



The Collision of Digital Tools and Dance Education During the Period of COVID-19

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Abstract. The transfer of knowledge in the traditional classes has become online-based education overnight, and when it comes to online learning, the internet, and technologically new media are again coming in to play their part. This is because advances in media have changed the way teachers and students interact, communicate, teach and learn. In recent years, research on the use of technology in dance teaching and learning at the university level is emerging globally as it fits into the strategic plans of many universities to improve teaching, learning, and student engagement. This paper examines how dance education can be coextensive with international higher education in the context of COVID-19 and asks the following questions. According to COVID-19, how can we maintain international relations and global dialogue in dance education? How can digital media contribute to the development of dance education? How can we develop creativity through dance education in the online teaching phase? Overall, this paper discusses the integration of technology and dance education, as well as the advantages and limitations of online dance teaching and learning.

Keywords: Dance education · Online learning · Digital tools

1 Introduction

The outbreak of the Covid-19 pandemic has forced many universities and colleges to close temporarily, forcing educators to switch to online modes of teaching and learning overnight [4]. In this context, dance teaching in higher education has been applied to the practice of dance teaching through the use of new media, online classes, live videos, and other technical tools, and has received better teaching results, with students' motivation to practice dance significantly increased [23]. According to McLuhan, for him, the significance of the content delivered to us through the media is far from being comparable to the significance of the nature of the medium itself as a tool of communication and the possibilities and social change it brings [11]. In other words, it is the medium itself that we use that is the most meaningful and valuable message. In this way, the art of dance, which has always been a dialogue with others through the body, is given a different voice by riding on the new media express. This is a media breakthrough, and it will also have a reverse effect on the improvement of media literacy in dance and the ecological basis of

dance art, which may be constructive or even revolutionary in the current digital media era.

To date, there is still a sense of uncertainty during the covid-19 period and the initial teacher-student collaboration is in a teething stage, particularly with regard to the use of online teaching tools and skills [9]. As Heyang and Martin, discuss in their article, there are special considerations in the teaching of dance where in-person teaching experience is not possible [6]. The discussion among dance educators in response to this change has focused on dance education supported by technology, which is notable, rather than technology that replaces face-to-face dance education [8]. Firstly, the virtual teaching of dance through Zoom and similar platforms requires a novel approach to problem-solving and adaptation to the two-dimensional teaching environment [5]. Furthermore, the role of university teachers in the online learning environment was clarified [1], as well as the experience of peer-to-peer discussion, reflecting on what they were learning and improving their knowledge [18]. Finally, providing another dimension of thought in dance education, as Heyang and Martin point out, makes dance education ultimately creative.

2 How Does the Dance Maintain Dialogue with the External Environment During the Covid-19?

2.1 From the Perspective of Dance Educators

As dance educators, we need consciously avoid positioning art and technology only as a practical tool or another artistic medium. Digital art encompasses social networking platforms for creative production, distribution, post-production, sharing, and exchange. In light of the views of Girous, he illustrated that when dance is popular on the Internet, the bridge between the known (Mass Culture) and the unknown (Dance performing styles) allows dance to survive in the classroom. The Internet media can provide space for dance services, which can not only improve dance pedagogy but also provide dance learners with more sense of satisfaction and excitement [13]. Overall, the media has influenced teaching methods and content.

However, the traditional dance education has been unable to adapt to the development of modern dance education needs, dance education to achieve a breakthrough and further development, needs to be integrated with modern science and technology. For example, in a university class, we can gain new knowledge and skills thanks to the teacher's explanation. As a result of COVID-19, students are not able to enter colleges and universities, so how do they gain new knowledge and skills? The emergence of new media has filled this gap, and students can acquire new knowledge and skills through online learning. For skills they don't understand or have mastered, they can also repeat them using new media. Furthermore, as Edward Warburton said, dance educators play an important role in the online platform to ensure the immediacy, relevance, and transparency of dance. For example, Jesse M. Phillips- Fein, brings pop culture from television shows to the classroom as a task for students to discuss and leverages content from digital media to benefit students. By critically thinking about TV programs, students could learn to question them with their own opinions [13].

Everything has two sides. With the entry of media and current popular factors, we can think about it from a different perspective. What is the impact of media accessibility on dance education? It limits our student's ability to experience art and express themselves by impeding artistic creation and change. Finally, the prevalence of dance in popular culture through the media provides opportunities and challenges for dance workers to enter the next work development. According to Maryellen Weimer [19], 'learner-centered, teachers play a supporting role in making students more responsible for learning'. To conclude, the most important point is to maximize the interests of students.

2.2 From the Perspective of Dance Pedagogy

From the perspective of pedagogy, the form of reading and writing essays transform into including new internet media [14]. Furthermore, learners enjoy the course at a distance while using new media for diversified understanding. In addition, the cultural background needs to be considered by online practice and clarifying and defining the method of dance in the social and cultural structure they embody.

Through Internet learning, media involvement is beyond reproach. Dance teachers and artists are learning about digital media through all aspects of artistic creation, teaching, and performance. Advances in media have changed the way we communicate, teach and learn. Technology has helped transform the economy and changed the way we live forever.

During COVID-19, the author, as a dance educator, used ZOOM to give online lessons for junior high school students majoring in dance for half a year. It is difficult for students to interact with the teacher behind a computer screen at the beginning of the class. Many uncontrollable factors affect the promotion of the course, such as the hardware of dance teaching, the lack of experience of teachers in the early stage, the inability to give timely feedback, and the low degree of student participation. In continuous teaching, the author found that if the teacher is more approachable and can respond to the needs and problems of students as soon as possible, the class order will be good and the efficiency will be improved. As Stavredes said, teachers' enthusiasm and personal stories can improve students' enthusiasm for learning [17]. The teacher is not the subject of the class, but it promotes the development of the class. Because of this, they should use personalized dialogue to give continuous feedback to students as much as possible. More than that, students' sense of belonging to online platforms is critical to student engagement, perseverance, and overall course satisfaction. Through webinars and online chat rooms on various platforms, students engage in discussions with their peers so that they feel they have a place in the classroom community, that their ideas are valued, and that their contributions are vital to the success of the course.

2.3 From the Perspective of Digital Tools

In light of the thinking of Li [9], although computer technology has been used in education for nearly 50 years because dance is not like other art forms, digital tools have not been widely used in the classroom. In recent years, research on the use of technology in dance teaching in universities has sprung up around the world.

YouTube is not only a very popular online website but also an academic and non-academic video-sharing website. The growth of video-sharing sites (YouTube) and social media has led to an exponential increase in the number of people interested in dance and dance education. Especially, for students studying dance, online video plays a positive role in academic research in the field of art. YouTube's dance video resources are relatively easy to access compared to other media tools and using YouTube as a tool for teaching dance knowledge is very interactive [7].

Massive Open Online Courses (MOOC) is a Massive Open Online selective course system that for the first time transcends the limitation that teachers can only teach in a single space, connecting students in different Spaces to complete classroom tasks using only computers. According to the "MOOC" perform the teaching of cultural and theoretical courses, and the use of network video conferencing for online professional courses in face-to-face teaching. Therefore, both professional dancers and non-professional dancers can choose suitable courses during the epidemic situation. Even so, it is worth mentioning that this kind of fragmented learning may only be suitable for students with high autonomous ability, which means that formal and informal learning is conducted by learners using fragmented time, fragmented resources, and fragmented media.

Without a doubt, the educators and students should not be attracted by all the advantages of these digital media, there are also some problems that need to pay attention. For instance, most social training institutions only use this teaching form in commercial advertisements to improve their popularity, but the teaching quality and teaching effect are not the focus of these social institutions.

3 Comparing Youtube, Zoom, and Moocs with Swot (Strengths, Weaknesses, Opportunities, and Threats)

From the crisis of COVID-19, the technology which can make individuals further thinking is the most essential tool in international dance education [6]. Especially in this article, the data of online dance communication platforms and the method will be discussed. In the context of dance education in international higher education, increased involvement with technology may enable more students and staff around the world to become part of degrees, courses, or activities that would otherwise be required to take topographic points on campus. Furthermore, technology can provide 24-h access to ease time zone differences and provide access and fairness for students who would otherwise not be able to attend face-to-face learning, while also encouraging flexible course schedules that allow students to work at their own pace. This essay will summarize the corresponding advantages and disadvantages through analyzing longitudinal research and propose corresponding development goals through SWOT [12]. A series of critical suggestions and a future development plan will be preliminarily pointed, hoping to have practical support for global art education.

3.1 Strengths

The rapid development of network technology since the third industrial revolution is due to its convenience. Its performance in dance higher education is no exception. The

addition of network tools has improved the diversity and vividity of the classroom, and the efficiency of dance teaching has been improved to a certain extent. It is mainly reflected in the following aspects. Firstly, it is not restricted by space, and greatly reduces the travel cost and site cost in the process of teaching and learning; Secondly, it is not limited by time. Students can acquire the teaching content at any time, not only at the time of the course, but also can learn the course content repeatedly, skip the part they have mastered, and repeatedly watch and learn the content they have not mastered. Thirdly, the subjects of lectures and lectures are more extensive. A student can receive course guidance from teachers from multiple universities, while the student group of the same teacher may also come from other colleges and universities all over the world. The last point is that the efficiency of curriculum inspection is improved. Not only can teachers comprehensively check the learning effect of students who cannot be taken into account “offline” through network tools, but students can also find their shortcomings with the help of network tools in time, and proofread and polish the learned content repeatedly.

3.2 Weakness

Compared with other subjects, teaching with digital tools is more challenging for dance majors. Face-to-face courses change into online courses in an instant, there are many problems that educators need to pay attention to and adjust in time in practice. First, as the main body of teaching activities, how do students face it? The online classroom model requires students to study on their own before class and actively identify problems along the way. This is a huge challenge for students who are used to passively receiving knowledge. Whether students can control themselves, think actively, and complete the course content by themselves under the condition of being unsupervised is the key to the smooth implementation of the network classroom teaching model.

Secondly, as the leader of teaching activities, how do teachers deal with them? Affected by the COVID-19 epidemic, ‘offline’ courses could not be carried out, and dance higher education suddenly stepped into the ‘era of pure online teaching’. The transformation of teaching to adapt to long-term in a line of ‘offline’ teaching for teachers is caught off guard, they need to spend a lot of time and energy to convert all offline teaching content to the network teaching resources, including huge workload and the requirement of executive ability, even for able to skillfully use network technology, the younger generation of teachers is a difficult test, what’s more, there is no previous knowledge and experience of other teachers.

Finally, teaching space and technology are not mature enough. For example, the limitation of the site and the lack of necessary hardware facilities such as poles, mirrors, and floor glue will affect the classroom effect.

3.3 Opportunities

As we all know, the application of electronic tools provides a good technical environment for the implementation of online dance courses. In this context, each school is increasing investment construction quality of the computer information network system, in each teaching link also increased the use of information technology, the school network construction is complete, students outside the classroom can be easily used electronic

devices, reverse transmission has a good way of teaching resources. In addition, students now have a wealth of electronic products, such as mobile phones, tablets, and laptops, which can be used as a platform for teaching resources.

On the other hand, a good policy environment and reform atmosphere are conducive to the creation of informationized teaching and learning environment, thus creating a favorable policy environment for the development of flipped classroom teaching model. Secondly, the original dance teaching mode is too monotonous, and the classroom content is lack innovation, ignoring the needs of students. The reform of dance teaching around the world is becoming more and more perfect, which provides a good external environment for dance education.

3.4 Threats

Virtual classrooms on the Web often collect a lot of information about their students. This information can include educational records, student performance, and even the time and location of each time a student logs in. This extensive collection and analysis of information are colloquially known as ‘big data’ [21]. Besides, the misuse of electronic tools can lead to cyberbullying. According to the study by Li [9], the teacher turned off the comment function on the podcast. Instead, students are encouraged to email or send their suggestions and comments to teachers for publication.

Take Zoom, for example, the problem with Zoom belongs to a larger type of crisis -- the privacy crisis. It can be understood that the privacy crisis involves at least one threat that revolves around controlling the value and legitimacy of personal visibility or information. Privacy breaches affect the user experience because privacy is an aspect that users believe will be part of the technology. Thus, a satisfactory user experience can depend on whether users feel that their privacy is protected.

Overall, the discussion of Zoom’s privacy crisis provides a good entry point into the modern privacy crisis and the importance of considering users’ expectations. In the future, this discussion will help make ‘privacy in crisis’ more visible, which is especially important in the post-COVID-19 world. In this world, more and more People’s Daily activities are conducted online. It is believed that in the future education model, the number of online educations will continue to rise. Moreover, it is good that the problem was caught early, and the technical capabilities of privacy ideologies have become increasingly important ever since.

4 Promoting Creativity is One of the Ultimate Directions

Creativity has been recognized as a key skill for the future, and many educators and policymakers have focused on school education reforms to help students develop creativity [20]. In the UK, for example, recent cultural and educational policies encourage partnerships between artists and teachers in order to foster students’ creativity in schools, so that creativity is the result of dance education [2]. From the perspective of education, expressionists regard artistic creation activities as learning to express one’s feelings, clarify one’s feelings and share them with others. The Chappell model of creativity in primary dance education is empirically studied and is of particular relevance as it is integrated

with the recent development of creativity in educational theory in the United Kingdom [3]. She builds on the arguments of Smith-Autard by developing an understanding of the pedagogical balance between knowledge and the individual voice [15], with equal emphasis on creativity, imagination, individuality, and mastery of dance knowledge. For example, to build personalized learning, group projects should constantly adapt to the needs of educational work. Regardless of ZOOM or MOOC, group discussions not only promote students' reflection, but stimulate their imagination and easily find a sense of community.

Dance culture is becoming increasingly prevalent among people from all over the world, which provides opportunities and challenges for dancers to enter into the following work development through computers and media. The importance is that the profits of learners during learning dance from the internet, moreover, rather than the application of tools and software, the creativity of students is our focus. Through carefully selected platforms, teachers can create a creative online environment in the classroom, thus blurring the boundaries between individual and collective artistic creation [16]. The process of creating which is constantly sifting is the best instructor of artistic creation, and retaining the most original idea. In addition, the diversity of content lost through the medium of online learning environments can be overcome by promoting creative and active learning experiences [12].

5 Conclusion

While COVID-19 has suspended face-to-face dance lessons, it has not stopped teaching dance in Virtual Spaces. Despite the uneasiness when people turn to online teaching, they find that through the modification and adaptation of space and technology, the teaching of online dance classes is not only feasible but can lead to meaningful results. In the future, dance education can continue to improve teaching quality by using the network teaching platform and combining online and offline methods. Based on the advantages of the online teaching platform, it stores the teaching content, courseware, and review materials that students have learned in class. After learning the online theory course, students take the offline practice course, which greatly improves their learning efficiency.

In addition, as dance educator, all of us are in the best interests of our students. With this in mind, we must continue to celebrate our shared commitment to promote diversity in all aspects of dance education, to make dance education work without external factors and privacy protection [10]. Dance educators should understand that dance education integration technology is not the goal but should improve the quality of dance teaching. The physical aspects of dance training can never be replaced by technology, but technology is an important tool for optimizing dance classes, motivating teachers to innovate, and fostering critical and creative thinking in students. The most important thing is to uphold the common development of all disciplines, including dance, so as to form an inclusive culture.

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