

What are the novel ways you are addressing education in the age of COVID?

- We're all catching up all the time.
- Alternate spaces--what is absolutely necessary in a space? Mirrors and barres are not essential. But a floating wood floor is necessary. Offer more sections and doubling teaching load.
- 1/2 and 1/2 hybrid via zoom. Opening into the other studio--two studios and one space.
- Asynchronous approach--meets the students where they are gives them agency about finding internet connection. Raises questions about what else a technique class can be. How innovative can dance and dance education become? Dance as a cultural practice vs. skill acquisition for professional. How do readings and conversations push the form. I'm willing to give up tendus for a semester? Other programs will have different priorities.
- No single method works for everyone, but everything is modified. What are the opportunities? Introductory classes are getting the short shrift.
- Is there a way to create cohorts within classes and across classes? How do we create community? Smaller groups and cohort within and outside of classes? Half hour reflection and discussion. Each faculty member gets a group that is our charge to develop a sense of community with.
- Masks in the studio. Some yes and some no. We still have to sort that out.
- Lacks on communication
- Spikes in country concerning
- Hybrid learning
 - Staggered schedule
 - Outdoor dance space (proposed)
 - Move to larger spaces
 - Xs on the marley – students fixed and faculty mobile
 - Masks wearing
 - Should be communicating with students
- Some total on-line (two months ago)
 - Design your space (at home)
 - Time to be creative
 - What is the point of technique and how do we leverage
 - Expressivity
 - Focus on appropriate learning objectives where students can succeed vs ones that create challenges
 - History and analysis
 - Safe space survey – vetted by risk management
- Communication through cohorts
 - Registration / Survey
- Issue with space significant
 - Students want to come back
 - See athletics back so ...
- Face-to-face Low density
 - Technology – Live stream
 - Owl Camera system
 - Concurrent virtual and live classes
 - Research classroom capacity / safe space
- Performance/Polished
 - One minute original choreography – video
 - Private zoom lessons
 - Alternative spaces
 - Outdoor dance festival
 - Dance films
 - Multiple room auditions
 - Kicked it down the road

- Touring canceled
 - Solo exhibitions live streamed
 - Large space (Gyms) filmed by drones
 - Minimize company size (10)
 - Empowering the soloist dancer
 - Shift priorities from priorities to Antiracism/ anti-black conversations
- For auditions – candidates sent prep material
 - Prepared audition
 - Prompts for student essay
 - Collaborate with film programs
 - Student organizations

Having to move online was a challenge. Zoom wasn't that functional for dance. Augusto could not facilitate multiple sound sources such as percussion with synchronicity. Better idea is teaching dance outside to overcome limitations of studio size for social distancing. No need for lots of sound equipment because music travels just fine outdoors.

Henry notes that some campuses are less well-suited for it because of hilly campus and weather. Gymnasiums and other large indoor areas can work well for them. Rotating students in and out to reduce density also helps. Holly likes the outdoor option—can teach choreography and dance effectively. As long as we can get down to the principles of theory and technique, site specific work is feasible, such as dance for camera—can work on fine artistic choices by not being on the standard large stage.

Connie has smaller classes at her community college environment. Bigger is the academy program with many young dancers. Reduced class caps in larger theory classes. Will regulate one-way traffic, reduce the number of dancers together at any one time. Perhaps use of hall passes or similar regulation to reduce risk. Henry notes that classroom capacities made by administrators was too liberal—they don't understand students are moving. Dance USA recommends 10 feet. Football 15 feet. Henry gridded out the floor, as well as pathways for the instructor to weave in and out. Layouts for ballet/jazz, whereas tap and flamenco can operate in a smaller space. Masks are no fun but needed, so considering lapel mics so instructors can be heard.

Ann is as concerned with anti-racism in dance as Covid safety. Will do online workshops to increase access. Seminars and check-ins to get out ideas and tools on problems and solutions in the dance world. Zoom can create community. We want a vibrant semester for our students. Holly points out that the simultaneity of Covid and anti-racism provides an opportunity to go outside our technical assumptions to dig into new relevant information, issues, and principles. Not just about individual development.

Augusto points out the unequal access to Internet. WiFi barriers are a huge concern—students are shut out. Jeff notes that bringing students back to campus and checking out laptops will increase access and reduce inequality of access.

Online education can confine students, with detrimental effects. Holly agrees, worries about students' physical health in sitting at a computer so much. Also too much instructor as one authority (only one speaking). Rotation of students (50% Tuesday, 50% Thursday) is a problem for Henry because the registrar will decide which 12 students come Monday, and which come on Wednesday. They don't want people switching for the purpose of contact tracing.

What performances would look like?

Streaming performances, dance films, site specific work. Not overwhelming ourselves and trying to become experts in new technologies. Our regular work will be so much more difficult because of the changes coming up anyway.

How are we dealing with ventilation and filtration? 60 minutes in the room and 30 minute break .

Does technique become a research project? Assign Youtube classes (by other instructors) for students.

Following guidance from Peabody/John Hopkins was shared (full document shared as attachment):

- Masking required for all individuals at all times, including while dancing. Explore masks specifically developed for athletic work, such as Under Armour SportsMask.

- Social distancing of 12 ft.
- No contact or close dancing permitted.
- Limit to no more than 10 individuals per room (instructor plus 9 students), other than exceptional volume spaces, such as the basketball arena, where the count can go to 18 individuals.
- Classes of no more than 60 minutes.
- 30-minute room vacancy between each lesson to allow for adequate air exchange.
- Daily disinfection via disinfectant mister/fogger and/or disinfectant wipe down plus disinfection of dance floor and all touch surfaces cleaned after each class.

What are some of the approaches that have potential for beyond this crisis or for the longevity should “this” (social distancing, masks, remote education, etc.) become our new norm?

Given present limitations and opportunities, how do you see your dance/performance units evolving or changing?

- Some of these limitations are opportunities (though hard to think of them in that way), but foresee new curriculum that incorporates technology, commercial dance (needs of students today),
- Curricular changes tend to go slow and are behind what is current
- Change dance teacher training itself
- Dance being more available to more people in this process—and more visible. This could possibly create greater accessibility
- Confronting strong questions: are we training our students for the field they are actually getting into—the field today?
- Moving away from the Euro-centric dance/curriculum; African diaspora, expanding the types of techniques and making them equal in time and teaching
- Creating more student agency in terms of their own career by listening to their needs and the needs of the current field
- What does a course time look like? From 2 1.5 hour sessions to a single 3 hour session
- Budget impact and how that impacts—closing programs; incorporating closed programs into different schools; the well-being of the students themselves economically speaking
- Questions of capacity, space, and accreditation
- How does the short term concerns impact the long term planning
- Assessing how and why decisions are made (incorporating student dialogues) and those decisions impacts
- Philosophical questions about what we mean by presence and community
- Relocating to other venues
- Student enrollment and budgets

What are the questions being asked in your colleges/schools/departments related to role of dance/performance in the institution and in the world? And, what are the responses?

- Most of the questions have been focused on the nuts and bolts of reopening
- Equity, opportunity, and inclusion opportunities
- How are the spaces being used—breaking lecture classroom paradigms—reimagining what the classroom space could look like
- Augusto sees it raising questions about incoming freshmen and the viability of our programs. Is there hope for something good to come from this moment? Holly sees hope in shaping dance in ways we can reimagine. Ann worries about older faculty contracting the virus.
- Connie’s fine arts students have been asked to put out their work, celebrating the work students *were* able to do. Dean wants people to know that creative arts are fundamental, not to be overlooked. Cuyahoga (TriC) has a

website for students to submit their works. A student tagged his YouTube video on George Floyd to the site. Holly points out the “Box” platform is FERPA-compliant .

Ann Haugo- More awareness around campus about what the needs of dance are, conversations all the way up about what we need to teach our classes. Potentially a good outcome on the other side. Advocating and thinking more flexibly. Now thinking about having an outdoor space, floor with marley and a tent (hopefully) might attract attention from students walking by. Could be an impromptu performance space as well.

Karen Reedy- Performing arts tend to be more challenging programs when compared to lab sciences, for example, academic program but aligns in ways with athletics. Interesting to broach, we fall in between. Masks will be mandatory on campus. However, dance studios align more with athletics where they’re not masked. Faculty want masks! Please don’t tell us we can’t mandate it in our dance studio. Conversations about what happens within a dance studio will be long lasting beneficial. We’ve also thought about outdoor performance spaces and also projection.

Amanda Hamp- We’re in an old gymnasium, so ceilings are high and it is spacious, but there’s one exit/entrance, two bathrooms, knowing patterns, it’s going to be hard to keep social distancing space due to architectural concerns. We have agreed to teach fully remotely in the fall. Thinking more flexibly, hard to make a transition. All will be remote, some will be synchronous. Responding to architectural concerns but also student concerns. Many have jobs, some are front line workers, some are care takers. Now that we’ve decided about fall, question is are we doing that in spring? Potentially we could reach students in ways that we haven’t been able to before. Calls for significant adaptation. Are they in spaces where they’re not going to get injured? One of the ways we’re responding, I don’t know what it will mean long term, collectively, for the field, we are adapting learning objectives and I’m teaching somatics and social justice. If we are teaching eight semesters of that, what does that mean for their dance education? In going to a remote teaching modality, we’ve adapted student learning outcomes to respond the reality of circumstances we’re in, including COVID and social justice and antiracism uprisings. Altering SLOs for a longer period of time (e.g. eight semesters versus one or two) would get complicated with relation to certain university and accreditation guidelines.

Karen- What has mandate of your university?

Amanda- Responding to governor but also making proactive decisions. Plan is hybrid.

Jon Barr- I feel like we are losing a lot by not having students near each other, touching each other, etc.

Karen- Dropping the amount of time people are in the studios together. We have these moments where we ask, can we do this? Is it safe to do this?

Ann- 10 foot blocks. No lifting, no touching. You feel the weight of that, with the faculty. It’s a struggle with the arts. Acting classes too.

Karen- I think it will be nice to have people in the room, that energy, but nothing will be like what we do. Not a lot of studies that are detailed about wearing a mask and the exertion. Classes are going to look so distance.

Ann- Our students our 20 something. Exertion with mask is different than for faculty.

JB- And trying to be heard and understood with a mask on.

Amanda – There is a loss in the community that is made by physically being in the room together. Unsaid learning outcome.

Ann- When you can’t collaborate the way you normally would and you’re trying to set the bar, what are the ways to keep that professional standards?

Jon- Will you reduce mins for sections?

Ann- We're going to have sections that are also online so section numbers won't go down, but number of students in the class will be lower?

Karen- The University would like us back and running, so I feel like if it's an in person and if it's a major experience, we will likely try to run them. Class sizes that wouldn't normally run, we'll run this year.

Ann- We're analyzing spaces and finding that classroom capacity is mostly about 30% of what it had been so we're more open to smaller classes.

Karen- Have you changed what you're offering to allow for more online?

Amanda- We're offering mostly the same. There was some concern that when students learned we were moving more online that they would drop but mostly they have stayed the same. The exception is an improvisation course.

Karen- That's the one class we couldn't move online.

Onye Ozuzu- Are you seeing differences with occupancy? Are you finding administration is working with you on that?

Ann- Our provost has been very responsive and asking what we need, not so much top down. We are going to do 10 foot squares for actors (1 actor per square) different from campus and they have been very accommodating with that.

Karen- University has task force and we have been a driving force and being listened to. One thing that's difficult is we feel like we're given enough leeway, we feel like we're being worked with but we wish they would give us a bit more. It shows us how we fall between academics and athletics. Masks for example. Faculty are more comfortable with masks. I feel like we could use a little more support backing up what we're planning with the science behind it.

Amanda- The university is making a wider mandate of hybrid and saying it's at the college and department level. Interim dean is leaving and permanent dean is coming in, so there's some less involvement. Our chair has given the area heads responsibility and authority to make changes. No pushback yet.

Jon – I feel like we have a lot of freedom to make decisions with less guidance than we'd like.

Amanda- There is more awareness of the needs of dance as Ann said, and we can take advantage of that to shape what our pedagogy or class structure, performances, we have an opportunity to take more charge of what we're doing.

Ann- One of the things that we've been concerned about is student melt. Hearing from you, Amanda, that you haven't lost students is heartening.

Ruqqayya Maudoodi- I'm at Rutgers and I run the fully online program so I was listening to hear how each institution is tackling. We offer all the arts online, but these are not always applicable. Our dance program is all theoretical.