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The Effect of the COVID-19 Pandemic on Collegiate Dance Majors at Pace University

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The Effect of the COVID-19 Pandemic on Collegiate Dance Majors at Pace University

Taylor Kurtz

Virginia Cox

Commercial Dance

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Abstract

This thesis will explore the various adaptations dance majors at Pace University were required to make to their training during the shift to remote learning due to the COVID-19 Pandemic, beginning in March of 2020. Prior to universities moving to a completely remote learning environment as a result of COVID-19, collegiate-level dance had never been taught through an online platform. Because of this, dancers needed to shift the way in which they were training for this extended period of time. To begin my research on this topic, I first collected various scholarly articles and journal entries that related to the topic of online learning at the collegiate level to understand the relationship students have with learning remotely. However, the current research lacked information regarding the perspective of the dancer during remote learning for such a significant amount of time; therefore I needed to conduct my own research to discover this. To do so, I administered an anonymous survey to current and former dance majors at Pace University (between the classes of 2021 and 2024). I asked these students various questions relating to their personal experience with remote learning as a dance major, the adaptations they were forced to make to their training, and which aspects of this learning period they personally found successful or unsuccessful. The overall goal of this thesis is to determine the various effects a period of remote learning would have on a dancer at the collegiate level, and to further explore the individual perspective of dancers who experienced this type of training firsthand to understand how successful or unsuccessful they personally felt their remote learning experience was. Through this research, discussions can be raised on how to better plan for a remote learning scenario in the future, should dancers be forced to strictly remote training again.

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Introduction

The COVID-19 Pandemic became widespread across the globe in March of 2020, and as a result came the closing down of nearly every public place, including colleges and universities. These schools, being forced into closing their campus doors, needed to move their entire implemented learning structure to a remote system, and students across the globe were required to quickly adapt to this new system of learning. For some subjects, the shift to online learning may not have felt like a catastrophic change or one that required harsh adaptations. However, for majors in the performing arts, the shift to online learning presented complications that seemed very difficult to navigate for students and professors alike. I experienced remote learning as a dance major firsthand and am aware of my personal experience, but always wondered how other dance majors dealt with this major shift.

The prestigious degree of training that is required of Pace University's Commercial Dance Program previously called for a set of resources that created a successful environment: a large dance studio space, proper dance floors, and interactions with professors and other students. Unfortunately, the pandemic removed these variables from the learning environment, and students needed to become accustomed to training away from campus, either by acquiring dance studio space on their own or by taking dance classes in their homes. Because of this, I hypothesize that these students will have felt that the rigor of training that was previously in effect would not be to the same degree when moved remotely due to uncontrolled and unforeseen circumstances. In this thesis, I aim to examine the gaps in the rigor of education that become apparent when a major like this one goes online due to the removal of these

vital resources. I also wish to uncover the individual perspectives of collegiate dance majors at Pace University in regards to their experience with the remote learning period and understand what elements made their personal experiences successful or unsuccessful.

Literature Review

This literature review will discuss articles relating to remote learning and possible complications that may arise. For the purpose of this thesis, ideas and circumstances discussed relate to the experience of the collegiate dancer during a period of online learning. Complications that would present themselves in a situation of online learning include equity concerns and fairness among students, differences in learning styles, various subjects not being as successful taught online than others, issues with the support of families, and varying online education experiences based on where students will be taking classes from. All topics are discussed throughout various literature sources and related to the topic of the collegiate dancer navigating the remote learning experience.

Equity Concerns

In light of the COVID-19 pandemic and its drastic effect on the education system, various organizations and scholars responded to the idea of education being moved to strictly remote learning and the various difficulties that developed. Throughout the findings of these organizations, it is clear that significant changes would occur, and the extent to which a student was affected by these changes would vary. Question of ethics was brought into the discussion regarding the equality of education among all students during this time period, and it was further discussed how these students could cope with this new style of learning (World Bank, 2020).

In an attempt to help the transition among students and teachers alike into COVID-19's remote learning period, World Bank's Education Global Practice produced

a document analyzing potential elements that would present themselves during this period. Throughout this document, it is apparent that major changes in the educational realm would occur, and these changes would affect students differently depending on a number of variables (2020). First and foremost, the document states that “Transitioning to online learning at scale is a very difficult and highly complex undertaking for education systems, even in the best of circumstances” and that “Few (if any) education systems, even the most high performing, are well equipped to offer online learning for all students at scale, quickly” (2020). World Bank points out that a shift in educational practices on a scale as large and as quickly as this situation would inevitably have some complications, and these complications needed to be addressed.

Throughout the document, subjects including “Remote learning content and applications,” “Subjects to teach and activities at a distance,” and “Parents and families” are discussed as these are obvious obstacles that needed addressing within this situation. Perhaps the largest concern discussed throughout the document was the idea that “Moving to online learning at scale raises profound equity concerns” (2020). Through this discussion, World Bank commented on the idea that “the move to online learning at scale typically disproportionately benefits students already advantaged in various ways (e.g. rich over poor, urban over rural, high-performing over low-performing, student in highly educated families over students from less educated families)” and further mentioned that the “particular and individual needs of students...are often not sufficiently considered when deploying online learning environments at scale” (2020). Because of the need to move remotely, variables once controlled by the education system (i.e., provided equipment like textbooks and computers, proctored exams, a

dedicated workspace, access to a library, etc.) were no longer available. All controlled variables set in place by the education system were taken away, removing the stability that an in-person education holds. This situation was also translated to the collegiate dance world. Without a set location and studio being available, dancers may have faced inadequate dancing conditions. While some dancers may have had access to a dance studio in their hometown, other dancers may have not had that availability, and had to take dance class from their home, typically not on a floor that is considered dance-safe (usually a Marley floor that is sprung to prevent injuries).

Differences in Learning Methods

In both the academic world and the performing arts world, students learn new ideas in a variety of learning methods, which are catered to the individual's needs. While some learners may be visually-based, others may learn best through a more tactile approach. Islam et. al (2015) suggest that E-learning raises challenges that are easier dealt with by some students than others. In particular, students acquire varying learning preferences that help them to understand a topic or subject easier. While some students may prefer a facilitative, self-directed approach, others might prefer a Socratic style of learning, which tends to be very interactive and community-based, utilizing other students to discuss topics and present new ideas (Islam et al., 2015). Students that are not as comfortable with technology may also find difficulty in learning through a technology-based approach. The World Bank (2020) states that students who are "already competent and well-versed in using technology tools to support their learning"

(p. 3) will have had an easier time transitioning over a student uncomfortable with learning through a technology-based approach.

Islam et al. (2015) further go on to mention that “When a student has a preference to a particular learning style then it become difficult to learn other ways” (p. 104). In relation to the performing arts world, specifically, dance training at the collegiate level, online learning had never been a means of taking class until the COVID-19 pandemic. Because dancers had never taken dance classes online until 2020, this may have presented complications and disrupted the flow of learning. Dancers not being acclimated to training in this way may not have preferred the online learning structure as it was not a common learning structure.

The idea of varieties in student learning methods was also heavily researched by David A. Kolb, who “described four basic learning styles: accommodative, assimilative, divergent, and convergent” (Richmond and Cummings, 2005). Throughout Kolb’s discovery of these differences in effective learning, we can understand that the individual needs of students can directly correlate with the preferred learning environment. Richmond and Cummings unraveled the findings of Kolb in their 2005 article *Implementing Kolb’s Learning Styles into Online Distance Education* and related his findings to success among students through online education. One of the four learning modes, titled the *Concrete Experiences*, describes a learner who “[desires] plenty of opportunities for direct human interpersonal interactions” as well as one who “[prefers] to feel and experience rather than think” (p. 46). When assessing this specific type of learner, we can hypothesize that online, remote learning would present challenges, as face-to-face contact is most effective for this type of student. These

learners tend to “take an artistic intuitive approach... rather than a scientific approach” (p. 46). In regards to dance training, this idea seems to resonate further, as dancers, up until the COVID-19 Pandemic, required in-person training to learn and develop new skills. Being that dance is a physical art form, training in dance at the collegiate level requires an immense amount of artistry, relating to Richmond and Cummings’ idea of an artistic approach.

Some Subjects are Not Meant to be Online

To further connect the idea of E-learning to collegiate dance majors, Zounek and Sudicky (2013) state that “online technologies cannot be applied to every single learning situation in a similar manner” and that there are “cases where face-to-face instruction is essential or where learning is invariably interconnected with a workplace environment” (p. 62). Arguably, dance training can be included in the realm of requiring a face-to-face instructional situation. While e-learning can be regarded as a great asset for subjects that require cognitive learning (Taylor, 2002), dance is a physically-driven subject that requires a physical location situated for dance training (a dance studio). This way of learning was never previously navigated and utilized in the collegiate dance realm, so we can consider that there would be some drastic effects placed on these dancers throughout this transition.

The World Bank (2020) also discusses that “Some academic subjects are easier to move online than others” and that these subjects are the ones that are typically “largely lecture-based and/or lend themselves to self study” (p. 6). Being that dance is much less a lecture-based subject than a physical one at the collegiate level, we can

hypothesize that moving dance education to strictly online would not be as simple as another subject that is primarily lecture-based. They further go on to state that “Subjects in which learning content has already been digitized, especially where it is explicitly aligned with official school curricula, offer better candidates for online learning in the short term than those that do not” (p. 6). We can see that the ideal subjects for remote learning during the COVID-19 pandemic would be ones that would consistently utilize some form of online learning. Those who had not previously done so would likely be at greater risk for complications, as this is a realm that was not yet explored by a handful of subjects.

Cognitively-based, lecture-based, and “core” subjects would likely be the best candidate for a smooth transition to online learning as these subjects could more easily find substituted resources online, and do not require in-person learning as much as subjects considered “‘non-core’....like music, art, and physical education” (World Bank, 2020, p. 6). According to the World Bank, there were previously few acknowledged examples of these subjects being able to transition to online learning for a large number of students at one time (2020).

Inadequacy of learning resources in distanced learning is another element mentioned by Rotas and Cahapay (2020), that can be well acquainted with dance training during the COVID-19 pandemic. Rotas and Cahapay (2020) note that a “difficulty that repetitively appears in the responses of the students is the inadequacy of learning resources” (p. 151). While this reigns true for a handful of subjects moved to online learning, it especially resonates with collegiate dancers and the apparent absence of a dance studio and its important resources utilized daily in dance training.

With the move to online learning, many dance majors no longer had access to a dance studio to take classes in, removing important resources such as a danceable floor, mirrors, ballet barres, a music/stereo system, etc. The absence of these necessary resources would present challenges to dance majors now having to take their collegiate-level courses from their own homes.

Differences in Home Life/Family Situations

Another element that would raise possible complications for online learning is the apparent difference in home life among students and a potential lack of support from family members. World Bank (2020) states that “Parents and other caregivers play critical roles in supporting students learning online when schools are closed” (p. 8). Without the essential support and encouragement from family members at home during a period of remote learning, students may find themselves being unsuccessful and facing a number of challenges. If a student is not supported during this time period, it may be near impossible to stay motivated and continue learning remotely. World Bank (2020) goes on to further state that for a student to be successful in a remote learning scenario, they must have “support from their family and peers” (p. 3). Sosa Diaz (2021) also elaborates on the topic of family support during remote learning and mentions that “the poor academic and digital literacy in the family environment can worsen the socio-digital inequalities among students” (p. 4). Differences in family structure and varying levels of support can present challenges to students when faced with a transition like a move from in-person to remote learning. Sosa Diaz (2021) further goes on to state that “the inequalities among students can be strongly affected by the

economic/social/cultural/digital environment at home” and that numerous “variables of the context” that are “related to the family situation of students” include examples such as the family’s “economic situation, labour demands, availability of and access to digital devices, and the educational style” (p. 4). While these various factors previously may not have affected a student’s ability to learn when attending school on campus, the move to remote learning brought vulnerabilities to light for many students, that these students may have experienced a compromised learning environment due to factors at home.

The location from which the student is learning remotely also plays a factor in the success of the student. Sosa Diaz (2021) states that remote learning “can cause socio-digital inequalities among students, due to the lack of access to digital devices and Internet connection, mainly due to factors, such as the socio-educational level of the family and the rural or urban context of the centre” (p. 1). Instances such as low-bandwidth or lack of internet access can be determined by where a student lives in the world. This can raise issues for students and place them at an unfair disadvantage. To further develop the idea of differences in remote learning in an urban setting vs. a rural one, we can note that in the collegiate dance world, this would play a huge role in having access to an adequate amount of space to be able to train and perform full-bodied movements. A student who lives in a rural or suburban area would likely have much more space to take online dance classes than a student living in an urban city, with access to only a small apartment over a large house.

Methodology

To further understand the individual experiences of collegiate dancers at Pace University and determine if the level of class rigor was reduced throughout the remote learning period, I conducted research tailored to the individual's experience. An adequate amount of research and scholarly articles exist in regards to online learning and its effect on students in general, but not specifically tailored to the experience of a performing arts major or the collegiate dancer.

To explore the individual students' varied situations during Pace's remote learning period (March 2020-December 2021), I conducted an anonymous online survey to be distributed to Pace BFA Commercial Dance majors between the classes of 2021-2024. Questions included in the survey related to the dancers' experience with remote dance training and provided space for personal reflection upon the dancers' experience physically, emotionally, mentally, and environmentally.

The goal of the methodology was to determine the various adaptations students were required to make while not attending in-person classes, as well as provide insight on what changes could have been made to provide a more successful remote learning environment. How did the pandemic affect the students' accredited college experience? Using questions valued on a numeric scale, short answer responses, and yes/no questions, these dancers were asked to rate and describe various personal experiences they had during the pandemic. Through the research, I hypothesize that the experience of the individual will vary based on a number of factors that were not controlled. In addition, I hypothesize that the previous rigor of training that was expected of a Pace University dance major would have inevitably lessened due to these uncontrolled

circumstances. For instance, a dancer who lives in a large home will have had a different experience than a dancer in a small city apartment. Further, a dancer who had access to a dance studio may have experienced a similar rigor of training that on-campus learning would have than a dancer who was only able to take classes from home. Each dancer will have had a different experience due to uncontrolled factors, and some may have found more success with remote education than others.

Discussion

Upon distributing this survey to current and former Pace University Commercial Dance students, my hypothesis remained true, as each survey collected described a varied experience during the period of remote learning. In addition, the majority of dancers stated that they felt the level of rigor, as well as the level of enjoyment, was not the same during remote learning as it was in person because of the absence of available resources. Throughout the research, I was able to determine many of the uncontrolled variables (specific to the student) that led to the disturbances, as well as the advancements experienced during this period of remote learning. These variables combined to create a unique learning experience for each dancer, some of which were noted as very successful and others not as much.

Impacted Training Based on Environment

The first and possibly most notable distinction in the variety of remote learning experiences would be the environment in which classes were taken. Due to the fact that a student's training space was no longer controlled and there was not always access to a space intended for dancing, training was greatly impacted, and the students were forced to adapt to unique challenges that would only be presented in an online learning situation.

Based on the survey, 43.5% of students took their remote dance classes strictly from home, and only 8.7% of students took their classes strictly in a dance studio space during the remote learning period. This would seem to present obvious challenges to each individual dancer, as a house is not a space intended for dancing. Referring back

to the findings from the literature review regarding some subjects not being meant for an online platform, the surveyed students found that moving a subject like dance online produced a less successful learning environment because of various added challenges. The most widely mentioned environmentally related challenges were the lack of available space, distractions in the home, and an overall differing degree and rigor of training, which are all limitations that previously were not a part of the collegiate dancer's learning environment.

Lack of Space

No matter the environment where class was taken, issues arose for nearly all students based on several factors. One of the most notable issues for the majority of students was the lack of available space. Excerpts from the survey state that students found training at home to be difficult because of the "minimal amount of space to travel or dance full out" and that due to "limited space with furniture everywhere... the aspect of traveling in dance was completely eliminated." Some students mentioned that there could be no comparison in the degree of training due to not having an adequate dance studio space. While each student made do with the space they had available, not all students were able to perform movements utilizing their full range of motion during their remote dance classes. 65.2% of students noted that they were unable to perform movements using their full range of motion. The survey responses also mentioned the idea that much of dance is based on traveling throughout space and that due to space constraints in the home, this aspect of dance had to be modified, removing this very important aspect of dance training. These aspects directly correlate to the idea that

dance as a subject is not meant to be taught online, and that by having these confinements and space restrictions will produce a vastly different learning experience as the aspects of traveling in choreography and performing large, full-bodied movements like large jumps were either modified or removed as a whole.

Distractions in the Home

Distractions seemed to be another common issue during the remote learning period in regards to environmentally related issues. A wide range of students described environmental challenges being due to family members or pets coming into the room while they were taking class. This made concentrating on the professor much more difficult. Some students also stated that they felt “disruptive of [their family’s] lives” during this time. Overall, the survey suggested that training in the home would inevitably create more distractions and obstacles than being in a dance studio would, creating a compromised learning environment.

Degree of Training: Different at Home than In-Person

Another topic mentioned by the surveyed students was the degree and rigor of training while at home versus in person. One student noted that in “a performing arts-related course, [it is] extremely difficult to retain the same things online that you would take away from the professor and the course in person” and this idea is due to environmentally related issues that would not have been present if students remained on-campus. When asked directly about the rigor of training during online learning versus in-person, 82.6% of dancers answered that they were not as physically challenged

dancing remotely as they were previously. This takeaway was found to be due to a number of varying factors; In addition to having less space and distractions from family members/pets, a factor widely mentioned by the students was the fact that they were taking these classes alone. Many dancers described the importance of being surrounded by peers and other individuals to promote motivation and enjoyment. One student stated that “It was very difficult to stay motivated especially since our major and art form relies so much on the dynamic energy of a classroom,” and this idea was widely agreed upon among the students who participated in the survey. An overall loss of community made it hard for students to stay motivated, in turn creating a less intense rigor of training.

In addition to losing the feeling of community and socialization, students also mentioned a lesser degree of training because they were forced to dance on floors that are not considered safe for dancers, such as tile and carpet. Dancers require a specific type of flooring called Marley that is suitable for dance training, as it is not too sticky or slippery. These Marley floors are also sprung underneath to lessen the shock when landing big jumps and prevent injuries. Because these vital resources were not available in the majority of the dancers’ homes, they were not able to perform movements in the same manner as they would have been able to had they been in person as their floors would not support the rigorous training Pace dancers are used to and would have been too hard on the body. This would diminish the number of movements able to be performed as the floors were not suitable for them.

In no way did class structure or mention of a professor come up in discussion of why training rigor was decreased online. The students did not feel that the way these

online classes were taught had any effect on their experience or that the professors could have taught these classes differently, but rather it was the combination of all of these environmental obstacles that made the experience more challenging than on-campus learning. Whether a student experiences any or all of the previously mentioned environmental challenges, the consensus amongst those surveyed is that collectively they made for a less rigorous and less effective learning experience.

Injuries

A common topic brought up by students when surveyed on their remote learning experience was the presence of injuries. 36.4% of dancers stated that they developed an injury during the pandemic, and this was said to be due to having to dance on floors not suited for dancing, like tile and carpet. One dancer stated that “Marley and sprung floors are...a necessity for the training we do” and that not having access to a dance-safe floor in the home contributed to the development of various injuries. Of the dancers that did develop an injury during remote learning, these are the injuries that were noted:

- Sprained ankle
- MCL sprain
- Shin splints
- Knee inflammation
- Irritated hip labrum

Luckily, not all dancers developed an injury during the pandemic, and this is likely due to the type of floor and space available in each dancer’s home. For those with very

hard floors and a small space filled with furniture, a dancer may have been at a higher risk of injury than a dancer with a sprung floor and a large, open space.

Variety of Personal Experiences

Upon review of the collected surveys, it is clear to see that each student had a very different experience with remote learning due to varying uncontrolled factors. However, in a general overview observed throughout the student's comments, each student seemed to have had an overall neutral experience. No student had only good things to say about remote learning, and vice versa; no one student had only bad things to say. Generally, the dancers expressed how they were grateful for the support of family and professors and how much they appreciated the hard work each professor put into keeping their classes as "normal" as possible. At the same time, the majority of dancers expressed how, unfortunately, being a performing arts major strictly forced to utilize online learning could never be comparable to the energy, motivation, and quick application of corrections that in-person training provides. Through a comparison of shared experiences and each student's positive and negative takeaways, we are presented with guidance as to how a better online learning format can be created for future reference. We are also able to examine the individual circumstances that led each particular student to having a successful or unsuccessful experience with remote learning as a dance major.

Positive Takeaways Noted by Students

All surveyed students noted many positive takeaways from their experience with remote education, and it was found through survey research that 30.4% of students were glad to have been able to experience remote learning as a part of their college experience. Almost every single student mentioned the idea that they were able to focus more on themselves than they had in the past and that with the pandemic came more self-reflection and less comparison of themselves to other dancers. These dancers were able to continue learning and growing; it just happened to be in a new, uncharted way. It was also noted having classes during the quarantine period was enjoyable as it provided an opportunity to stay occupied and continue to have goals to work towards. In addition, having classes during the pandemic was made enjoyable because of the support felt from their professors and peers through their computer screens. Getting to see these people on a daily basis, even if through a screen, gave these students something to look forward to during the boring lockdown period. The surveyed dancers were grateful for the fact that their professors did everything they could to keep their classes as normal and as enjoyable as possible. This kept spirits high during the pandemic's lockdown.

Negative Takeaways Noted by Students

Unfortunately, there were also negative takeaways found throughout the remote learning period. Students described feelings of isolation and loneliness during this period, and one student even mentioned the loss of the "Pace family' feeling." With this came a lack of motivation for many students. It became hard for students to be excited

about classes knowing they would be taking them alone. Students explained that they “[Missed] the environment and energy of being in a room [full of] people,” as well as the “intimate connection with other students and professors that you experience in-person.” Along with the lack of socialization, some students noted that they experienced stressful family situations during this time, which made for an overall stressful learning environment. This was something new that needed to be navigated, which previously may not have impacted one’s learning environment as great if they remained on campus. These negative experiences noted by the students make up the issues that led some students to find their online learning experience unsuccessful. Through examination of these issues, perhaps a more successful online learning plan may be developed for future reference.

Conclusion

Overall, the COVID-19 Pandemic drastically influenced the learning environment of collegiate dancers at Pace University, however each student was impacted in a distinct way due to situational and environmental differences. The dancers were required to make adaptations because of the absence of available resources, which produced a decreased rigor of training. Uncontrolled variables such as improper dance floors, varying family situations, accessibility to a dance studio versus strictly taking classes from home, and development of injuries combined into forming a more challenging learning experience exclusive to each student. Through individual feedback based on their own personal experience, we are able to understand why students felt the remote learning period was successful or unsuccessful and what led them to believe this way.

Throughout the research findings, it was discovered that some students felt they thrived during this time due to being around family, developing a better sense of self-reflection and self-love, and having extra time to work at a job, while others described this period as lonely, mentally-draining and exhausting. Every student's recollection of their remote learning experience was unique due to their specific circumstances during the time.

As dancers had not previously been forced to strictly online training, there was no "guidebook" or place to turn to when schools first went remote. Learning how to teach dance majors online was tricky to navigate; this is because online learning in the discipline of dance was not the sole outlet of training before the COVID-19 Pandemic. In the future, universities must consider the many impacts a strictly-remote scenario can

have on performing arts majors, and these university administrations must keep performing arts programs, especially dance programs, at the forefront of the conversation based on how to navigate a remote learning scenario. Due to the unpredictability of the COVID-19 Pandemic and perhaps future pandemics to emerge, there must be further research conducted so as to implement guidelines and strategies for collegiate dancers who are forced to online learning in the future.

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Appendix

Interview Questions

The following questions were asked in the survey distributed to Pace University dance majors. Those who volunteered to participate were asked to answer any questions they felt comfortable answering. If there was a question that made any of the volunteers uncomfortable, they were prompted to not answer. Volunteers were asked the following questions:

1. Describe your personal experience with remote learning in 2-3 sentences.
2. Did you remain in an urban setting (like NYC) during your remote learning experience or did you stay in a suburban area?
3. During the pandemic's remote education, did you realize that you took in-person learning for granted?
4. List three positive aspects you experienced from remote education.
5. List three negative aspects you experienced from remote education.
6. Where did you participate in remote dance classes?
 - a. At home
 - b. Dance studio
 - c. Both
7. If you participated in remote classes at home, where did you take the majority of your classes?
 - a. Backyard/outside
 - b. Bedroom

- c. Living room
 - d. Kitchen
 - e. Basement
 - f. Garage
 - g. Other
8. If unable to access dance studio space, did you find it more challenging to train at home?
- a. If you answered yes, in 2-3 detailed sentences, please describe why training at home was more challenging.
9. Were you able to perform full-bodied movements (movements utilizing your full range of motion) when dancing at home?
10. Do you prefer in-person dance training or at-home dance training?
11. Did you have any injuries pre-pandemic?
12. Did you develop any injuries during the pandemic?
- a. If you developed any injuries during the pandemic, please elaborate if comfortable.
13. Were you able to participate in a class with an instructor you had never taken from before while at-home?
14. Did you utilize Steps on Broadway, BDC, Peridance, etc. online dance classes while at home?
15. Did you enjoy being able to experience at-home dance training as a part of your collegiate education experience?

16. On a scale of 1-10, was being back home during the pandemic stressful for you?

- a. In regards to the previous question, please elaborate on your answer.

17. On a scale of 1-10, how satisfied were you with your remote education experience?

- a. In regards to the previous question, please elaborate on your answer.

18. Did you feel you were as physically challenged during remote education that you would be during in-person training?