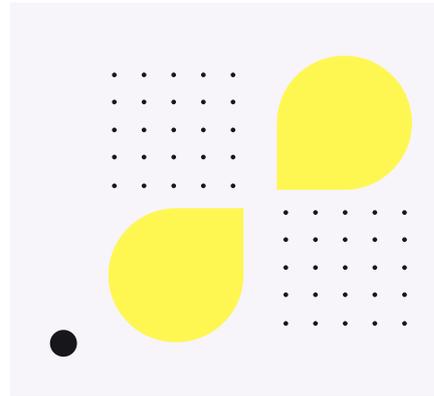


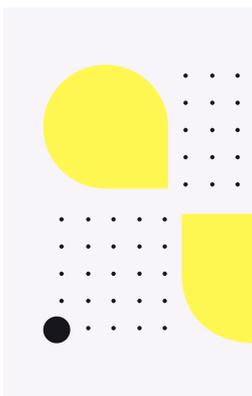
Teaching dance in a COVID-19 world

Elena Lambrinos, PhD

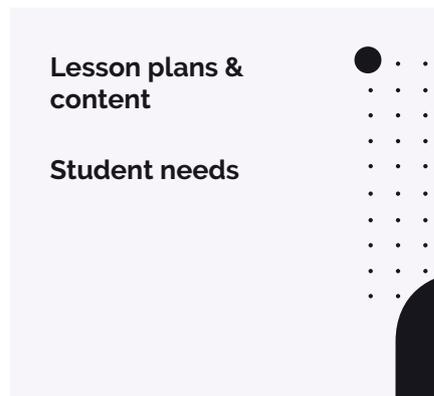


This is not life as we know it

- this is not even dance as we know it
- let go of what you know
- be open to change
- adjust your expectations
- what really matters?



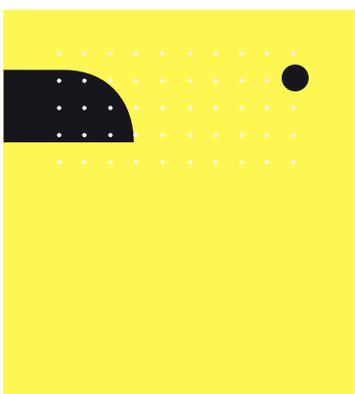
Face to face lessons



Lesson plans & content

Student needs

Face to face lessons



Lesson plans & content

Adjusting lessons to health guidelines (structure, delivery, content)
e.g. no high impact/high energy routines/exercises for a while

Props (eliminated, "single use", personal props packs)

Be creative, be flexible ('squircle', travelling etc)

Tactile feedback and alternatives



Impact

Will manifest in different ways

Some classes will return more hardworking and focused than ever, others you'll be going back to the start.

Spectrum of responses

disconnected/connected
uncertain/confident
struggling/thriving
disengaged/engaged
scared/excited

Student needs

how do we get everyone back on the same page?



Dance

more pedagogic work needed to fill knowledge gaps

Graded Return to Dance

- approach your lessons as if students were returning from injury (physical and emotional)
- if you've been teaching online, don't launch into the same content
- start with something new and then back track

Identify and fill knowledge gaps

- Don't assume knowledge or ability
- use bridging phrases (classic LNL preschool phrasing)
- be explicit



Dancer

more pedagogic work needed to rebuild student behaviour

Reestablishing dancer behaviours

- reestablish what taking a dance class does and does not look like
- wandering off, drink breaks etc
- will require time, patience, and explicit teaching

New ways of acting, thinking & feeling?

- e.g. setting up and packing away their own props, hygiene etc.
- must be explicitly taught, modelled and valorised
- patience, understanding, empathy, acceptance, kindness - how can we build these traits up?



- 1 Where are they succeeding?
- 2 Where are they struggling?
- 3 What do they need to be able to know or do?
- 4 By when?
- 5 How do we get them there?

Reverse engineering

- Use the first 1-2 weeks of term to get a sense of where each class is at
- answer these questions for each class
- progress checks



Zoom



Structure

Engagement over achievement

Gamification

Zoom favourites

Zoom lessons



Structure

A mix between familiar and new

Props help to anchor exercises

- give props packs
- ask to find their own from common items around the house

Break up the flow of exercises

- swapping the type of exercise
- Brain breaks/digital breaks

Allow time for semi-structured connection (e.g. show & tell, question of the day, prompts etc)



Engagement over achievement

Zoom is not the place to develop mastery.

- maintain a baseline
- celebrate the little wins

Kids need:

- structure
- connection
- creativity
- exercise



>



Gamification

Use elements of game play, such as

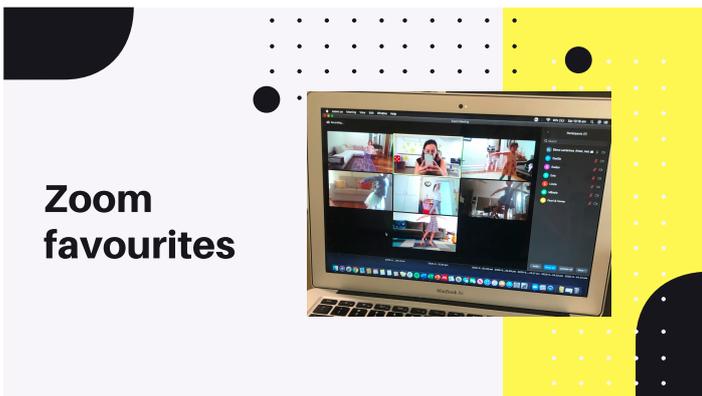
- point scoring
- competition (carefully)
- special rules/conditions
- leaderboard
- challenges
- levels
- constraints (time, space etc)
- rewards

Increases engagement

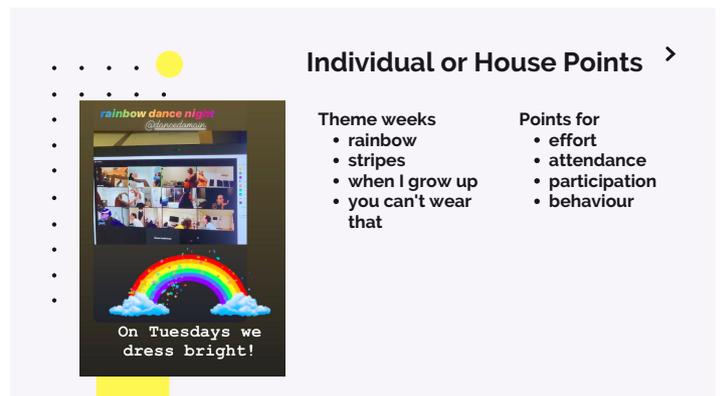
External motivation

Light, laughter and joy

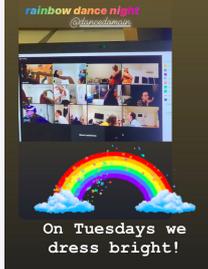
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Zoom favourites

Individual or House Points >

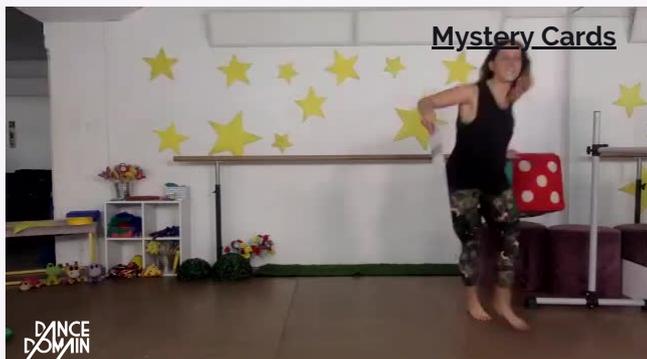


Theme weeks

- rainbow
- stripes
- when I grow up
- you can't wear that

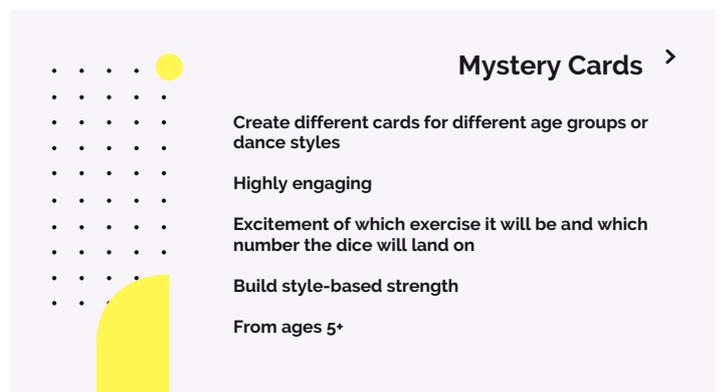
Points for

- effort
- attendance
- participation
- behaviour



Mystery Cards

DANCE DOMAIN



Mystery Cards >

Create different cards for different age groups or dance styles

Highly engaging

Excitement of which exercise it will be and which number the dice will land on

Build style-based strength

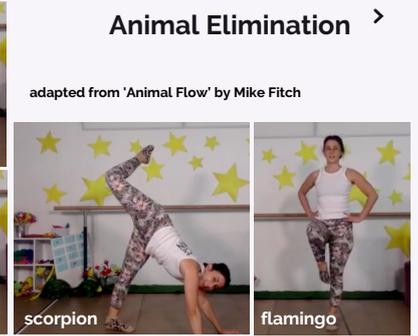
From ages 5+

Other Strength Games >

Older students version --> odds/evens

"if you..."

- are in Year 5
- are wearing shoes
- study science at school
- ate cereal for breakfast
- are doing a dance class right now



Animal Elimination >

adapted from 'Animal Flow' by Mike Fitch

Animal Elimination >

adapted from 'Animal Flow' by Mike Fitch

speed, strength, stability, recall, conditional thinking

elimination option: wrong animal, last one there, unstable/unbalanced (some latitude for Flamingo)

layer complexity

- leg changes for rpt flamingo & scorpion but not crab/bear
- more positions (starfish)
- travelling cues

Structured Improv >

short songs (familiar, e.g. soundtrack music, or exploring a famous ballet, musical, dance/musical work)

Provide steps/movements they have to include (e.g. arabesque, something on the floor, arms in 5th position)

- 5-8 years about 2-3 things
- 8-11 years 4 things

commentate (supports participation and learning)

'Eve', 'Bubble Wrap' by Thomas Newman



Master/Mirror >

Free dance or explore a particular type of movement (e.g. port de bras)

Rotate the master each week

- consent
- spotlight

Teacher first, then student, so there's no confusion/uncertainty

Commentate (gentle prompts when needed)

'Bundle of Joy' by Michael Giacchino

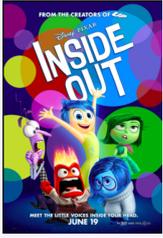


Improv for older students >

Zoom is the perfect opportunity to explore improvisation with older students

self-consciousness reduced by not being 'watched' or 'seen'

Guided improvisation - give them a framework and prompts



'Bundle of Joy'
by Michael Giacchino

Imagine a ball of light >

- is it big or small?
- can you touch it, or is it far away?
- heavy or light?
- does it roll or float?
- does it stay in one place or travel?
- is it high or low?
- what happens if you roll it down your arm, your leg, your spine?
- can you lift it/carry it?
- does it shrink or expand?
- does it travel in straight pathways or curvy ones?
- is the movement predictable or erratic?
- is it warm or cold?
- does it make you feel safe or scared?

Treasure Hunts >



The biggest asset in my Zoom teaching arsenal

The last third of all 4-6yrs lessons

Sprinkled throughout 7yrs+ lessons

- strength
- technique

Brain break / digital break



<https://vimeo.com/437749540/261bfe685c>



Sneaky Pirates >

Hybrid lessons >

Camera placement

Teaching tips

Giving feedback

Hybrid lessons

A complex solution >

- differences between teaching online and in-person
- whose experience?
- may be the only way forward (capacity, vulnerable populations, area-specific lockdowns)

Hybrid Considerations >

Tech & Set Up

- laptop, mic, lighting, screen
- placement

Communication

- voice, mask, microphone
- eye contact
- body language

Human Resources

- Teachers, assistants, older students
- Buddy system

Approach

- go slow
- don't try to tackle too much
- be patient

Focus

- Primary & ancillary
- targeted

Connection

- teacher:student
- student:student

Camera Placement

- easily moved and two different levels
 - stool, table, trolley
- opposite teacher in circle for preschool
- "in box" facing mirror as student for warmups & choreography
- lower level for warmup
- flip to facing the room for technique/circuits
- mid/eye-line level for choreography
- lighting (not backlit)
- mounted TV screen to view at-home kids if possible

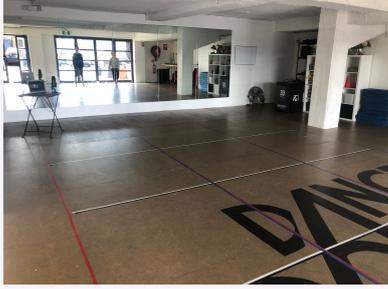
Hybrid lessons

warmup & choreography



"laptop larry" in class, facing teacher front side positioning

technique/travelling



front corner, facing into the room in a place where the teacher can view students in the room and those on screen

little ones



opposite the teacher on a 'spot' in the circle may be distracting for in-studio kids

Teaching tips

- assign at-home students to an in-studio line/group
- provide alternatives
- circuit groups at-home/in-studio
- preschool circle "my turn" - works great... actually kind of fun!
 - change movement for second half of circle

Hybrid lessons

Feedback

- teacher near laptop/screen to give feedback
- break into at-home/in-studio groups and watch each other
- go slow, repeat
 - enough to give feedback to all
 - not all exercises need heavy feedback
- don't stress about timing
 - user experience more important than teacher experience

Hybrid lessons

Summary

Engagement over achievement

It's ok to change

If something isn't working, scrap it
Try - you might be surprised!

Ask!

Don't guess, don't go at it alone



Elena Lambrinos, PhD
elena@disruptdance.com

The slide features a circular portrait of Elena Lambrinos on the left. To the right of the portrait, her name and email address are displayed. The background is white with a grid of small black dots and a large yellow vertical bar on the right side, which also contains a grid of dots and a black semi-circle at the bottom right.