. W. (2009). *Transformative learning in action: A handbook for practice.* San Francisco, California: Jossey-Bass.

Miles, M., & Huberman, A. (1994). *Qualitative data analysis: An expanded source book* (2nd edition), London, New Delhi: Thousand Oakes: Sage.

Morris, D, & Naughton, J. (1999). The future's digital, isn't it? Some experience and forecasts based on the Open University's technology foundation course. *Systems Research and Behavioural Science, 16*(2), 147-155. https://doi.org/10.1002/(SICI)1099-1743(199903/04)16:2<147::AID-SRES282>3.0.CO;2-J

O'Neill, M., Erel, U., Kaptani, E., & Reynolds, T. (2019). Borders, risk and belonging: Challenges for arts-based research in understanding the lives of women asylum seekers and migrants at the borders of humanity. *Crossings:*

*Journal of migration & Cultur*e, *10*(1), 129-147. https://doi.org/10.1386/cjmc.10.1.129_1

Paesani, K. (2020). Teacher professional development and online instruction: Cultivating coherence and sustainability. *Foreign Language Annals*, *53*, 292–297. DOI: https://doi.org/10.1111/flan.12468

Parrish, M. (2016). Toward transformation: Digital tools for online dance pedagogy, Arts Education. *Policy Review*, *117*(3), 168-182. https://doi.org/10.1080/10632913.2016.1187974

Pilgrim, K., Ventura, N., Bingen, A., Faith, E., Fort, J., Reyes, O. (2020). From a distance: Technology and the first low-residency drama therapy education program. *Drama Therapy Review*, *6*(1), 27–48.

Plevin, M., & Yu Zhou, T. (2020). Creative movement with Te and Ch'i – global virtual and embodied connection during the COVID-19 pandemic. *Creative Arts Educ Ther, 6*(1), 61–71.

Sahu, P. (2020). Closure of universities due to coronavirus disease 2019 (COVID-19): Impact on education and mental health of students and academic staff. *Cureus*, *12*(4), e7541. https://doi.org/10.7759/cureus.7541.

Sajnani, N., Beardall, N., Chapin Stephenson, R., Estrella, K., Zarate, R., Socha, Butler, D., & J (2019). Navigating the transition to online education in the arts therapies. In R. Houghham, S. Pitruzella, & S. Scoble (Eds.). *Ecarte Conference Proceedings 2017.* UK: University of Plymouth Press.

Sajnani, N., Mayor, C., Tillberg-Webb, H. (2020). Aesthetic presence: The role of the arts in the education of creative arts therapists in the classroom and online. *The Arts in Psychotherapy*, *69*(101668).

Simons, J., Leverett, S., & Beaumont, K. (2020). Success of distance learning graduates and the role of intrinsic motivation. *Open Learning: The Journal of Open, Distance and e-Learning, 35*(3), 277-293.

Stinson, W. S. (1995). *Body of knowledge*. https://doi.org/10.1111/j.1741- 5446.1995.00043.x

Thomas, J. R., & Nelson, J. K. (1996). *Research methods in physical activity*. 3rd edn US: Human Kinetics.

Tsouvala, M., & Magos, K. (2016). The dance of the magic dragon: embodied knowledge in the context of transformative learning theory. *Research in Dance Education, 17*(1), 28–41.

Uribe, S. N., & Vaughan, M. (2017). Facilitating Student Learning in Distance Education: A Case Study on the Development and Implementation of A Multifaceted Feedback System. *Distance Education*, *38*(3), 288–301.

Vega, V. P., & Keith, D. (2012). A survey of online courses in music therapy. *Music Therapy Perspectives*, *30*(2), 176–182.

Zydney, J. M., Warner, Z., & Algelone, L. (2019). Learning through experience: Using design based research to redesign protocols for blended synchronous learning environments. *Computers & Education, 14*. https://doi.org/10.1016/j.compedu.2019.103678

Copyrights